



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Representative List

Original: English

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

### INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fourteenth session  
Bogotá, Colombia  
9 to 14 December 2019

#### Nomination file No. 01462 for inscription in 2019 on the Representative List of the Intangible Cultural Heritage of Humanity

#### A. State(s) Party(ies)

*For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.*

Mexico and Spain

#### B. Name of the element

##### B.1. Name of the element in English or French

*Indicate the official name of the element that will appear in published material.*

*Not to exceed 200 characters*

Artisanal talavera of Puebla and Tlaxcala (Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) making processes

##### B.2. Name of the element in the language and script of the community concerned, applicable

*Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).*

*Not to exceed 200 characters*

Procesos artesanales para la elaboración de cerámica de talavera (México)  
La cerámica de Talavera de la Reina y El Puente del Arzobispo (España)

##### B.3. Other name(s) of the element, if any

*In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.*

Talavera ceramics of Puebla and Tlaxcala (Mexico)  
White earthenware (Mexico)  
Tin-glazed earthenware (Mexico)  
Talavera and Puente ceramics (Spain)

### **C. Name of the communities, groups or, if applicable, individuals concerned**

*Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.*

*Not to exceed 150 words*

This earthenware tradition is identified with two communities in the Americas (Mexico) and two in Europe (Spain). In Mexico, it is connected with Talavera artisans and workshops located in Puebla and Tlaxcala, whose ceramist tradition dates from the pre-Hispanic period, where there was an important development prior to a variety of techniques to make, decorate and finish ceramic objects, which were complemented, since the 16th century, with technologies and materials that Spanish introduced, giving place to the uprising of Spanish style White earthenware in this region, which, at the end of the 19th century, would adopt the popular name of "Talavera". Today there is a significant number of workshops waiting to be certified within the Talavera Zone.

As for the Spanish communities, they are Talavera de la Reina and El Puente del Arzobispo, two towns separated by 34 km, where ceramic productions have evolved at the same time since the 16th century, thanks to a continuous correlation between artisans and workshops. Ceramics are made in family workshops, some with a tradition of several generations. At the moment, there are 28 active workshops in Talavera de la Reina, and 15 workshops in El Puente del Arzobispo.

It is important to mention entrepreneurs who give life to artisanal workshops, so as researchers and museums that protect collections as a testimony of the process and changes over time.

### **D. Geographical location and range of the element**

*Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.*

*Not to exceed 150 words*

In Mexico, the "Talavera Zone" is located in the Puebla-Tlaxcala Valley, in the region of the Central Plateau, approximately 200 km away from Mexico City. Nowadays, the talavera artisanal making takes place in the Judicial Districts of Atlixco, Puebla, Cholula and Tecali, in the State of Puebla as well as in the municipality of San Pablo del Monte, Tlaxcala. Since the 16th century, the geographic position of Puebla within the route that connected the Atlantic Ocean to Mexico City, and this latter to the Pacific Ocean, allowed it to consolidate itself as a commercial and producing center of artisanal textiles, ceramics and objects, such as talavera. Thus, the development of the artisanally made talavera was favored by the access to local raw materials, the low cost and the experience of the indigenous workforce in handling clay.

In Spain, Talavera de la Reina is a city in the province of Toledo, located next to the Tajo river. El Puente del Arzobispo is located 34 km west. Both locations count with a vast supply of water, boulders of clay, sandbanks and good means of communication, that help them become outstanding earthenware centers since early days. The success of the Talavera ceramics spread throughout the Iberian Peninsula, mainly by the support of the monarchy, and arrived in Mexico along with Talavera artisans, in the 16th century.

## E. Contact person for correspondence

### E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.):	Mr.
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Given name:	Irving
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### E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

Name:	Tierras de Cerámica Association
Address:	C/ San Francisco (Centro Municipal Jaime Vera) nº 12, Talavera de la Reina, 45600 Toledo
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Chairperson:	Madalena Corrales Santiago
Spokesperson:	Pilar Campillejo Agudo
Email address:	tierrasdeceramica@gmail.com

## 1. Identification and definition of the element

For **Criterion R.1**, States **shall demonstrate that 'the element constitutes intangible cultural heritage** as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

<input checked="" type="checkbox"/>	oral traditions and expressions, including language as a vehicle of intangible cultural heritage
<input type="checkbox"/>	performing arts
<input checked="" type="checkbox"/>	social practices, rituals and festive events
<input checked="" type="checkbox"/>	knowledge and practices concerning nature and the universe
<input checked="" type="checkbox"/>	traditional craftsmanship
<input type="checkbox"/>	other(s)( )

This section should address all the significant features of the element as it exists at present, and should include:

- an explanation of its social functions and cultural meanings today, within and for its community;
- the characteristics of the bearers and practitioners of the element;
- any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and

d. *the current modes of transmission of the knowledge and skills related to the element.*

*The Committee should receive sufficient information to determine:*

a. *that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';*

b. *'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';*

c. *that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';*

d. *that it provides the communities and groups involved with 'a sense of identity and continuity'; and*

e. *that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.*

*Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.*

(i) *Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.*

*Not fewer than 150 or more than 250 words*

The origins of the artisanal making processes of this type of ceramics go back to an Islamic tradition, introduced first in Egypt and Persia by Arabs who took it later to Morocco and, from there, it was taken by Muslims to Spain, where they developed a Mudejar earthenware tradition. During the 16th century, European influences from the Netherlands, Italy and Portugal were incorporated.

The elaboration includes: selecting natural clays and the performance of diverse processes to obtain a suitable clay and the plasticity needed; the artisan then forms the piece using a potter's wheel or casts. Once the piece is dry, the first firing takes place at temperatures of 1,050 °C to 1,150 °C; this process provides clay with the resistance needed. The piece is then immersed in a vitreous enamel which is the basis where the decoration will be handmade with brushes, using colors obtained from minerals and silicate oxides. Afterwards, there is a second firing, at temperatures of 920 °C to 1000 °C, during which colors are fixed, the piece is vitrified and provided with glossiness and luster.

Decoration unites tradition and modernity embellishing the piece with vegetal motifs, zoomorphic and geometrical shapes, which are always handmade with brushes. Colors are bright and include cobalt blue, copper green, antimony yellow, manganese black and their different combinations. These pieces of ceramics have domestic, decoration and architectural uses.

In spite of the changes over time and the different development that ceramics has had in Spain and Mexico, even when in both countries electric potter's wheels and other energy sources for kilns are currently used, the artisanal making processes (making techniques, enameling and decoration) still have the same pattern they had in the 16th century. Since this is an artisanal process, each piece is unique. Every workshop has its own identity, captured in the detail of the shapes, the decorations, colors and enamels.

(ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?*

*Not fewer than 150 or more than 250 words*

The main bearers and practitioners of these techniques are the master earthenware artisans and ceramists themselves, from Puebla, Tlaxcala, Talavera de la Reina and El Puente del Arzobispo, who dominate each of the phases of the making process and who have developed their knowledges, skills and creativity over time and transmit their knowledges to the new generations by oral transmission within the very artisanal workshop and in a family environment through informal education.

In the case of Mexico, and given the complexity of this process, it has been historically required the specialization in each of the stages: 1) preparing clay, 2) making the earthenware using a potter's wheel or a cast; 3) decorating; 4) preparing enamels and pigments, and, finally, 5) managing the kiln, which requires great expertise.

Therefore, and even when the traditional crafts connected to this artisanal process have been performed by men, in the later years, a higher participation from women has been registered, particularly in the decoration phases and workshop management.

In Spain, potter and painter professions coexist in a union that remains unaltered since centuries ago. Their knowledges have been transmitted from generation to generation through a simple stairway, from masters, skilled potters and apprentices, within the workshops. The transmission usually begins at a young age and it takes several years to master the set of techniques to be considered a good painter or potter. Some ceramists do the entire process, while others specialize in the different tasks of the elaboration.

(iii) *How are the knowledge and skills related to the element transmitted today?*

*Not fewer than 150 or more than 250 words*

Both in Spain and Mexico, this ICH manifestation is the result of an artisanal process, in which mastery and traditional knowledges are fundamental. A great majority of the artisans working in talavera workshops, in Puebla and Tlaxcala, comes from families that have dedicated themselves to this craft for decades; thus, the tradition has been historically transmitted orally, in a family environment or at the artisanal workshops. In this process, the master earthenware artisan who dominate these knowledges are recognized and sought after to transmit them to new generations, which every day becomes less.

Knowledges related to the talavera making, on raw materials extraction, material processing, decoration and firing techniques are mostly beared by master earthenware artisans who transmit them to the new generations of young people while performing their daily tasks at the artisanal workshop.

In Spain, the relation of the inhabitants withceramics goes beyond the walls of the workshops. The houses were designed to function as factories and their language adopted a rich terminology that distinguished them from their neighbors. Families would refer to the edge of the plate as bezo (thick lip) and when children misbehave they would say they cause much calda (trouble). Sayings related to the scope of pottery continue to be heard and their tradition is reflected in the names of the streets. In this sense, ceramists recognize the traditional artisanal techniques as their own and their communities assume them as their distinguishing sign of identity.

Artisans collect and implement the artistic trends from different periods renewing and enriching them. Over the centuries, each artisan has become a custodian of these intangible arts and techniques, taking responsibility for their preservation, reassessment, safeguarding and transmission to the next generation.

Particularly in Spain, during the last quarter of the 20th century, the studies of artistic and decorative ceramics have been incorporated into formal education programs. In Talavera de la Reina they are taught at the School of Applied Arts and Artistic Crafts; and there have been several official training courses and Workshops Schools in El Puente del Arzobispo.

(iv) *What social functions and cultural meanings does the element have for its community nowadays?*

*Not fewer than 150 or more than 250 words*

In Puebla and in the municipality of San Pablo del Monte in Tlaxcala, the artisanal Talavera ceramics-making processes, have maintained an historical continuity that turns the production of this type of ceramics into an identity symbol for the populations of Puebla and Tlaxcala, in particular, and for the Mexican society in general.

Thus, the production of talavera continues to fulfill the demand for objects to be used in the domestic, religious, ritual, sumptuary and festive life that started more than 400 years ago.

It has a series of characteristic shapes and decorations, making it representative of a region. Because of their beauty and good quality these are treasured objects that are usually inherited in the communities where they are made or among people from other areas of the country that acquired them as a symbol of identity, since this artisanal tradition is associated to the concept of what is "Mexican".

Reason why it is possible to affirm that, despite of the geographical delimitation of the area within it is produced, it is a cultural manifestation in which all Mexicans recognize themselves.

A similar phenomenon occurs in Talavera de la Reina and El Puente del Arzobispo. Since childhood, the community starts to recognize this element as its own and it is transmitted from parents to children, developing unity and strengthening the ties of belonging to the community and to the territory, connecting this craftsmanship to those specific localities. The cities are identified with the artisan fact and give name to the category of "Cities of Ceramics", thus recognized.

Likewise, it merges its characteristics with other cultural expressions, such as popular festivities (Clay Baptism from El Puente del Arzobispo, Mondas from Talavera de la Reina, Easter, Santas Alfareras), also found on buildings facades, tombstones and vases for the cemetery. The colors and motifs of the ceramics have been adopted as institutional symbols of the communities: in the city flag of Talavera de la Reina, in the coat of arms of El Puente del Arzobispo, in the typical costumes, in the sports equipment, etc.

Finally, the lexicon related to the production of ceramics has developed and prevailed, acting as a bond between the two countries.

(v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

*Not fewer than 150 or more than 250 words*

The proposed cultural element is in harmony with the current international human rights instruments and with the criteria of mutual respect, the promotion of an artisanal activity and identity based on the participation of the community (of all members in an egalitarian manner), the exchange of human experiences, tolerance, the integration of new members and with the social reproduction and coexistence with other popular events and cultural manifestations in the same concrete space-time framework. This happens in the streets and squares of the cities involved, without the need for major changes or the excessive use of natural resources, being compatible with sustainable development.

The intangible value of these artisanal processes takes us to the deepest form of expression of the human creativity, in which, both coexist simultaneously: the tradition and the contemporaneity, the individual and the community, respect for traditional techniques and also for artistic freedom; the reflection of artisan's feelings of pride and emotion in the fulfillment of the different decorations, in which he/she leaves his /her imprint for future generations.

## **2. Contribution to ensuring visibility and awareness and to encouraging dialogue**

*For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.*

(i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

(i.a) *Please explain how this would be achieved at the local level.*

*Not fewer than 100 or more than 150 words*

The submission of this nomination constitutes, by itself, the achievement of one of the most important objectives of the Representative List, as it is a reflection of the awareness of the importance of the Intangible Cultural Heritage that has been acquired from the previous inscriptions that have been obtained by Mexico and Spain.

In this sense, the knowledge that other national cultural expressions have been recognized as Intangible Cultural Heritage of Humanity, has expressed a series of processes of self-recognition

on the importance of their cultural heritage within different communities. So that the preparation of the present nomination dossier has raised awareness of the value of intangible heritage at the local level, appreciating a clear increase in the pride of the artisans and a the reassessment of their ancestral knowledge before their own community.

Undoubtedly, the inscription in the Representative List will increase the interest of the new generations for a heritage that has belonged to them for centuries and will awaken the attraction for learning it and, as a replicating effect, the identification and safeguarding of other cultural manifestations.

*(i.b) Please explain how this would be achieved at the national level.*

*Not fewer than 100 or more than 150 words*

On the one hand, being the first binational nomination in which Mexico participates, the inscription in the Representative List will, undoubtedly, constitutes a fact never seen before, that will positively impact the country's cultural and social environment. At a national level the recognition will strengthen the actions of reassessment, research, development and promotion of these artisanal processes. In addition they will serve as an example to follow for other manifestations of the same nature that are at risk.

In the case of Spain, the previous steps for the submission of the nomination have substantially contributed to the visibility and awareness of the intangible cultural heritage. The declaration of ceramics as an Asset of Cultural Interest within the intangible heritage category has been a national wake up call towards artisan communities. Different support mechanisms have been implemented, including actions, such as, the massive issuance of postage stamps on the occasion of the nomination or the joining declarations of the Senate and the Congress of Deputies. Work together with institutions, universities, students and artisans has been done to explain that the intangible values of the ceramic production transcend from the object to influence the language, the lifestyle or the configuration of populations, all of which would be strengthened with the inscription of the cultural manifestation in the Representative List.

*(i.c) Please explain how this would be achieved at the international level.*

*Not fewer than 100 or more than 150 words*

The nomination of the Artisanal Talavera of Puebla and ceramics of Talavera de la Reina and El Puente del Arzobispo making processes is not only the first binational proposal in which Mexico is a part of, but it is also the first dossier that explicitly recognizes the strong cultural bond that join Latin America and Spain together, a bond that is indisputable across the entire history of practically all the countries of the region. In that sense, the inscription in the Representative List will significantly contribute to the creation of a new dialogue space and dynamics of international cooperation around the Intangible Cultural Heritage in which all the Spanish-speaking nations could participate.

Also, there is historical record of the international knowledge that exists about this type of ceramics, because the exports of its best pieces and the mobility of its artisans have been constant in both America and in Europe, whereby, the inscription in the Representative List of the Intangible Cultural Heritage of Humanity will be a reminder to the international community of the importance and survival of the artisanal knowledges and will outstandingly contribute to give it visibility, since it will generate a new gaze towards the craftwork that exceeds the traditional concept of piece to deepen into a part of the intra history of two continents.

*(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?*

*Not fewer than 100 or more than 150 words*

Undoubtedly, the cultural manifestation itself is the result of the intercultural dialogue, of what emerges when cultures meet, of the cultural enrichment that it implies for all the communities involved.

At present, the dialogue has already began among the communities with the fluid exchange of knowledge between the two shores of the Atlantic. The efforts of the populations involved in the

safeguarding, dissemination and preservation of the Intangible Cultural Heritage serve as an example of dialogue and exchange of experiences on a common heritage.

The inscription will abound in this dialogue and will strengthen it by making this intangible heritage known outside the venue cities, and serving as a magnet for the participation of other communities in its safeguarding. It will promote peaceful and creative social participation and it will propel the education, the collecting of information and the creation of systematic archives and the exchange of experiences in the implementation of the respective safeguarding plans, promoting a new level of dialogue that will include the bearer communities, civil society organizations, academic institutions, government institutions and private sector initiative.

(iii) *How would human creativity and respect for cultural diversity be promoted by the inscription of the element?*

*Not fewer than 100 or more than 150 words*

The artisanal talavera from Puebla and the ceramics from Talavera de la Reina and El Puente del Arzobispo making processes, imply a high degree of creativity and in that sense they are a reflection of the cultural diversity that can arise even from the same expression. Such vision will be reinforced and encouraged with the inscription and the measures proposed in the Safeguarding Plan. This, in turn, will have a positive impact on the outside of the bearer communities.

The inscription in the Representative List will also have a significant social contribution, which will lead to a better understanding of the importance of this element and will favor its safeguarding. Something essential for a set of delicate knowledge that can be affected by the current economic and globalizing system. Likewise, it will increase the interest of the new generations for the heritage transmitted from their parents and grandparents and that will also provide them with novel elements to be recognized in the wide cultural diversity that exists in both countries and will remarkably contribute to give visibility to this craft by broadening the geographical boundaries of the bearer communities.

### **3. Safeguarding measures**

*For Criterion R.3, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.*

#### **3.a. Past and current efforts to safeguard the element**

(i) *How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

*Not fewer than 150 or more than 250 words*

In Mexico, the recognition of the master earthenware artisans -bearers of the tradition- in family artisanal workshops and in small businesses has been the most effective way to preserve this tradition. Nevertheless, in 1997 and given the proliferation of not genuine craftsmanship pieces, a group of artisans along with the government authorities managed to obtain the Designation of Origin and the Official Standards to ensure the survival and visibility of the artisanal processes.

The Designation of Origin is a recognition issued by the Mexican Government with international validity to products that due to the particularity of their materials, production processes, tradition and quality are distinctive of certain places or regions. In order to monitor its compliance, a civil association called Regulatory Council of Talavera was formed with representatives of the main workshops and entrepreneurs. A fact that, for more than 20 years, has contributed to safeguard the different elements that conform the cultural manifestation.

As for Spain, although for generations a significant part of the population has found its sustenance in the production of ceramics, socio-economic transformations have required the adoption of measures aimed to revitalize this heritage.

Public administrations have commissioned the decoration of public spaces, strengthening historical and archaeological studies. They have created museums, established festivities such as "Clay Baptism" and encouraged the declarations as Assets of Cultural Interest in Spain. The



trade-union transmission has been complemented with workshop schools and regulated courses. There are subsidies for the promotion of artisan products and for the improvement and innovation of the workshops, as well as awards and recognitions to the artisans who stand out for their mastery and inventiveness. The ceramists participate in fairs, they demonstrate their abilities and open their workshops to the visitors and media to show their work.

As a result of the interest of the bearer communities the Tierras de Cerámica Association was born, as a citizen project in charge of channeling their desires. Through this association, an important labour has been taken part to disseminate the artisanal processes, as well as the documentation and research for obtaining the declaration as an Asset of Cultural Interest and formalize the nomination for Intangible Cultural Heritage.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **communities, groups or individuals** concerned:*

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

(ii) *How have the States Parties concerned safeguarded the element? Specify any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?*

*Not fewer than 150 or more than 250 words*

An additional element for the safeguarding is the declaration of Designation of Origin , which is granted by the Mexican government through the Mexican Institute of Industrial Property. The objective has been to protect the use of the name talavera for the elaborated objects in an artisan manner, according to raw materials, techniques, materials and the traditional type of decoration.

Among the government institutions that took part in obtaining the Designation of Origin and its Official Standards are: the Federal Government, the State Governments, the areas of expertise in economic and health promotion, as well as, academic institutions, artisanal workshops and entrepreneurs. In addition to the aforementioned, the State and Federal Governments count on institutions destined to the development and visibility of the popular arts through contests, commercialization and direct support to artisans programs, where creativity, quality and tradition are acknowledged, as well as, tourism promotion programs in which talavera is considered an identity element.

In Spain, the participation of government authorities has been significant in the educational sector, where the local city councils have worked in awareness programs with 9500 students and have supported the edition of 3000 units of the Scholastic Agenda on the different phases of making ceramics.

Likewise, the safeguarding, with the declarations of Asset of Cultural Interest, has been deepened and the research linked to the publication of the exhibitions catalogs of the local and regional museums is encouraged.

Promotion and dissemination activities are performed through mass media, participation in national and international fairs, conferences, lectures, editing periodical publications, and subvention lines for innovation and development of research and scientific production. The issuance of a philatelic series of 240,000 copies supporting the nomination stands out.

The local government of Talavera de la Reina has created the designation of Ceramics Ambassador, charge that will have people of recognized prestige, to support traditional ceramics in any public act through his personal image and professional career in the artistic and / or cultural field.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **State(s) Party(ies)** with regard to the element:*

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

### 3.b. Safeguarding measures proposed

*This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.*

(i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

*Not fewer than 500 or more than 750 words*

In Mexico, based on the research conducted to elaborate the dossier and the conclusions obtained from the Community participation workshop, in which, after identifying the existing risks, as well as the possible negative effects that the inscription in the LR could imply, the following Safeguarding Plan was created, that establishes the basis for the design and implementation of a public policy aimed to the integral safeguarding of the artisanal Talavera ceramics-making processes, which will be put to consideration of the Tlaxcala Government as the next step:

Action line: Protection and promotion

- Conducting information, advice and training sessions, in order that the artisanal workshops located in the Talavera Zone can be certified in accordance with the Official Standards 132-SCFI-1998 in matters of the artisanal Talavera ceramics-making processes.
- Strengthening the regulation, application and validity mechanisms of the Designation of Origin (DO) and the Mexican Official Standards (NOM).
- Identifying and protecting sources of supply to guarantee access and usufruct of raw materials and materials for the talavera making.

Responsible bodies:

- Culture and Tourism Secretariat and Competitiveness, Labour and Economic Development Secretariat of Puebla.
- Talavera Regulatory Council C. A.

Action line: Information and awareness

- Creating a Talavera Interpretation Center, as a meeting point for bearers, students, scholars and consumers who seek new ways for visibility and appreciation of this cultural heritage expression. Simultaneously, these Centers must become baselines and dissemination points that contribute to the development of a sustainable cultural tourism.
- Highlighting and re-appreciating the complexity in the making of talavera, as well as to raise awareness among the general population on the significance of these processes as manifestations of ICH.
- Emphasizing the importance of this heritage in study plans and elementary school books.

Responsible bodies:

- Public Education Secretariat
- Culture and Tourism Secretariat and Craftwork Direction of Puebla
- Researchers on the artisanal processes of talavera
- Talavera making artisans, artisanal workshops and entrepreneurs
- Talavera Regulatory Council C. A.

Action line: Preservation

- Creating, at a regional level, a school of crafts where the master earthenware artisans, in addition to transmit their knowledges and techniques to new generations, can certify the traditional skills and knowledges.
- Promoting the creation, with the collaboration of the Craftworks Houses, workshops, museums and galleries, of dissemination spaces on the value of this manifestation by means of exhibitions and sale of Talavera so that the people connect the region with its creation and enjoyment, at national and international level.

Responsible bodies:

- Public Education Secretariat, CONOCER Program
- Puebla Government
- Municipal Governments of the Talavera Zone
- Craftworks Direction of Puebla
- Talavera master earthenware artisans, artisanal workshops and entrepreneurs
- Culture and Tourism Secretariat and Competitiveness, Labour and Economic Development Secretariat of the State of Puebla Government.

In Spain, the proposed measures are closely related to the need of preserving ceramics as a livelihood and a lifestyle; therefore, education, research on its history as well as the promotion and preservation of its techniques become fundamental. The primary purpose is to strengthen the bases where the work of the artisan has acquired prestige in order to enable this practice to remain sustainable and its transmission is guaranteed.

Measures proposed by the State Party:

a) Transmission:

- Financing and organizing annual Ceramics Days, in each of the ceramists centers.
- Furthering local workshops as training centers.

b) Documents and research:

- Developing research and scientific output.
- Endowing funds for museums and ceramics interpretation centers.
- Elaborating regional plans of Intangible Cultural Heritage.
- Audiovisual recording of the oral tradition related to the element.
- Approaching ceramists and their life stories.

c) Preservation and protection:

- Creating the Designation of Origin of "Talavera and Puente Ceramics", as the image of the Mexican Designation.
- Protecting buildings connected to the secular practice of the ceramist activity.
- Inclusion in the inventories and legal protection of tangible and intangible heritage linked to the ceramics.

d) Promotion and diffusion:

- Promoting and disseminating the element through media and the participation in fairs and conferences.
- Seeking equality between labour and social rights of the first degree relatives and those of the General Regime contracts.
- Reduction of the Social Security fee.
- Recovering the figure of the apprentice in the workshops, guaranteeing his/her rights, under the care of the administration, to ensure the generational replacement.
- Establishing aids aimed to facilitate the maintenance involved in making ceramics, in its condition of sensitive sector.
- Promoting and funding for the internationalization of artisan entrepreneurs, both collectively and individually, understood as promoting artisanal products, but also as a lifestyle, a

philosophy and as an ethical, egalitarian and sustainable production.

- Applying 10% rate of cultural VAT due to its declaration as Asset of Cultural Interest.
- Reductions in municipal taxes related to the harvesting of remainders, the traffic of industrial motor vehicles with a load of less than 3,500kg, the properties related to the artisanal activity, as well as the constructions and works made to extend and/or improve the facilities related to the making process, sale and/or storage of ceramics.
- Funding assistance to fairs, adaptation of workshops, and ceramics commercialization.

The communities concerned propose the following measures:

a) Transmission:

- Promoting learning in workshops, overseeing a playful education of children and the practice of the youth and adult population.
- Organizing skill contests among of potters and painters.
- Establishing exchanges of artisans among the different centers.
- Promoting artisans and neighbors associations as a vehicles for exchange, discussion, defense of interests and learning.

b) Documents and research:

- Recovering recipe books of baths and colours, stencils, sketchbooks, ceramic pieces, and tools of the artisan.
- Inventorying and Recovering disused pottery workshops and arab kilns.
- Creating a tourist circuit with different destinations where the past and the present of ceramics converge.
- Cataloguing azulejería (tile) seeking its future preservation.
- Acquiring recent ceramic collections.
- Elaborating an atlas of ICH that includes the summary of the living memory of artisans and their environment (glossaries, biographies, techniques, photographs, expressions, lifestyles, experiences).

c) Preservation and promotion:

- Promoting the Santas Alfareras festivity, encouraging the celebrations connected to it (convivial meals, contests, clay baptizing, etc.), with local governments and communities participating.

d) Diffusion:

- Opening workshops to media, schools and visitors.
- Awarding and acknowledging the most skilled artisans.
- Literary and photographic contests regarding ceramics.
- Broadcasting on the Internet, and publications as magazines, reference books and recordings.
- Calendar of exhibitions.

e) Revitalization:

- Adapting ceramics to meet the new needs (new decorations, new pieces, new designs, compatibility of the pieces with the appliances, resistance and durability) without losing the bond with the traditional knowledges.

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

*Not fewer than 150 or more than 250 words*

The commitment acquired by Mexico, with the inscription of the artisan talavera ceramics-making processes on the Representative List, is defined in different levels and action lines as it can be seen in the Safeguarding Plan. Particularly, the State of Puebla Government will

contribute to the establishment of a comprehensive public policy to safeguard this cultural expression. Always under the advice of an Advisory Council where bearers, practitioners and all the institutions and organizations involved in the production of talavera are represented. This action will be encouraged for its possible application in the State of Tlaxcala.

Likewise, the training for the artisanal processes will be supported through the creation of the School Arts and Crafts, with the participation of masters who are now in the workshops.

Considering a comprehensive approach of preservation, promotion and dissemination of the artisanal talavera ceramics-making processes involving the different government bodies.

In Spain, the proposed safeguarding measures can be applied through the work of local and regional governments supporting workshops, maintaining support lines to the sector, creating museums and interpretation centres, and promoting the publication of studies and inventories.

The local and regional governments will be able to protect the properties and spaces associated to the artisanal practice through protection measures according to regional laws on the protection of cultural heritage or through its inclusion in the local planning instruments. Also by protecting the associated properties as well as promoting of the transmission of the related knowledges.

The local administration will encourage these safeguarding measures with its human resources, counting on specific services developed in collaboration with the artisans: council of culture, craftwork and celebrations.

Regional governments have the capacity to conduct declarations of legal protection of the ICH and they are responsible for the protection of manifestations related to ceramics, working with the protagonist groups.

Finally, the National Plan for Intangible Cultural Heritage was approved, in 2011, by the Ministry of Education, Culture and Sports, as well as the constitution of the Commission for Monitoring the Plan created by the representatives of the State and its regions. In 2015, the 10/2015 Law for the Safeguarding of Intangible Cultural Heritage was published, which includes the general safeguarding action that public authorities must exercise over the assets that integrate the ICH in their respective areas of competence.

*(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

*Not fewer than 150 or more than 250 words*

In Mexico a methodology has been developed to guarantee the participation of all the communities, groups and individuals involved in the process of conducting a nomination dossier and, particularly, in regard to the Safeguarding Plan. In this context, as done in previous occasions, the "Participation workshop for the elaboration of a binational nomination dossier of the 'Artisanal Talavera of Puebla and Tlaxcala (Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) making processes' for its inscription on the Representative List of the Intangible Cultural Heritage", was organized with the objective of disseminating the project of this dossier and, especially, for the bearer communities and the bodies involved in the element to raise awareness of the risks that the cultural manifestation faces and, consequently, to create the corresponding Safeguarding Plan, which has been included in this dossier.

Particularly, civil society has committed to revitalize the Regulatory Council of Talavera, ensuring the compliance of the standards; bearers and practitioners assuring the transmission of skills and knowledges to the new generations as well as the quality maintenance; museums protecting, showcasing and studying the collections that account for the change process over time and researchers who, with their work, revalue the historical process and the changes in this tradition.

In the case of Spain, a similar process was conducted, since the included Safeguarding Plan has been taken directly from the bearer communities, therefore, the proposals emerge directly from their protagonists.

Equally, the joint composition of the nomination has conducted with the participation of all the bearer communities, the artisan associations, as well as the regional governments in charge of

materializing the nomination, and local governments, both Mexican and Spanish, through reunions, assemblies, telephone contacts, letters and emails, which demonstrates the participation of the communities and their acceptance of the Safeguarding Plan.

The involvement of the communities in its implementation will take place according to the traditional procedures of organization and their work precepts and to the knowledges of the traditional techniques of talavera and ceramics; from the collective and public levels to the private ones.

### 3.c. Competent body(ies) involved in safeguarding

*Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.*

#### **MEXICO**

Name of the body: Culture and Tourism Secretariat of the State of Puebla

Name and title of the contact person: Irving Mayett Muciño, Deputy Secretary for Development and Training

Address: Avenida Reforma 1305, Edificio de San Javier, Col. Centro, Puebla, Puebla, C.P. 72000.

Telephone number: +52 222 122 11 00 Ext. 8100 y 8203

Email address: mayett.irving@gmail.com y sossilvia@hotmail.com

#### **SPAIN**

Name of the body: Ministry of Education, Culture and Sports

Name and title of the contact person: Luis Lafuente Batanero. General Director of Fine Arts and Cultural Heritage

Address: Plaza del Rey, 1. 28004 Madrid

Telephone number: +34 91 7017000

Other relevant information: <http://www.mecd.gob.es/ministerio-mecd/organizacion/organigrama/ministro/secretaria-estado-cultura/n/dg-bellas-artes.html>

Name of the body: Deputy Minister of Culture Castilla La Mancha Communities Board

Name and title of the contact person: Jesús Carrascosa Sariñana. Deputy minister of Culture

Address: C/ Bulevar del Río Alberche, s/n. 45570 Toledo.Spain

Telephone number: +34 925248838, Fax +34 925267463

Email address: jcarrascosa@jccm.es

Other relevant information: <http://www.jccm.es>

Name of the body: Talavera de la Reina City Hall

Name and title of the contact person: Jaime Ramos Torres. Mayor

Address: Plaza del Pan, 1. 45600 Talavera de la Reina. Toledo. España

Telephone number: +34 925720100; fax +34 925800096

Other relevant information: <http://www.talavera.org>

Name of the body: El Puente del Arzobispo City Hall

Name and title of the contact person: Manuel Casillas Brasero. Alcalde

Address: Plaza de España, 15. 45570 El Puente del Arzobispo. Toledo. Spain

Telephone number: +34 925436162; fax +34 925457048

Other relevant information: <http://puentedelarzobispo.es/>

Name of the body: Tierras de Cerámica

Name and title of the contact person: Pilar Campillejo Agudo. Spokesperson

Telephone number: : +34 925827541 Ext. 724

Email address: [hola@tierrasdeceramica.info](mailto:hola@tierrasdeceramica.info)

Other relevant information: [www.tierrasdeceramica.info/](http://www.tierrasdeceramica.info/)

#### 4. Community participation and consent in the nomination process

*For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.*

##### 4.a. Participation of communities, groups and individuals concerned in the nomination process

*Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.*

*States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*Not fewer than 300 or more than 500 words*

In Mexico, the conduction of this dossier, in every phase, was accompanied by representatives of the bearer community, as well as the actors related to its practice: academics, experts, governmental authorities and entrepreneurs. The dossier was integrated with the participation and contributions of the master earthenware artisans who were interviewed at different stages of the elaboration process; of the entrepreneurs who have rescued this traditional technique; of the researchers who have documented the historical development of the artisanal processes as well as of the government officials from the culture, tourism and economic development areas.

The culminating phase of the process was the completion of the Community Participation Workshop, in which the attendees first reflected on the main concepts of the ICH and the 2003 Convention, and afterwards, through a collective dynamic, they identified some risks from their experiences and perspectives. Such dynamic was developed by integrating plural teams (artisans, researchers, entrepreneurs and government officials). The subjects to be discussed were divided into the following action lines: development, information, awareness and preservation.

An initial Safeguarding Plan was defined, based on the reflections and proposals made by the federal and state authorities, small talavera ceramics-making workshops, academics and bearers of the manifestation.

At the conclusion of the mentioned workshop, the parties involved signed the Declaration of acknowledgement of the artisanal Talavera of Puebla and Tlaxcala (Mexico) and ceramics of

Talavera de la Reina and El Puente del Arzobispo (Spain) as Intangible Cultural Heritage, providing certainty of the community participation during all stages of the elaboration of the nomination dossier.

In this last point, essential for the nomination, in Spain, from the beginning of the process, the elaboration of this nomination has been a citizen project that has arisen from the communities involved themselves. In order to channel their desires, the association Tierras de Cerámica was born. Its founders met with artisans from both of the Spanish regions. They listened to their opinions, collected the necessary information for elaborating the nomination, and gathered hundreds of supports from the inhabitants of the bearer centers, from scholars, entrepreneurs, political groups and media. National institutions, such as the National Organization of the Blind in Spain, that issued four million coupons to support the nomination; or the National Coinage and Stamp Factory, that has circulated a print run of 240,000 seals of postage stamps with Talavera ceramics, are solid examples of the engendered adhesion. The Government of Castilla - La Mancha declared the ceramics of Talavera de la Reina and El Puente del Arzobispo as an Asset of Intangible Cultural Interest. The elaboration of this nomination has been forthcoming, thanks to the participation and support of all the ceramists and potters, cultural and artisan associations, entrepreneurs and industrial representatives of the communities; as well as external agents, museums and public administrations (municipal, regional and state), and, especially from the population and the citizenship. It is a project born from the will of the artisans and their families, which has transcended its borders and implicated the nations of Mexico and Spain.

#### **4.b. Free, prior and informed consent to the nomination**

*The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned 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. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.*

*Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.*

*Not fewer than 150 or more than 250 words*

As previously mentioned, the hereby dossier is based on the direct work of the bearer communities, which have shown pleasure and interest on the initiative from the beginning of the process

In that sense, the signature of the free, prior and informed consent of the representatives of the communities connected to the artisanal Talavera ceramics making processes was obtained under the Community Participation Workshop, and it is textually included in the attached document entitled: "Declaration of acknowledgement of the Artisanal Talavera of Puebla and Tlaxcala (Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) making processes as Intangible Cultural heritage" as a reliable proof of the mentioned consent and the commitment they assume for the safeguarding of this cultural manifestation.

In the case of the communities of Talavera de la Reina and El Puente del Arzobispo, the expression of the free, prior and informed consent for the nomination has been made in writing through printouts where each person and entity involved manifest their knowledge on the nomination and their consent.

On the first place, the consent has been granted by the artisans themselves as well as the entities and groups that participate in ceramic-making. City Halls and inhabitants of the centers were asked, independent of their condition as artisans. The support of specialists and institutions associated with research and studies on the element has been sought-after, as well as that of all actors at different levels.

Artisans, whenever possible, have expressed their motivation in the consent declarations, giving room to expressions of great excitement and beauty, fruit of the sense of ownership that the tradition of ceramics grants the participants.

Appendix 1 contains consent letter with the information and profiles of the signatory parties. It is



a large number of support letters, where all the communities have shown support, by the means of their response, their grade of commitment with the nomination.

#### 4.c. Respect for customary practices governing access to the element

*Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.*

*If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.*

*Not fewer than 50 or more than 250 words*

In Mexico, the artisanal talavera-ceramics processes are formed by practices, knowledges and a large experience of the master earthenware artisans in each of the phases of the production. It is not uncommon, for example, to be able to distinguish among the abilities and particular skills of a master or the decoration and management of the traditional color palette of a workshop. Nevertheless, the inscription in the Representative List does not put at risk those knowledges and particular handlings that have been kept alive precisely because they are transmitted to the new generations of artisans who enter the workshops, where the acquisition of knowledge is open.

As for Spain, the urban areas are enriched with abundant samples of ceramics: street furniture, decoration of facades, signboards, streets, etc. The ceramic is elaborated in family workshops shown to the outside through small shops. The artisans are in favor of opening their workshops to the visitors and, in some cases, to the active participation in some of the elaboration phases. So that the complexity of their work is understood and their products are properly valued. Nevertheless, there are secrets of elaboration that have to do with the obtaining of colors, blend of varnishes and treatment of the firing time that differentiate some workshops from others. However, the inscription in no way poses a threat to the preservation of such knowledge. So it is not required to adopt guarantee measures.

#### 4.d. Community organization(s) or representative(s) concerned

*Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:*

- a. Name of the entity;
- b. Name and title of the contact person;
- c. Address;
- d. Telephone number;
- e. Email address;
- f. Other relevant information.

##### MEXICO:

- a. Consejo Regulador de la Talavera, A.C.
- b. Irving Mayett Muciño, Subsecretario de Desarrollo y Capacitación
- c. Av. reforma 1305, Edificio de San Javier, Col. Centro, Puebla, Puebla, CP 72000
- d. +52 222 122 11 00 ext. 80100 y 8203
- e. mayett.irving@gmail.com y sossilvia@hotmail.com

##### SPAIN:

- a. Asociación Española de Ciudades de la Cerámica.
- b. Oriol Calvo Vergés. Portavoz.
- c. C/ Ramón Par, nº 1. 08310 Argentona (Barcelona)
- d. +34 937972732
- e. aecc@ciudades-ceramica.es
- f. <http://www.ciudades-ceramica.es>

CASTILLA – LA MANCHA

- a. Federación Regional de Artesanos de Castilla – La Mancha.
- b. Roberto Perea Sánchez. Presidente.
- c. C/ Gregorio de los Ríos, 1 (FEDETO). 45600 Talavera de la Reina. (Toledo).
- d. +34 925809902
- e. Info@fracaman.com
- f. <http://www.fracaman.com/>

#### TALAVERA DE LA REINA

- a. Tierras de Cerámica
- b. Pilar Campillejo Agudo. Portavoz.
- d. +34 925827541 Ext. 724.
- e. [hola@tierrasdeceramica.info](mailto:hola@tierrasdeceramica.info)
- f. [www.tierrasdeceramica.info](http://www.tierrasdeceramica.info)

#### EL PUENTE DEL ARZOBISPO

- a. Asociación de Artesanos de Puente del Arzobispo.
- b. Francisco Casas De la Cal. Presidente.
- c. +34 925457027

## 5. Inclusion of the element in an inventory

For **Criterion R.5**, States **shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies)** in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

MÉXICO: Inventory of the Intangible Cultural Heritage of Mexico

SPAIN: \*General Registry of Assets of Cultural Interest of the Ministry of Education, Culture and Sports.

\*Catalogue of Cultural Heritage of Castilla-La Mancha

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

MÉXICO: Culture Secretariat of Mexico, through the Commission of the Intangible Cultural Heritage of Mexico

SPAIN: Ministry of Education, Culture and Sports.

Ministry of Education, Culture and Sports of the Board of Communities of Castilla - La Mancha

(iii) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).

MEXICO: The Commission for the Intangible Cultural Heritage of Mexico, instance dependent on the Federal Culture Secretariat, in the company of an Advisory Council integrated by experts on the different domains of the ICH, is responsible for approving the registry of new cultural manifestations on the Inventory of the Intangible Cultural Heritage of Mexico, and updating the previous registers. The aforementioned is not dependent on a fixed calendar, except as a response to the expressed needs of the bearer communities.

SPAIN: The Cultural Heritage Catalogue is under continuous updating. On the one hand, when a new declaration takes place, it is inscribed on the Catalogue at once. On the other hand, modifications and extensions on the Assets documents are incorporated. This work takes place ex officio by the Ministry of Education Culture and Sports technicians. The incorporation

procedure is performed on the Inventory of Assets of Cultural Interest of the Ministry of Education, Culture and Sports.

(iv) Reference number(s) and name(s) of the element in the relevant inventory(ies):

MEXICO:

Name: "Artisanal Talavera ceramics-making processes". Code 000651EPUE0192018

SPAIN:

Name: "The ceramics of Talavera de la Reina (Toledo)". Code 29385.

Name: "The ceramics of El Puente del Arzobispo (Toledo)". Code 29388.

(v) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

MEXICO: 16 March, 2018.

SPAIN: 13 October 2015.

(vi) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

In Mexico, by an initiative of the State of Puebla Government, through the Ministry of Culture and Tourism, the process was initiated, firstly, for the creation of a registration form for the Inventory of the Intangible Cultural Heritage of Mexico, and afterwards, for the completion of the dossier for the nomination. Based on the work of a multidisciplinary research team, the different sectors that take part in this artisanal process, participated in different ways to integrate the registration form: the bearers explaining the artisanal process, the means of transmission, the dangers to which it is currently subjected to and the way to sort them out, they then proposed safeguarding measures; the government officials from the tourism and culture domains proposed measures needed to ensure preservation and visibility; and researchers who have documented the historical process, its current development and state.

In Spain, the citizen platform "Tierras de Cerámica" channeled the interest of the bearer community and requested the declaration of the ceramics of Talavera de la Reina and El Puente del Arzobispo as Assets of Cultural Interest in the category of Intangible Asset. In that regard, it contributed with an extensive study and adhesions of local governments, ceramist associations, experts, artisans and a wide representation of the Talavera and Puenteña societies. The Heritage and Archeology Service of the Ministry of Education, Culture and Sports of the Regional Government of Castilla - La Mancha drafted a favorable report on the declaration. The Real Academy of Fine Arts and Historical Sciences of Toledo supported the proposal with comprehensive reports. In this manner, the initiative developed in the community of ceramist artisans with the support of scholars, universities and different public administrations, culminated with the declaration as an Asset of Cultural Interest.

(vii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French.

b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

**MEXICO:**

The Inventory of Intangible Cultural Heritage of Mexico can be consulted in the Cultural Information System (SIC) [https://sic.cultura.gob.mx/ficha.php?table=frpintangible&table\\_id=686](https://sic.cultura.gob.mx/ficha.php?table=frpintangible&table_id=686)  
The translated registration form is attached, so as the pertinent print screen.

**SPAIN:**

The Catalogue of Cultural Heritage is not available online. A certificate with the verbatim realing the elements included is attached

\*Castilla-La Mancha

Agreement 13/10/2015, from the Government Council, where El Puente del Arzobispo is declared Cultural Interest of Ceramics of El Puente del Arzobispo (Toledo), in the category of Intangible Asset (DOCM nº 203, 16 October 2015).

Agreement 13/10/2015, from the Government Council, where El Puente del Arzobispo is declared Cultural Interest of Ceramics of Talavera de la Reina (Toledo), in the category of Intangible Asset (DOCM nº 203, 16 October 2015).

## 6. Documentation

### 6.a. Appended documentation (mandatory)

*The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.*

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

### 6.b. Principal published references (optional)

*Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.*

*Not to exceed one standard page.*

**MEXICO:**

Casanova, María Antonieta, (2007). Talaveras de Puebla cerámica colonial mexicana siglos XVII a XXI. México. Museo Franz Mayer.

Castro Morales, Efraín, (1989). "Puebla y la talavera a través de los siglos" en Artes de México, núm. 3. México.

Cervantes, Enrique A., (1939). Loza Blanca y azulejo de Puebla. México. Tomos I y II.

Connors McQuade, Margaret (1999). Talavera Poblana. Four Centuries of a Mexican Ceramic Tradition. New York, Americas Society.

De Antuñano Muarer y Carlos González Manterola, (1999). La casa de los muñecos en la ciudad de Puebla. México. Espejo de Obsidiana.

Edwin Atlee Barber, (1908). The Maiolica of Mexico. Art Handbook of the Pennsylvania Museum

and School of Industrial Art, Philadelphia.

Medina Padilla, Yuvia Izet, (2006). Artesanos de la Talavera de Puebla y San Pablo del Monte. Producción artesanal y denominación de origen en el mercado global. Tesis de licenciatura en antropología, Universidad de las Américas de Puebla. Disponible en: [http://catarina.udlap.mx/u\\_dl\\_a/tales/documentos/laac/medina\\_p\\_yi/](http://catarina.udlap.mx/u_dl_a/tales/documentos/laac/medina_p_yi/)

Müller, Florencia y Barbara Hopkins, (1974). A guide to mexican ceramics. México. Minutuae Mexicana.

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## **7. Signature(s) on behalf of the State(s) Party(ies)**

*The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.*

*In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.*

Name: Federico Salas

Title: Ambassador of Mexico before UNESCO

Date: 28 March 2018

Signature: <signed>

*Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)*

Name: María Teresa Lizaranzu

Title: Ambassador of Spain before UNESCO

Date: 28 March 2018

Signature: <signed>