Documenting Mexican Folk-art Linguistic Heritage: The Application of the Sets Theory to Determine its Common Terminology

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Abstract: This article shows the application of an ethnographical method (lexical availability method) and diverse strategies for lexical documentation (documentation of terminology in gray literature and other published documents) to the compilation and validation of the terminology of folk-art in Mexico, a knowledge area with scarcely written tradition. As one can foresee, the result obtained from the lexicon through the different methods and strategies of documentation applied allows registering several terminological lists. From these lists and by determining the intersection of two or more lexical sets, principle obtained from the set theory, one can obtain a group that contains the most frequent elements or the common terminology of a domain. In addition to the above, the article explains how a facets system for the basic organization of this terminology can be created from the lexical documentation obtained.

Keywords: cultural terminology, lexical documentation methods, ethnographical methods, folk art terminology, dictionary-making.

This paper is the result of a line of research on the lexicon in a permanent research seminar around art history and folk art at Instituto de Investigaciones Estéticas (IIE) of Universidad Nacional Autónoma de México (UNAM). The purpose of this seminar is the research on folk art in Mexico, the cataloging of a collection of folk art's works, kept by the University, which were exhibited in 1968 in the Cultural Olympiad of Mexico, and the elaboration of the Historical Glossary of terms related to Folk Art.

The work related to the elaboration of the Glosario histórico de términos relacionados al arte popular aims to develop an innovative model of a historical-chronological glossary, its online publication, the creation of a model of historiographic definition, and the documentation and identification of terms of the domain. Regarding the latter, the scope of this article is to integrate the proposals and concerns of linguistics, librarianship, and terminology, and apply them to an area in which the absence of textual tradition predominates, proposing a methodology of ethnographic character that allows the construction of a terminological corpus from the recovery of predominantly empirical and oral knowledge. In this way, I want to address a subject that has not been approached from this perspective, although there is ample historical and ethnographic research.

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2 PAPIIT Project IN400520: “Artesanías en transición 1950-1980”, whose head is Deborah Dorotinsky Alperstein, PhD.
3 Folk-art's works are not exclusive to Mexico. In the 1968 Olympics, which took place in Mexico, a cultural Olympiad was held, and one of its activities was the integration of a collection of folk-art's works from all the participating countries in the Olympics. The research group to which I belong works with this collection called “Muestra del arte mundial”. If you are interested in knowing more about it, I will provide the following link: https://artsandculture.google.com/asset/%E2%80%9Cmuestra-del-arte-mundial%E2%80%9D/oQHQCvVx4tmGjw.
Why Document Folk-art Heritage Terminologies?

The description and protection of cultural heritage have been mainly focused on objects, putting aside vital linguistic components linked to them, their names, and the meaning the concepts evoke within their social context. Due to this, it is possible to find cases of terminological variability in which a work is documented with different terms, or even where the names are unknown, as well as several cases in which the meaning related to a concept is ambiguous for the members of an area of knowledge.

To summarize, the tradition centered on the objects of the institutions of the Mexican cultural sector has focused on the descriptions of the work and their preservation conditions, and it has neglected the description of the linguistic component whose purpose is to denominate objects. To provide a theoretical explanation of the signification of these elements, Ullmann’s semiotic triangle is presented (Ullmann, 1967, p. 67; Geeraerts, 2010, p. 279), in which the linguistic elements (denominative and significative) and their relationship with objects are represented.

Figure 1
Ullmann’s triangle (Ullmann, 1967, p. 67), reconstruction of Ogden & Richards’ triangle

In this instance, “symbol” is the phonetic or orthographic component that represents a notion generally known as denomination or term (Cabré i Castellví, 1998; Lara Ramos, 2018). “Concept” refers to the information that communicates with “symbol”; it is also the meaning or notion (Cabré i Castellví, 1998; Lara Ramos, 2018); and finally, “thing” or the non-linguistic referent in question. In general, it is taken as read that these three elements cannot be conceptually separated, and that together form a single meaning unit or sign (Ullmann, 1967; Lara Ramos, 1997a; Geeraerts, 2010).

Taking into consideration the unavoidable relation between things and their denominations, as well as the fact that there are multiple international works on heritage, art, and architecture terminology (linguistic component), such as The Getty Vocabularies (The Getty Research Institute, n.d.) and their different translations to other languages, Tesauros-Diccionarios del Patrimonio Cultural de España (Ministerio de Cultura y Deporte, n.d.), Iconclass (RKD Iconclass, 2012) or Tesauro de la UNESCO (UNESCO, n.d.), a method of terminological documentation is proposed in this article that allows focusing efforts on the
documentation of terms of folk art in Mexico, and later to build controlled vocabularies related to the country’s cultural sector.

**Written Texts Corpora and Terminology Control of Folk Art in Mexico**

The current approach and study of human knowledge have resulted in the creation of a research area where human disciplines, means, and digital tools converge (Combi, 2016) (also known as digital humanities).

Within the context of this research and the disciplines in charge of the study and control of vocabularies (corpus linguistics, terminology, and library science), working approaches that have taken into account the use of big textual sets have been developed, of which terminologies are extracted through methods that make use of mathematical and linguistic rules, as well as artificial intelligence (European Association for Digital Humanities, 2006). These methods of terminological extraction based on big linguistic corpora, allow for the management of a bigger number of empirical data and, in turn, the quantification of the frequency of terms that allow determining the preferred, alternative, and canceled terms, among others. Unfortunately, this approach has application issues in areas where an established textual tradition is lacking, such as folk art in Mexico. This renders the frequency estimation of lexical items virtually impossible with commonly used methods such as calculation of relative frequency (Muller, 1973), relative frequency per million (Biber et al., 1998; McGillivray et al., 2020), or corrected frequency, as reported in Ham (1979) or Bogaards et al. (2004) and, therefore, the determination of a common vocabulary for an area of knowledge.

As one can foresee, the folk-art domain in Mexico is an area of expertise with a mostly empirical knowledge inherited among generations of artisans and artists, and with a prescientific character. Therefore, there are not enough moderated publications and where there is an absence of a wide textual tradition that can help build a representative and balanced terminological corpus. Based on this, a method is proposed that takes into consideration the ethnological work in practice communities and the application of the set theory to determine the basic terminology of the area of knowledge, as well as the differentiated terminologies.

**An Opportunistic Selection of the Terminology of Folk Art in Gray Literature (Museum Labels)**

By the end of the 19th century, the *Vocabulario de mexicanismos comparado con los de otros países Hispano-Americanos* (Icazbalceta García, 1899) was published. In this document’s prologue, a common problem that affects the coverage or effectiveness a dictionary has at the moment of recording the lexicon is discussed. Icazbalceta García (1899) points out that basing the documentation of a dictionary on published works by prestigious authors or “Authorities” is the right path for documenting the uses of the lexicon; however, he also suggests taking into consideration common uses that lie in regional and colloquial texts and spontaneous spoken manifestations to obtain a more representative lexicon compilation and description of languages.

Currently, in more recent works regarding Spanish such as the *Diccionario del Español de México* (Lara Ramos, 2010), a corpus which serves as documentation of the dictionary compiles both literary works and periodical publications of science and techniques, as well as recorded conversations, popular literature, and regional and occasional documents (Lara Ramos & Ham Chande, 1974).

Therefore, considering this methodology for documenting lexicon (widely accepted in Hispanic tradition, to say the least) and taking into consideration the poor documental availability the domain has, a first step proposed for the documentation of the lexicon of folk
art in Mexico is to recover the terminology of the domain from the museum labels and exhibitions presenting works of folk art. This first step corresponds to a type of convenience or purposive sampling (Casal & Mateu, 2003) where we gathered the lexicon registered in the exhibition labels of folk art. Even though this course of action does not statistically represent the domain’s reality, as shown later, the following steps of the proposed method compensate for the overrepresentation or underrepresentation of this type of sampling.

The course of action in this step was as follows: art historians, linguists and other specialists involved attended different folk-art exhibitions regularly during 2019 and the beginning of 2020. All of them are or were presented in 10 museums of Mexico that exhibit or exhibited folk-art collections. These institutions were: the Museo Regional de Cholula, the Museo Carrillo Gil, the Museo del Centro Cultural “Los Pinos”, the Museo de Arte Popular de la Ciudad de México, the Museo Universitario de Arte Popular de Colima, the Museo del Palacio de Valparaíso, the Museo del Palacio de Iturbide, the Museo Nacional de Culturas Populares, the Museo Nacional de Antropología (ethnography section) and the Museo de la Máscara de la Peña de Bernal.

The labels for these museums are like the case represented in Figure 2 in the arrangement of their work’s information. This example was photographed at the Museo de Arte Popular de la Ciudad de México:

Figure 2
*Museum label of folk art in Mexico City*

As can be seen in Figure 2 (bilingual label), information related to the type of object is presented, such as (*paño de Carranza/Carranza cloth*), the agent or institution producer of such work, Asociación Sna Jolobi), the work’s place of origin (San Cristóbal de las Casas, Chiapas), the materials and techniques involved in its manufacturing (*algodón y lino tejidos en telar de cintura y brocados con artisela/cotton and linen woven in waist loom and brocade with artisela*) and the agents owner of the object (Colección AAMAP, A.C./Fomento Cultural Banamex, A.C.).

The example in Figure 2 represents a challenge for identifying the terminology since some information elements in museum labels, such as materials and techniques involved in the works manufacturing are presented in a single field, and due to a matter of reading style of the labels, the terms are within a single phrase, and not as a list.
Therefore, to identify the terms, we address two criteria. First, linguistic criteria as a way in which the terms designate or refer to concepts (Cabré i Castellví, 1998; Lara Ramos, 2006) and the implementation of tests related to the composition of the Spanish lexicon4 (Alonso Ramos, 2010); and secondly, the linguistic competence of the documentalists involved in the task.

The linguistic tests applied to identify the terms of the domain are expressed *grosso modo* below, and they are illustrated with examples taken from the label in Figure 2.

- From the point of view of how the term refers to the thing:
  - All terms are lexical units that designate an object, concept, or process of a knowledge area (Cabré i Castellví, 1998). Therefore, we consider as a term every monolexical or multilexical unit that designates a reality. In this sense, *algodón* “cotton” and *telar de cintura* “waist loom” are terms, because they refer to the material and an object.
  - The lexical units of Spanish usually have idiomatic or componential meanings (Alonso Ramos, 2012); i.e., in some cases their meanings can be recovered from the elements that form the term, such as in *telar de cintura* “waist loom” – ‘a loom which holds to the weaver’s waist’ – or idiomatic cases, in which the lexical meaning cannot be inferred from the elements that form the term. In the case of *paño de Carranza* “Carranza cloth”, the surname does not make a direct reference to the type of object. In this example, the documentalist must be careful given that in some cases of compositional meaning, they could be phrases and not lexical units. For this, the interaction with the following tests regarding the conformation of the lexicon becomes crucial.

- From the point of view of the tests related to the conformation of the lexicon:
  - For the case of complex terms (multilexical), it is important to consider the positioning of the term and the loss of referentiality as a criterion to recognize lexical units (Alonso Ramos, 2012). In this case, by changing the order of *telar de cintura* “waist loom” or *paño de Carranza* “Carranza cloth” for *cintura de telar* or *Carranza de paño*, there is a loss of referentiality and grammaticality of the term. Therefore, one needs to consider *telar de cintura* and *paño de Carranza* as terms.
  - Another common test is to replace, remove, or add lexical elements to the term (Alonso Ramos, 2012). If such tests do not substantially alter the meaning, they are not terms, but phrases. In the case of *telar de cintura* “waist loom” or *paño de Carranza* “Carranza cloth”, any of the three procedures results in the loss of referentiality.
  - Lastly, it is important to consider that for a complex lexical unit (multilexical) to be considered a term, it must be morphologically fixed to it. Therefore, certain changes in number and gender would not be accepted in its components for Spanish (Alonso Ramos, 2012). Moving back to the previous example, it would be irregular to say *telar de cinturas* or *telares de cinturas*, given that the plural must solely affect the head of the compound: *telares de cinturas*.

From this documentation process through the museum labels, the documentalists classified and arranged the terms in lists corresponding to each one of the information elements present in the labels, regardless of them being highlighted with a title or not or differentiated as

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4 In this case study, formation rules for words in Spanish and tests for identifying our lexicon are considered, given that the terminology intended to be documented is for this language. Naturally, in cases relative to other languages, their own lexical unit’s identification tests must be carried out.
a type or mixing various terminological categories. This is shown in the example of Figure 3, an example photographed at the Museo Regional de Cholula.

**Figure 3**
*Label for a vat. Museo Regional de Cholula*

![Label for a vat. Museo Regional de Cholula](image)

From this label, three candidate terms were documented: tinaja “vat”, *barro* “mud”, and *bruñido* “burnishing”; a geographic name: “Tehuitzingo”; and a timespan: S XX “twenty century”. This step started shaping a faceted system for the terms with this arrangement:

**Figure 4**
*A first approach to the facets of the Mexican folk art's terminology*

This first step allowed me to document 4330 candidate terms spread across the proposed facets as follows: work type (945), materials (1038), techniques (437), styles (25), geographic names (1336), agents (424), ethnic groups (9), trades (4), artisan branches (36), and associated concepts (76). All these terms were gathered in each terminological list.

Finally, two types of rules were applied to the transcription of the terms present in these terminological lists: first, the orthographic rules proposed for Spanish by the Real Academia Española y Asociación de Academias de la Lengua (2010) and the lemmatization rules that would allow us to identify the term representing all its inflectional forms (Lara Ramos, 1997b).

The orthographical rules applied to the terms are focused on the correct use of upper-case letters, Spanish accent marks, and the correct use of special orthographic characters. For example, we found cases such as *Polvora*, *Mascara, Arte “bajo”* and *Ex-voto*, whose upper-case letters were replaced, the corresponding accent marks were incorporated and the special characters were removed: *pólvora, máscara, arte bajo*, and *exvoto*. In cases where many orthographic possibilities are available, the terms’ orthography was not modified, such as in *cempasúchil, sempasúchil y zempasúchil*.

The applied lemmatization rules imply switching forms that were documented in the plural to singular, such as in *nacimientos* or *candelabros*, for *nacimiento* and *candelabro*, although cases in Spanish that are always conceptually conceived as plurals remained

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5 The application of these rules is indicated in bold to understand the changes.
unchanged: *aretes o cubiertos*. Lastly, all terms in female gender were switched to male, as in *tejida*, *bordada*, and *pintada*, for *tejido*, *bordado*, and *pintado*.

**The Application of the Lexical Availability Method for Documenting Terms of Folk Art in Primary Documentation Sources**

The available lexicon is a potential set of lexical units that are part of the mental lexicon of a speaker. This set is cognitively arranged from various themes, also known as *centre d'intérêt* (Lara Ramos, 2006; López Morales, 1995). From this concept, in the mid-20th century in France and other European countries, various methods of lexical availability were developed. Grosso modo, the lexical units allocated in the mental lexicon of an informant were retrieved from the presence of some stimulus or question made to them (Gougenheim et al., 1956).

Some applications of the lexical availability method have been focused on determining the fundamental lexicon of a particular language (López Morales, 1995), detecting the main shortcomings of vocabulary in students of pre-university or middle-level schools (López Chávez, 2003), knowing the variety in the general lexicon present in different dialectal areas of Spain and Hispanic America (Bartol Hernández, 2006), and more recently, gathering the terminology of an area of knowledge through the application of a questionnaire (Molina Salinas et al., 2018).

This adaptation of the lexical availability methodology for documenting terms involves the application of a presential questionnaire to a group of informants, specialized in domain knowledge. The list or lists of lexical units obtained are open since the surveyed informants have the freedom to write all possible lexical items that they relate to the themes (Molina Salinas et al., 2018).

In this case, I seized the seminar reunion of the PAPIIT IN400520 project “Artesanías en transición” of the Universidad Nacional Autónoma de México’s Instituto de Investigaciones Estéticas, where seventeen specialists of folk art (historians, art historians, anthropologists, museologists involved in the topic, and students of history and Latin American studies majors), answered a lexical-terminological availability questionnaire I developed ad hoc. This questionnaire has six questions related to six topics or *centre d'intérêt*.

It is also important to point out that such questionnaires recorded variables related to the informant, such as age, gender, academic background, professional formation, and nationality, to keep a record and take into consideration the terminological variety when including the results. The full questionnaire can be checked at the end of this article, in “ANNEX I. Cuestionario de disponibilidad léxica aplicado a especialistas”.

Regarding the questions, they were defined and adapted from the faceting proposal of the terminological documentation in the museum labels (Figure 4). Although this initial proposal is comprised of ten facets: work type, materials, techniques, styles, geographic names, agents, ethnic groups, trades, artisan branches, and associated concepts, I included three facets in one: first, because there were cases such ethnic groups and trades, which only registered nine and four terms each, and having only one category for a handful of elements is impractical. Secondly, because facets such as artisan branches, ethnic groups, and trades could be conceptually included in a wider facet such as associated concepts.

Finally, agents were not taken into consideration given that they are a facet that connects a lot of information, and due to the time limit of three minutes indicated for each answer. Because of this, the application of a second questionnaire was taken into consideration⁶. By making this decision, our facets system was reconsidered and adopted this shape, in which the

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⁶ Unfortunately, given that the method implies the presential application of the questionnaire to a large group, and due to the 2020 pandemic preventing us from continuing with this work, the documentation of the names of the agents is a research line we will address as soon as possible.
themes artisan branches, ethnic groups, and trades become subordinates under the associated concepts category.

**Figure 5**  
*A second approach to the facets of folk-art terminology in Mexico*

![Diagram of Facets of the folk art's terminology in México](Image)

Considering a future need to systematize the folk-art terminology in facets that correspond to the way of cataloging using international metadata standards, a revision of the information elements considered in standards for the cataloging of heritage objects was carried out.

From this revision, it can be concluded that there are at least three widely-used and known standards in the recording, study, and preservation area of cultural objects that would be compatible with the organization of our terminology in these facets: Object ID (Thames et al., 1999), VRA Core 4 (Visual Resources Association, 2007), and CIDOC CRM (Aalberg et al., 2018), given that they take into account information elements that require concepts such as work type, materials, techniques, styles, geographic names, and agents. Additionally, one can say that this faceting reconsideration is also consistent with vocabularies such as The Getty Vocabularies (The Getty Research Institute, n.d.), as well as the Tesauros-diccionarios del patrimonio cultural de España.

By processing the results of the seventeen questionnaires, rules were applied that corresponded to how Spanish lexical units are treated, before their inclusion in a reference work. These orthographic and lemmatization rules have already been explained in the previous section.

Finally, the results obtained in this step are the following: in total, we documented 1311 of which 349 are work type, 295 materials, 186 techniques, 88 styles, 210 geographic names or regions where folk art is present, and 183 associated concepts. Each one of them is recorded in the terminological lists.

**Validation of the Terminology and Estimation of Common and Differential Terms of Folk Art**

In this last step proposed for the validation of common and differential terminologies of folk art, two procedures have been implemented: the first one is the integration of a textual corpus of available documents of the area; the second one is the comparison of the two sets of terminological lists obtained with the sources of documentation of the corpus, and the determination of the common and differential terminologies.

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7 The full terminology list can be checked at the end of this article, in “ANNEX II. Listado terminológico”.  

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As mentioned before, the available textual documentation on the area of folk art in Mexico is scarce. For example, the searches in the catalog of the "Biblioteca ‘Justino Fernández’" only records a total of 272 documents under the theme “folk-art”: less than 0.5% of all the works of the library. If this data is already of concern, it is relevant to consider that this figure is even lower for the case of the description of folk art in Mexico since the documentation regarding Mexico is comprised of only 116 documents (around 0.2% of the whole collection).

In virtue of this, during the last two years, a proposal to work in a seminar has been put forward: the seminar “Artesanías en transición” whose objective is to share, concentrate and discuss several theoretical lectures on folk art in Mexico. The revision process and bibliographic discussion of the seminar have allowed us to concentrate and review 118 texts of folk art (ninety documents in Spanish and twenty in English and French), that do not strictly match the ones present at the “Biblioteca ‘Justino Fernández’” but that have the features of academic rigor and relevance the seminar requires. All these documents were organized in the Mendeley bibliographic reference manager given that this tool allows for the bibliography to be organized, kept online to be used by the working group, and perform advanced searches by author, title, publication, year, and notes.

After finishing the terminological documentation work in the museums and the application of the terminological availability questionnaire with specialists in the area, six lists of candidate terms with more than five thousand lexical items could be incorporated. However, to provide a guarantee that that the candidate terms were terminological units of the domain, a procedure of validation of the terms in the documentation of our corpus was implemented. For this, the “Authority” principle from library science has been considered, where it is expected that different information sources can provide a guarantee about a terminology, let it be a specialist, a practice community, or an institution (Barité, 2009). Naturally, the obtention steps of terms in museums and with specialists could guarantee the use of terms in folk-art in Mexico. However, the idea about documentation errors or errors related to the information given by the informants has been taken into consideration. For example, I have noticed that a specialist reported that “s. XVIII” is an associated concept, while the museum labels and the rest of the specialists indicated it is a time span. Assuming this type of human errors is natural and more common than expected, a proposed solution is based on the obtention procedure of the “common lexicon” of a practice community, an approach based on the set theory.

To determine the “common lexicon” of a practice community, a speaker’s knowledge about his lexicon is considered and contrasted with other community members. The lexical items common to all members of this practice community constitute the “common lexicon” (Lara Ramos, 2006). A graphic explanation of this can be seen below:

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8 Biblioteca del Instituto de Investigaciones Estéticas de la Universidad Nacional Autónoma de México, regarded as the most important documental collection in Mexico regarding fine arts, which has more than 55000 specialized works. The library's website and its catalog can be found on the following address: http://www.esteticas.unam.mx/biblioteca.

9 This decision is justified since our university offers 100GB of storage for each collaborator.

10 As explained before, at this stage only 5 lists will be worked on (work type, materials, techniques, styles, geographic names, and associated concepts), leaving the list of agents for other stages of the research.
In Figure 6, sets a, b, c, and d, represent the common lexicon of four informants and the intersection of a, b, c, and d (“∩ abcd”) represents the “common lexicon” of these informants. Taking into account the above, as well as the possible terminological documentation errors presented, a validation of the terminological lists by crossing information in the same way illustrated in Figure 6 has been put forward in a way that, if a term is registered both in the lists of available terms, and in the museum labels and corpus documents, this set of terms could be considered a type of “common lexicon” or, more precisely, the common terminology of folk art.

To summarize, the efforts to validate and determine the common terminology of the domain, considering our data, is comprised of three steps: first, we start from the lists of terms obtained in the museums; secondly, we corroborate that the terms were recorded in the lists of candidate terms obtained through the lexical availability method. Finally, we looked for the terms in the documents of the corpus. In this way, we could validate and identify the common terminology of folk art in Mexico, assuming each source of terminological information works as a different type of “Authority.” The result of this information crossing can be graphically represented as follows:

Figure 7
Representation of the intersection of the terminology labels, the available terminology among specialists, and the terminology in the corpus
Where the intersection of the terminology documented in labels (set a), the available terminology (set b), and the terminology documented in the corpus (set c) can be seen in black (“∩ abc”) and represents the common terminology of the domain. Three additional sets where sets a and b (“a ∩ b”), b and c (“b ∩ c”), and a and c (“a ∩ c”) intersect can be seen which, in this case, represent the differential terminologies used in museums and by specialists, specialists and in documents, and in museums and by specialists. These sets would be a more specialized selection of the terminology, while the intersection of the three sets (“∩ abc”) would be the most common.

An objection that could be set forward to this analysis is related to the set differences: “a \ bc,” “b \ ac,” and “c \ ab” which are not considered in the analysis and were excluded from the verified terminology, although, in the end, they collect terms. The fact is that these subsets, by being unable to be validated against another “Authority,” should not be included as terms of the domain, given that there is a risk to validate a one-time occurrence or hapax legomenon. However, this does not discard that these terms could be documented and validated in the future.

Conclusions

This article has presented the case study of folk art in Mexico and the way its common and differentiated terminologies are determined, as well as the steps to shape the facets that organize them. The method consists of six steps that are presented below for those interested in carrying it out, and replicate the procedure:

It is necessary to select the terminological sources that serve as a documental basis. There must be at least two, with no limit to the amount.

- Regarding the case of gray literature sources like in this case, museum labels or other types of informal informational sources\(^{11}\), the realization of an opportunistic selection of the terminology will be considered, manually identifying the terms, and applying them in the transcription of these orthographic and lemmatization rules.
- Regarding the primary sources of documentation, that is, the informants, a questionnaire must be applied to obtain the available terminology.
- For all the previous cases, the terms must be organized in lists.
- A facets system of the domain could be built, was it to be the case, based on the findings made by carrying out the terminological work. This faceted system can and must be corroborated, comparing it to other existing initiatives such as ontologies, sources of reference, statements of specialized organizations in the area, among others.
- Finally, the intersection of the sets must be performed or corroborate which terms of a list appear in the rest of the lists or the terms that appear exclusively in others. This allows the analyzer to have a better idea about the more common terms, and about the ones which are for a specific use, depending on the kind of sources.

As explained before, this method removes the problem of overrepresentation of terms, in the case of the intersection of all the sets, given that by crossing the terminological information with other sources', errors coming from the information sources and the hapax legomenon are removed. Regarding the intersection between two sets, this is an alternative to

\(^{11}\) In this case, fieldwork with artisans and artists of folk-art was also taken into consideration; however, the social and sanitary conditions of 2020 have prevented us from doing it, which does not mean that, as soon as these conditions change, such fieldwork can be carried out.
validate the terminology and to compensate overrepresentation of terms. Lastly, the problem with the method is that it does not validate terms that could be useful for the domain. However, the proposed alternative is to establish a constant program of terminological documentation, something that, in my opinion, is desirable in every knowledge area.

The approach, insofar as it proposes an ethnographic methodology (lexical recovery in museums, documentary corpus, and interviews), implies a reflection on the historical construction of a cultural phenomenon: folk art, but not exclusively circumscribed to this domain. This method can be replicated in practically any area of knowledge that has a museum, gray literature, and documentation (biology, physics, anthropology, history, art, human rights...).

Studies derived from this method would be relevant for the study of cases of terminological variability, ambiguities, or absences, that is, the dynamic historicity of the significance of objects and, therefore, of the knowledge systems generated around them.

Finally, I would like to point out that the instruments generated from this proposal (vocabularies) are vital as new sources for the historical and ethnographic analysis of folk-art, understood as a social-historical phenomenon.

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Notes on Contributor

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ANNEX I. CUESTIONARIO DE DISPONIBILIDAD LÉXICA APLICADO A ESPECIALISTAS

Disponibilidad terminológica en el dominio del “Arte popular”

| Nombre: | Edad: |
|---------|-------|
| Sexo: | Nivel educativo: |
| Formación profesional e intereses: | Nacionalidad: |

a. Enuncie todos los TIPOS DE OBJETOS relacionados con el “Arte popular” que le vengan a la memoria (tiene tres minutos para ello):

b. Enuncie todos los MATERIALES relacionados con estos tipos de objetos y con el “Arte popular” que le vengan a la memoria (tiene tres minutos para ello):

c. Enuncie todas las TÉCNICAS relacionadas con el “Arte popular” que le vengan a la memoria (tiene tres minutos para ello):

d. Enuncie todos los ESTILOS relacionados el “Arte popular” que le vengan a la memoria (tiene tres minutos para ello):

e. Enuncie todas las REGIONES en las que el “Arte popular” tiene presencia y que le vengan a la memoria (tiene tres minutos para ello):

f. Enuncie todos los CONCEPTOS ASOCIADOS (ramas artesanales, grupos étnicos, oficios, conceptos más generales, conceptos particulares, ideas afines) que se vinculan con la noción: “Arte popular” y que pueda recordar (tiene tres minutos para ello):
## ANNEX II. LISTADO TERMINOLÓGICO

| Term                        | Facet                      |
|-----------------------------|----------------------------|
| acero                       | material                   |
| acetato                     | material                   |
| acrilán                     | material                   |
| acrílico                    | material                   |
| acrílico                    | technique                  |
| actividad económica complementaria | associated concept |
| acuarela                    | technique                  |
| adorno                      | work type                  |
| aglutinante                 | material                   |
| agua                        | material                   |
| Aguascalientes              | geographic name            |
| aguja                       | material                   |
| aje                         | material                   |
| alebrije                    | work type                  |
| alfarería                   | work type                  |
| alfombra                    | work type                  |
| algodón                     | material                   |
| alhaja                      | work type                  |
| alimento                    | material                   |
| alisado                     | style                      |
| alisado                     | technique                  |
| alpaca                      | material                   |
| alta gama                   | associated concept         |
| alta temperatura            | work type                  |
| altiplano                   | style                      |
| Altiplano                   | geographic name            |
| Altos                       | geographic name            |
| amate                       | material                   |
| Amazonas                    | geographic name            |
| América                      | geographic name            |
| Amuzgo                      | geographic name            |
| ancestralidad               | associated concept         |
| Andino                      | geographic name            |
| añil                        | material                   |
| árbol de la vida            | work type                  |
| arcilla                     | material                   |
| arco                        | work type                  |
| arena                       | material                   |
| arete                       | work type                  |
| aretes                      | work type                  |
| arte                        | associated concept         |
| arte                        | associated concept         |
| arte aborigen               | associated concept         |
| arte aplicado               | associated concept         |
| arte bajo                   | associated concept         |
| Term                  | Description         |
|----------------------|---------------------|
| arte campesino       | associated concept  |
| arte culto           | associated concept  |
| arte culto           | associated concept  |
| arte decorativo      | associated concept  |
| arte del pueblo      | associated concept  |
| arte del pueblo      | associated concept  |
| arte elitista        | associated concept  |
| arte folclórico      | associated concept  |
| arte hecho a mano    | associated concept  |
| arte indígena        | associated concept  |
| arte industrial      | associated concept  |
| arte ingenuo         | associated concept  |
| arte manual          | associated concept  |
| arte mecánico        | associated concept  |
| arte menor           | associated concept  |
| arte mexicano        | associated concept  |
| arte nacional        | associated concept  |
| arte naïf            | associated concept  |
| arte no industrial   | associated concept  |
| arte popular campesino | style              |
| arte popular elitista | style              |
| arte popular indígena | style              |
| arte popular nacionalista | style         |
| arte popular rural   | style              |
| arte popular urbano  | style              |
| arte popular vanguardista | style       |
| arte primitivo       | associated concept  |
| arte típico          | associated concept  |
| arte tradicional     | associated concept  |
| arte turístico       | associated concept  |
| artefacto            | associated concept  |
| artes aplicadas      | associated concept  |
| artes decorativas    | associated concept  |
| artesanía            | associated concept  |
| artesanía            | work type           |
| artesanías           | work type           |
| artesano             | associated concept  |
| artesano             | work type           |
| artilugio            | associated concept  |
| artista popular      | associated concept  |
| arts and crafts      | associated concept  |
| Asia                 | geographic name     |
| atzopipa             | style               |
| Ayacuchano           | geographic name     |
| azúcar               | material            |
| Baja California      | geographic name     |
| Baja California Sur  | geographic name     |
| Bajío                | geographic name     |
| Term                  | Category          |
|----------------------|-------------------|
| balero               | work type         |
| barniz               | material          |
| barnizado            | technique         |
| barra                | work type         |
| barro                | material          |
| barro                | work type         |
| barro bandera        | style             |
| barro bruñido        | style             |
| barro negro          | material          |
| barro negro          | work type         |
| barro talavera       | style             |
| barroco              | associated concept|
| batea                | work type         |
| baúl                 | work type         |
| bellas artes         | associated concept|
| belleza              | associated concept|
| bisutería            | work type         |
| blusa de telar       | style             |
| bolsa                | work type         |
| bolsa de mandado     | work type         |
| bolsa de mano        | work type         |
| bordado              | material          |
| bordado              | technique         |
| bordado              | work type         |
| bordado a mano       | technique         |
| bordado a máquina    | technique         |
| bordado en punto de cruz | technique   |
| brocado              | technique         |
| broche               | material          |
| bronce               | material          |
| bruñido              | style             |
| bruñido              | material          |
| bruñido              | technique         |
| cabello              | material          |
| cajete               | work type         |
| calabaza             | material          |
| calabaza             | work type         |
| calavera de papel maché | work type |
| camisa               | work type         |
| Campeche             | geographic name   |
| canasta              | work type         |
| candelabro           | work type         |
| cántaro              | work type         |
| caña                 | material          |
| caracol              | material          |
| Caribe               | geographic name   |
| caricatura           | work type         |
| term                  | description         |
|----------------------|---------------------|
| carpintería          | work type           |
| cartón               | material            |
| cartonera            | technique           |
| cartonería           | work type           |
| cascabel             | work type           |
| cáscara de calabaza  | material            |
| caño                 | work type           |
| cédula de papel      | material            |
| celulosa             | material            |
| cemento              | material            |
| cenicero             | work type           |
| Centro               | geographic name     |
| Centro               | geographic name     |
| Centro de México     | geographic name     |
| Centro Occidente     | geographic name     |
| Centroamericano      | geographic name     |
| ceñidor              | work type           |
| cepillado            | technique           |
| cepillado de madera  | technique           |
| cera                 | material            |
| cera                 | work type           |
| cera de abeja        | material            |
| cera perdida         | technique           |
| cerámica             | associated concept  |
| cerámica             | material            |
| cerámica             | work type           |
| cerámica de alta temperatura | style |
| cerámica de alta temperatura | material |
| cerámica de baja temperatura | style |
| cerámica de baja temperatura | material |
| cerámica de fuego    | style               |
| cerámica de fuego    | technique           |
| cerámica ornamental  | style               |
| cerámica utilitaria  | style               |
| cerería              | material            |
| cerería              | work type           |
| cesta                | work type           |
| cestería             | technique           |
| cestería             | work type           |
| cesto                | work type           |
| cháchara             | work type           |
| chaquirá             | material            |
| chiapaneco           | style               |
| Chiapaneco           | geographic name     |
| Chihuahua            | geographic name     |
| Chinantepe           | geographic name     |
| chomado              | technique           |
| chospata             | work type           |
| Term          | Type          |
|--------------|--------------|
| cincelado    | technique    |
| cinta        | work type    |
| cinturón piteado | work type  |
| cirios       | work type    |
| Ciudad de México | geographic name |
| Coahuila de Zaragoza | geographic name |
| Coatzaocalcos | geographic name |
| cobija       | work type    |
| cobre        | material     |
| cobre martillado | work type  |
| cobre ornamental | style      |
| cobre utilitario | style   |
| cocido       | technique    |
| cocido de barro | technique  |
| cocina       | work type    |
| colección    | work type    |
| colección cerámica | work type  |
| colecciones metálicas | work type  |
| coleccionista | associated concept |
| coleccionista | work type    |
| colectiva    | associated concept |
| colectivo    | associated concept |
| Colima       | geographic name |
| collage      | technique    |
| collar       | work type    |
| color festivo | associated concept |
| color para teñir | material  |
| colorante    | material     |
| colorante animal | material  |
| colorante vegetal | material  |
| coloreado    | technique    |
| comal        | work type    |
| cómic        | work type    |
| comida       | work type    |
| comunidad    | associated concept |
| concha       | material     |
| concha       | work type    |
| concurso     | work type    |
| conservación | associated concept |
| contenedor   | work type    |
| copal        | work type    |
| corrido      | technique    |
| corral       | work type    |
| corte        | technique    |
| corteza      | material     |
| corteza de árbol | material  |
| coscomate    | work type    |
| costa        | style        |
| Word           | Type/Concept                      |
|----------------|-----------------------------------|
| Costa          | geographic name                   |
| costa chica    | style                             |
| Costa Chica    | geographic name                   |
| Costa Chica de Guerrero | geographic name           |
| costa del golfo | style                             |
| Costa del Golfo | geographic name                   |
| costumbre      | associated concept                |
| coyotepec      | style                             |
| creatividad    | associated concept                |
| cristal        | material                          |
| cubiertos      | work type                         |
| cuchara        | work type                         |
| cuenta         | material                          |
| cuerno         | material                          |
| cuero          | material                          |
| cuero          | work type                         |
| cultura        | associated concept                |
| cultura de masas | associated concept            |
| cultura material | associated concept            |
| cultura popular | associated concept            |
| curtido        | technique                         |
| curtiduría     | technique                         |
| danza          | associated concept                |
| danza          | work type                         |
| de la Sierra Gorda | style                   |
| de Oaxaca      | style                             |
| decoración     | associated concept                |
| decorado con pintura | technique                  |
| Del Bajío      | geographic name                   |
| del centro de México | style                   |
| del Istmo      | style                             |
| derecho de autoría | associated concept            |
| deshilado      | style                             |
| deshilado      | technique                         |
| deshilado      | work type                         |
| dibujo         | technique                         |
| diseño         | associated concept                |
| diseño industrial | associated concept            |
| Distrito Federal | geographic name                |
| dorado en madera | technique                  |
| Durango        | geographic name                   |
| ebanistería    | associated concept                |
| elaborado a mano | associated concept            |
| embutido       | style                             |
| enagua         | work type                         |
| enchapado      | technique                         |
| enredo         | work type                         |
| ensamblaje     | technique                         |
| ensamblaje     | work type                         |
| work type            | material          | technique        | work type | geographic name | associated concept |
|----------------------|-------------------|------------------|-----------|-----------------|-------------------|
| enseres de casa      |                   |                  |           |                 |                   |
| entintado            | material          | technique        |           |                 |                   |
| entonchado           | technique         |                  |           |                 |                   |
| entorchado           |                  | technique        |           |                 |                   |
| escamado             | technique         |                  |           |                 |                   |
| escapulario          | work type         |                  |           |                 |                   |
| esculpido            | technique         |                  |           |                 |                   |
| escultura            | technique         |                  |           |                 |                   |
| escultura de madera  | work type         |                  |           |                 |                   |
| escultura tallada    | work type         |                  |           |                 |                   |
| esmalrado            | technique         |                  |           |                 |                   |
| espejo               | work type         |                  |           |                 |                   |
| espuelas             | work type         |                  |           |                 |                   |
| Estado de México     | geographic name   |                  |           |                 |                   |
| estambre             | material          |                  |           |                 |                   |
| estatuilla           | work type         |                  |           |                 |                   |
| estética             | associated concept|                  |           |                 |                   |
| estilo clásico       | style             |                  |           |                 |                   |
| estilo étnico        | style             |                  |           |                 |                   |
| estilo etnográfico   | style             |                  |           |                 |                   |
| estilo huichol       | style             |                  |           |                 |                   |
| estilo indígena      | style             |                  |           |                 |                   |
| estilo por edad      | style             |                  |           |                 |                   |
| estilo por pueblo    | style             |                  |           |                 |                   |
| estilo posclásico    | style             |                  |           |                 |                   |
| estilo preclásico    | style             |                  |           |                 |                   |
| estilo purépecha     | style             |                  |           |                 |                   |
| estilo región central| style             |                  |           |                 |                   |
| estilo región del sur| style             |                  |           |                 |                   |
| estilo región huasteca| style             |                  |           |                 |                   |
| estilo región sureste| style             |                  |           |                 |                   |
| estilo regional      | style             |                  |           |                 |                   |
| estilo talavera      | style             |                  |           |                 |                   |
| estructura madera    | material          |                  |           |                 |                   |
| estructura portátil  | material          |                  |           |                 |                   |
| exposición           | work type         |                  |           |                 |                   |
| expresión cultural   | associated concept|                  |           |                 |                   |
| expresión tradicional| associated concept|                  |           |                 |                   |
| exvoto               | work type         |                  |           |                 |                   |
| faja                 | work type         |                  |           |                 |                   |
| falda                | work type         |                  |           |                 |                   |
| faldilla             | work type         |                  |           |                 |                   |
| fibra de lago        | material          |                  |           |                 |                   |
| fibra de maguey      | material          |                  |           |                 |                   |
| fibra natural        | material          |                  |           |                 |                   |
| fibra natural        | work type         |                  |           |                 |                   |
| fibra sintética      | material          |                  |           |                 |                   |
| Term                      | Category          |
|--------------------------|-------------------|
| fibra vegetal            | material          |
| fibra vegetal            | work type         |
| fibras de origen animal  | material          |
| fibras sintéticas        | material          |
| fiesta regional          | associated concept|
| figura de cera           | work type         |
| figura de madera         | work type         |
| figurilla                | work type         |
| figurilla de barro       | work type         |
| filigrana                | work type         |
| filmación digital analógica | technique     |
| flecha                   | work type         |
| florero                  | work type         |
| folclor                  | geographic name   |
| folk                     | associated concept|
| folk-art                 | associated concept|
| folklor                  | associated concept|
| folklore                 | associated concept|
| folklorístico            | associated concept|
| fondeado                 | material          |
| fondeado                 | technique         |
| fotomontaje              | technique         |
| fruta                    | material          |
| frutero                  | work type         |
| fruto                    | material          |
| fundición                | technique         |
| fundición de metales     | technique         |
| fundición de vidrio      | technique         |
| fundido                  | technique         |
| genio individual         | associated concept|
| Golfo                    | geographic name   |
| grabado                  | technique         |
| grabado en madera        | technique         |
| gráfica                  | work type         |
| Gran Nayar               | geographic name   |
| grana cochinilla         | material          |
| grupo                    | geographic name   |
| Guadalajara              | geographic name   |
| guaje                    | work type         |
| Guanajuato               | geographic name   |
| guayabera                | work type         |
| Guerrero                 | geographic name   |
| guitarra                 | work type         |
| henequén                 | material          |
| herencia                 | associated concept|
| herencia cultural        | associated concept|
| herramienta              | material          |
| herramienta              | work type         |
| herrería                 | technique         |
| Term               | Type     |
|--------------------|----------|
| herrería           | work type|
| Hidalgo            | geographic name|
| hierro             | material |
| hierro forjado     | work type|
| hilado             | technique|
| hilo               | material |
| hilo de algodón    | material |
| hilos de lana      | material |
| hilvanado          | technique|
| hipil              | style    |
| hispano            | style    |
| Hispanoamericano   | geographic name|
| historia           | associated concept|
| hoja de palma      | material |
| hojalata           | material |
| horneado           | technique|
| horno              | material |
| horno              | work type|
| horno de gas       | work type|
| horno de madera    | work type|
| huanengo           | style    |
| huarache           | work type|
| Huasteca           | geographic name|
| Huave              | geographic name|
| hueso              | material |
| hueso              | work type|
| Huichol            | geographic name|
| huipil             | style    |
| huipil             | work type|
| identidad          | associated concept|
| imagen analógica   | material |
| impresión en offset| technique|
| incensario         | work type|
| incisión           | technique|
| incrustación       | technique|
| indígena           | associated concept|
| indígena           | style    |
| indígena           | work type|
| indígenas          | associated concept|
| indumentaria       | associated concept|
| indumentaria       | work type|
| industria          | associated concept|
| industria manual   | associated concept|
| industria típica   | associated concept|
| industrias populares| associated concept|
| innovación         | associated concept|
| instrumento de cocina | work type |
| instrumento de servicio en mesas | work type |
| **instrumento musical** | **work type** |
|-------------------------|--------------|
| **istmoño**             | **style**    |
| **Istmo**               | **geographic name** |
| **Istmo de Tehuantepec**| **geographic name** |
| **ixtle**               | **material** |
| **Jalisco**             | **geographic name** |
| **jarra de vidrio**     | **work type** |
| **jarro**               | **work type** |
| **jarrón**              | **work type** |
| **jícara**              | **material** |
| **jícara**              | **work type** |
| **jorongo**             | **work type** |
| **joyería**             | **technique** |
| **joyería**             | **work type** |
| **judas**               | **work type** |
| **juguete**             | **work type** |
| **juguetería**          | **work type** |
| **labrado**             | **technique** |
| **laca**                | **material** |
| **laca**                | **work type** |
| **Lacandón**            | **geographic name** |
| **lajadaria**           | **work type** |
| **lámina**              | **material** |
| **laminado**            | **technique** |
| **lana**                | **material** |
| **lapidaria**           | **material** |
| **lapidaria**           | **work type** |
| **lapicado**            | **style**    |
| **lapicado**            | **material** |
| **lapicado**            | **technique** |
| **Latinoamericano**     | **geographic name** |
| **legado**              | **associated concept** |
| **leyenda**             | **associated concept** |
| **lienzo de manta**     | **material** |
| **Limeño**              | **geographic name** |
| **listón**              | **material** |
| **lítica pulida**       | **work type** |
| **lítica tallada**      | **work type** |
| **litografía**          | **technique** |
| **low art**             | **associated concept** |
| **loza**                | **work type** |
| **madera**              | **material** |
| **madera**              | **work type** |
| **manifestación etnográfica** | **associated concept** |
| **manto de obra**       | **associated concept** |
| **mantel**              | **work type** |
| **manualidad**          | **associated concept** |
| **manufactura**         | **associated concept** |
| **Mapuche**             | **geographic name** |
| Term                          | Category   |
|-------------------------------|------------|
| máquina de coser              | material   |
| marginación                  | associated concept |
| mariposa                      | material   |
| martillado                    | material   |
| martillado en torno           | technique  |
| máscara                       | work type  |
| materia prima                 | work type  |
| material repujado             | technique  |
| maya                          | style      |
| Maya                          | geographic name |
| Mazahua                       | geographic name |
| mecanizar                     | associated concept |
| mecapal                       | work type  |
| mercado                       | associated concept |
| mercado en barro              | technique  |
| mercancía artesanal           | associated concept |
| mesa tallada                  | work type  |
| Mesoamérica                   | geographic name |
| metal                         | material   |
| metalurgia                    | work type  |
| metate                        | work type  |
| Metepec                       | geographic name |
| mexica                        | style      |
| Mexicano                      | geographic name |
| México                        | geographic name |
| michoacán                     | style      |
| Michoacán                     | geographic name |
| Michoacán de Ocampo           | geographic name |
| Michoacano                    | geographic name |
| migajón                       | work type  |
| mineral                       | material   |
| minerales                     | material   |
| miniatura                     | associated concept |
| miniatura en torno            | technique  |
| minoría                       | associated concept |
| mixe                          | style      |
| Mixe                          | geographic name |
| Mixteca                       | geographic name |
| Mixteca Alta                  | geographic name |
| Mixteca Baja                  | geographic name |
| modelado                      | technique  |
| modelado en barro             | technique  |
| molcajete                     | work type  |
| molde                         | technique  |
| moldeado                      | technique  |
| moldeado en barro             | technique  |
| montaje                       | technique  |

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| montaña | style          |
|---------|---------------|
| Morelos | geographic name |
| morral  | work type     |
| mortero | technique     |
| mueble  | work type     |
| muñeca  | work type     |
| mural   | work type     |
| museo   | associated concept |
| museo   | work type     |
| música  | work type     |
| nácar   | work type     |
| nacimiento | work type |
| nación  | associated concept |
| nahua   | style         |
| Nahua   | geographic name |
| Nayarit | geographic name |
| norte   | style         |
| Norte   | geographic name |
| Norteamérica | geographic name |
| novohispano | style     |
| Nuevo León | geographic name |
| Oaxaca  | geographic name |
| Oaxaqueño | geographic name |
| objeto decorativo | work type |
| objeto utilitario | associated concept |
| objetos de la vida cotidiana | associated concept |
| obsidiana | work type |
| occidente | style |
| Occidente | geographic name |
| Occidente | geographic name |
| Occidente Mexicano | geographic name |
| oficio   | associated concept |
| oficio   | work type     |
| ofrenda  | associated concept |
| ofrenda  | work type     |
| óleo     | material      |
| óleo     | technique     |
| olinalá  | style         |
| Olinalá  | geographic name |
| olla     | work type     |
| olmeca   | style         |
| orfebrería | associated concept |
| ornament | associated concept |
| ornamentos de hogar | work type |
| oro      | material      |
| oro y minerales | material |
| Otomí    | geographic name |
| paliacate | work type |
| term              | category      |
|-------------------|---------------|
| palma             | material      |
| palma             | work type     |
| pan               | material      |
| Pápago            | geographic name |
| papel             | material      |
| papel             | work type     |
| papel amate       | work type     |
| papel maché       | material      |
| papel periódico   | material      |
| papel picado      | work type     |
| parafina          | material      |
| pasta             | work type     |
| pasto             | material      |
| patrimonio intangible | associated concept |
| patrimonio tangible | associated concept |
| Pátzcuaro         | geographic name |
| pegamento         | material      |
| peineta           | work type     |
| peletería         | technique     |
| película          | work type     |
| penacho           | work type     |
| Península         | geographic name |
| Península         | geographic name |
| Peninsular        | geographic name |
| perfilado         | technique     |
| perfilado en oro  | style         |
| periódico         | material      |
| petate            | work type     |
| piedra            | material      |
| piedra preciosa   | material      |
| piedra volcánica  | material      |
| piedra volcánica  | work type     |
| piel              | material      |
| piel              | work type     |
| pieza única       | associated concept |
| pigmento          | material      |
| pigmento animal   | material      |
| pigmento mineral  | material      |
| pigmento vegetal  | material      |
| pintado           | technique     |
| pintado en frío   | technique     |
| pintura           | material      |
| pintura           | technique     |
| pintura           | work type     |
| pintura automotiva| material      |
| pintura mural     | work type     |
| pintura natural   | material      |
| pintura sintética | material      |
piñata work type
piroxilina material
plagio associated concept
planta material
plástico material
plástico work type
plata material
Platera geographic name
platería work type
plomo material
pluma material
pluma work type
plumaria material
plumaria technique
plumaria work type
poblano style
Poblano geographic name
policromía technique
política pública associated concept
pólvora material
porcelana material
póster work type
postetotémico work type
prehispanico associated concept
prendedor work type
producción associated concept
producción manual associated concept
producción plástica aborigen associated concept
producto work type
Puebla geographic name
pueblo associated concept
pueblo originario associated concept
pulido technique
pulido de piedra technique
Purépecha geographic name
quechquemetl work type
quemado material
Querétaro geographic name
quequemetl work type
Quintana Roo geographic name
raíz associated concept
raíz material
Rarámuri geographic name
rayado technique
ready made work type
rebozo work type
región associated concept
Región Central geographic name
Región de la Cañada de los Pueblos geographic name
| Term                      | Type               |
|--------------------------|--------------------|
| Región de la Cuenca del Río Lerma | geographic name   |
| Región de la Frontera    | geographic name   |
| Región de la Selva       | geographic name   |
| Región de Montaña        | geographic name   |
| Región de Oriente        | geographic name   |
| Región de Tierra Caliente | geographic name  |
| Región del Bajío         | geographic name   |
| Región del Sur           | geographic name   |
| Región del Valle         | geographic name   |
| Región del Valle de Toluca | geographic name  |
| Región Geográfica        | geographic name   |
| Región Geopolítica       | geographic name   |
| Región Lacustre          | geographic name   |
| Región Mazahua           | geographic name   |
| Región Norte             | geographic name   |
| Región Otomí             | geographic name   |
| Región Peninsular        | geographic name   |
| Región Sureste           | geographic name   |
| reivindicación           | associated concept|
| relato                   | associated concept|
| representación           | associated concept|
| repujado                 | technique         |
| resina                   | material           |
| retablo                  | work type          |
| revista                  | work type          |
| Rioplatense              | geographic name   |
| ritual                   | associated concept|
| ropa                     | work type          |
| rural                    | associated concept|
| rural                    | geographic name   |
| saber                    | work type          |
| saber tradicional        | associated concept|
| San Luis Potosí          | geographic name   |
| sarape                   | work type          |
| secado al sol de materiales de barro | technique    |
| seda                     | material           |
| seda mariposa            | material           |
| semilla                  | material           |
| sencillo                 | style              |
| serigrafía               | technique          |
| sierra                   | material           |
| Sierra Norte de Puebla   | geographic name   |
| silla                    | work type          |
| silla de mimbre          | work type          |
| silla de montar          | work type          |
| silla tallada            | work type          |
| Sinaloa                  | geographic name   |
| sociedad hegemónica      | associated concept|
| sombrero            | work type                  |
|---------------------|----------------------------|
| Sonora              | geographic name            |
| souvenir            | associated concept         |
| subalterno          | associated concept         |
| Sudamérica          | geographic name            |
| suéter              | work type                  |
| Sur                 | geographic name            |
| Sur de México       | geographic name            |
| Sureste             | geographic name            |
| Sureste de México   | geographic name            |
| Tabasco             | geographic name            |
| talabartería        | technique                  |
| talabartería        | work type                  |
| talavera            | work type                  |
| talavera de puebla  | style                      |
| talavera poblana    | style                      |
| tala                | work type                  |
| talla de madera     | material                   |
| talla directa       | technique                  |
| talla directa en madera | technique          |
| tallado             | technique                  |
| tallado             | work type                  |
| tallado de piedra   | technique                  |
| tallado en madera   | technique                  |
| Tamaulipas          | geographic name            |
| tapete              | work type                  |
| tapiz               | work type                  |
| Tarasca             | geographic name            |
| tarasco             | style                      |
| Taxco               | geographic name            |
| taza                | work type                  |
| técnica             | associated concept         |
| técnica de producción | work type               |
| técnica original    | associated concept         |
| tecnología          | associated concept         |
| tejido              | material                   |
| tejido              | technique                  |
| tejido              | work type                  |
| tejido con aguja    | technique                  |
| tejido con gancho   | technique                  |
| tejido de palma     | technique                  |
| tejido de sombreros | technique                  |
| tejido en crochet    | technique                  |
| tejido en ixtle     | work type                  |
| tejido en telar de cintura | technique     |
| tejido en telar de pedales | technique |
| tela                | material                   |
| tela                | work type                  |
| telar               | material                   |
| term                  | category                      |
|-----------------------|-------------------------------|
| telar                 | technique                     |
| telar                 | work type                     |
| telar de cintura      | style                         |
| telar de cintura      | material                      |
| telar de cintura      | technique                     |
| telar de cintura      | work type                     |
| telar de pedal        | material                      |
| telar de pedales      | work type                     |
| telar horizontal      | style                         |
| telar mecánico        | material                      |
| telar mecánico        | technique                     |
| telar vertical        | style                         |
| teñido                | technique                     |
| teotihuacano          | style                         |
| Tepehuana             | geographic name               |
| textil                | material                      |
| textil                | work type                     |
| textiles              | work type                     |
| tianguis              | work type                     |
| tibor                 | work type                     |
| tierra natural        | material                      |
| tijeras               | material                      |
| tinta                 | work type                     |
| tinta industrial      | material                      |
| tinta natural         | material                      |
| tinte con plomo       | work type                     |
| tinte natural         | material                      |
| tinte natural         | work type                     |
| tintura               | material                      |
| titere                | work type                     |
| tlaquepaque           | style                         |
| Tlaquepaque           | geographic name               |
| Tlaxcala              | geographic name               |
| tocado                | work type                     |
| Tojolabal             | geographic name               |
| tol                   | work type                     |
| Tonalá                | geographic name               |
| torito                | work type                     |
| torneado              | technique                     |
| torno                 | work type                     |
| totonaca              | style                         |
| Totonaca              | geographic name               |
| totonaco              | style                         |
| tradición             | associated concept            |
| tradición             | work type                     |
| trama                 | work type                     |
| trenzado              | technique                     |
| Triqui                | geographic name               |

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| Term                  | Type            |
|----------------------|-----------------|
| trompo               | work type       |
| Tzetzal              | geographic name |
| Tzintzuntzan         | geographic name |
| Tzotzil              | geographic name |
| único                | associated concept |
| urbano               | geographic name |
| urdido               | material        |
| urdimbre             | work type       |
| Uruapan              | geographic name |
| uso cotidiano        | associated concept |
| uso de horno         | technique       |
| utensilio            | work type       |
| vaciado              | technique       |
| vajilla              | work type       |
| valle                | style           |
| Valle de México      | geographic name |
| Valles               | geographic name |
| Valles Centrales     | geographic name |
| Valles de Oaxaca     | geographic name |
| valor                | associated concept |
| valor artístico      | geographic name |
| vanguardia latinoamericana | associated concept |
| vasiha               | work type       |
| vasihas              | work type       |
| vaso                 | work type       |
| velas de cera        | work type       |
| Veracruz             | geographic name |
| Veracruz de Ignacio de la Llave | geographic name |
| vernáculo            | associated concept |
| vestimenta           | work type       |
| vidriado             | style           |
| vidriado             | technique       |
| vidrio               | material        |
| vidrio               | work type       |
| vidrio soplado       | material        |
| vidrio soplado       | technique       |
| xicalpextle          | work type       |
| xilografía           | work type       |
| yalalteca            | style           |
| Yucatán              | geographic name |
| yute                 | material        |
| Zacatecas            | geographic name |
| zarape               | work type       |
| zempasúchil          | material        |
| Zona Lacustre        | geographic name |
| zona maya            | style           |
| Zona Maya            | geographic name |
| Zoque                | geographic name |