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Scientific Articles

La herencia artesanal en la preservación del patrimonio cultural inmaterial en San Juan Calmecca 2023

***The artisanal heritage in the preservation of intangible cultural heritage in
San Juan Calmecca 2023***

***O patrimônio artesanal na preservação do patrimônio cultural imaterial em
San Juan Calmecca 2023***

Elizabeth Aguilar Neri

Benemérita Universidad Autónoma de Puebla, México

p22mgpme0076@viep.com.mx

[https:// orcid.org/0009-0003-2268-4861](https://orcid.org/0009-0003-2268-4861)

Ramón Sebastián Acle Mena

Benemérita Universidad Autónoma de Puebla, México

raclemx@yahoo.com.mx

[https:// orcid.org/0000-0002-7313-3723](https://orcid.org/0000-0002-7313-3723)

Resumen

La investigación se desarrolló bajo un argumento turístico social en San Juan Calmecca. Tepexco, Puebla perteneciente a México. El objetivo fue determinar la herencia artesanal familiar y su relación en la preservación del patrimonio cultural inmaterial. Se evidenció teóricamente la relación entre ambas variables y se logró comprobar la hipótesis de tipo causal utilizando una metodología cuantitativa-descriptiva, integrando los enfoques deductivo, analítico y sintético. El estudio transversal fue durante el periodo de abril a julio del 2023. Se usó el modelo híbrido “La herencia artesanal familiar como resguardo de preservación cultural inmaterial” (HAFRPCI), correlacionando sus variables por medio del coeficiente de correlación de Pearson.

Los análisis de los resultados de la hipótesis general muestran una correlación positiva moderada con un valor de $r=0.6043$ y un coeficiente de determinación de 0.3652 , por lo que se concluye que se logra el objetivo y es validada la hipótesis al demostrar evidencia a favor.

Palabras clave: artesanías, talleres artesanales, patrimonio cultural inmaterial.

Abstract

The research was conducted under a socio-touristic argument in San Juan Calmecca, Tepexco, Puebla, Mexico. The objective was to determine the impact of family artisanal heritage on the preservation of intangible cultural heritage. The theoretical relationship between these variables was demonstrated, and the causal hypothesis was verified using a quantitative-descriptive methodology, integrating deductive, analytical, and synthetic approaches. The cross-sectional study was conducted from April to July 2023. The hybrid model “Family Artisanal Heritage as a Safeguard for Intangible Cultural Preservation” (HAFRPCI) was used, correlating its variables through Pearson's correlation coefficient.

Keywords: crafts, artisan workshops, intangible cultural heritage.

Resumo

A pesquisa foi desenvolvida sob o argumento do turismo social em San Juan Calmecca. Tepexco, Puebla pertencente ao México. O objetivo foi determinar o patrimônio artesanal familiar e sua relação com a preservação do patrimônio cultural imaterial. A relação entre ambas as variáveis foi evidenciada teoricamente e a hipótese causal foi comprovada por meio de metodologia quantitativa-descritiva, integrando abordagens dedutivas, analíticas e sintéticas. O estudo transversal ocorreu no período de abril a julho de 2023. Foi utilizado o modelo híbrido “Patrimônio artesanal familiar como salvaguarda para a preservação cultural imaterial” (HAFRPCI), correlacionando suas variáveis por meio do coeficiente de correlação de Pearson.

As análises dos resultados da hipótese geral mostram uma correlação positiva moderada com um valor de $r=0,6043$ e um coeficiente de determinação de $0,3652$, pelo que se conclui que o objetivo é alcançado e a hipótese é validada através da demonstração de evidências a favor.

Palavras-chave: artesanato, oficinas artesanais, patrimônio cultural imaterial.

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Introduction

Mexico is a diverse country where different memories, historical legacies, cultural expressions and artistic manifestations converge. Handicrafts represent an important part of this wealth, constituting a source of income for many artisan families throughout the country. However, these creations, meticulously handcrafted and without the use of machinery, have not received adequate recognition from government authorities or from consumers in the current market.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) (2009) defines handicraft products as those made by artisans, either entirely by hand or with the aid of hand tools or even mechanical means, provided that the direct manual contribution of the artisan remains the most important component of the final product. These handicrafts not only satisfy geographical, cultural and customary needs, but also express cultural heritage in creative and beautiful ways.

The historical roots of handicrafts in Mexico date back to pre-Hispanic times, when various ethnic groups produced ceremonial objects, kitchen utensils and other items to meet their basic needs. However, with the arrival of new factories and foreign technologies, the artisanal environment underwent significant changes, leading to competition with industrial products and changes in social and labor relations (Márin, 1976).

Later, the artisanal environment underwent changes due to the appearance of new factories with foreign machinery and knowledge, which had several repercussions on social relations, causing working hours to be extended, including women's and children's work, limiting the work of artisans who had to compete with industrial products (Novelo, 2008).

During the post-revolution period in 1910, the first expressions recognized as popular art and crafts emerged, as a response to the national revaluation of artistic manifestations rooted in the people. These artists integrated elements of the people's daily life into their works, which contributed to the formation of national identity (Rubín, 1974).

According to Novelo (2002), for many, being an artisan is simply a job, but for others it is a deep-rooted passion and a profession. Craft activity is not only vital for many indigenous families as a means of subsistence, but also represents a family tradition that must be preserved for future generations.

According to figures from the Ministry of Economy (2023), in the fourth quarter of 2023, Mexico had a population of 6,410,000 artisans, with a monthly average of 6,050 pesos, and an average age of 44 years. 79% work ~~informally~~ and have primary schooling, and 93%

reflect that crafts are their only source of income. The largest artisan workforce is concentrated in the State of Mexico with 860,000, followed by Jalisco with 460,000 and in third place Puebla with 393,000.

On the other hand, the field research was carried out in the State of Puebla in San Juan Calmecca belonging to the municipality of Tepexco, because it is a site that makes palm crafts. It has an estimated economic generation of 230 million pesos annually, of which 80 million pesos correspond to income generated by households and about 150 million pesos to income from the 370 establishments that operate there (Market Data México, 2023). Currently it has a population of around 3,220 people, with an average age of the population of 27 years and an average schooling of 6 years completed. Their income corresponds to 2,070 pesos per person, resulting in one of the areas with a high margin of poverty making the crafts made by women provide a substantial economic benefit to their families. These family craft workshops continue to preserve the heritage of the elaboration technique from generation to generation, as they recognize that their crafts made with palm are a reflection of their culture and creativity.

In accordance with the above, it is important to mention that the objective of the research was to determine the family artisan heritage and its relationship in the preservation of intangible cultural heritage, achieving this correlation with the hybrid model "Family artisan heritage as a safeguard of intangible cultural preservation" (HAFRPCI), through the Pearson correlation coefficient.

Literature review

Crafts

For Ariza *et al.* (2020), handicrafts rooted in popular culture, have experienced a closer connection since the Industrial Revolution. This period intensified the differences between industrialized production and artisanal creations by introducing machinery. Handicrafts represent a lifestyle opposed to industrial society, and in countries such as Mexico they have a competitive advantage by being recognized as artistic expressions that reflect the culture of each country, enabling them to maintain a state of equilibrium or survival in the market (Vega, 2020).

According to Turok (2013), many nations around the world have a wealth of crafts that contribute to their cultural identity and the representation of their origin. In the context of Latin American countries, it is worth highlighting the fact that many of them express their

culture through the creation of crafts. For the 21st century, it is essential that participants in the craft activity call themselves "artisans" or "popular artists."

Craftsmanship goes beyond a static definition; it is a complete activity that ranges from obtaining raw materials to marketing. It not only satisfies basic needs, but also involves an integral economic organization. It is a dynamic process that reflects the complexity and diversity of artisan activity.

Understanding the artisanal process involves recognizing the difficulties from the production stage to reaching the final consumer, considering not only the artisan's profits, but also those of the intermediaries involved in this activity (Malo, 2008).

According to UNESCO (2009), the term "crafts" is considered to encompass popular art, artistic crafts and manual work, and is therefore any object created manually by a craftsman, considering the hands as the crucial element in the production of these products. In addition, it highlights various distinctive characteristics of crafts, including their daily use, cultural aspects, artistic value, decorative function, roots in traditions and symbolic connotations.

In the context of Mexico, its status as a nation known for its extensive cultural diversity, which is driven by the abundance of its natural resources, stands out. This cultural richness is clearly manifested in the participation of artisanal activity, where each region produces exclusive designs based on its own traditional techniques. For Farfán *et al.* (2022) At a global level, Mexican crafts have achieved recognition and appreciation by contributing to the country's cultural diversity, thus becoming an attractive market with considerable growth potential.

Mexico stands out as an important center for handicrafts worldwide, reflecting its cultural diversity and inherited creativity. These creations not only economically support thousands of artisans, but their wares are also exported to the European Union, Canada, and the United States through cooperatives. Handicraft activity is vital for tourism, as visitors seek to take a part of Mexican culture with them (Gonzales *et al.*, 2022).

Beyond their cultural significance, artisanal productions play a fundamental role as sources of income, either as the main or secondary source for communities, thus contributing to local economic development. These traditional practices are often transmitted from one generation to another, being hereditary, which not only preserves the ancestral authenticity of the products, but also establishes a foundation for innovation, creativity and continuous

improvement through the transmission of updated techniques, skills and knowledge (Secretaría de Bienestar, 2016).

According to Carpio and Freitag, (2012) artisanal heritage is an activity that is passed down from generation to generation, originating in family cohesion, as it involves the transfer of knowledge, activities and techniques through the creation and practice of daily routines, traditions, customs and celebrations.

The Ministry of Culture (2019) defines it as the delegation of artisanal activity to family members who wish to continue carrying out traditional artisanal techniques. Mexican artisans have assumed the role of transmitters of artisanal activity, being able to inherit it from generation to generation. This phenomenon materializes through early teaching by the representative member of the artisanal workshop to his descendants, who are instructed to be interested in and learn the manufacturing techniques. This approach ensures that, in the future, the same individual will be in charge of the workshop, thus guaranteeing the continuity of the artisanal activity throughout the next generations and avoiding its disappearance.

It is crucial to value artisanal heritage in order to preserve traditional techniques from previous generations, hoping that these will endure into the future and become deep-rooted practices. However, transmitting this knowledge faces challenges, such as lack of interest from younger relatives, migration that distances family, and the impact of technology, as young people tend to spend more time on digital activities rather than learning the traditional arts of their ancestors.

Craft workshops

In the context of an industrial company, regardless of its size, a specialized sector is set up for the manufacture of products, called a production department or area. Similarly, in the field of crafts, the “family workshop” is identified as an environment dedicated to the manufacture of these pieces. This workshop is made up of a group of individuals (artisans), where the majority belong to the same family environment. In addition to playing a role in the economic sphere, the family workshop operates as a space that encompasses both the social and cultural, facilitating the transmission of traditional knowledge in the craft field. (Bastidas, 2022).

The workshop is also considered the place, premises or establishment where the elaboration of artisanal techniques is carried out, being called the artisan's home, because it

is the space of creation of his main activity. It is important to recognize the work of artisans and make them known; since they are creators and generators of employment, achieving the growth impulse to the local economy to which they belong (Zambonino and Vanegas, 2023). However, as Saligan mentions, *et al.* (2017) They also face difficulties such as: lack of support from government institutions, lack of value for the work they do (low prices or discounts on crafts), marketing strategies for craft products, but the most important is competition with substitute products, since when they are industrialized they can be manufactured in high volume compared to the craft product.

For Correa and Gonzáles (2017), the goal of an artisan workshop is to create unique and beautiful pieces that stand out for their creativity and emblematic appeal, thereby capturing the interest of the consumer. Over the years, studies have been carried out with 176 artisans in Oaxaca, Jalisco and Guanajuato, which demonstrated that innovation has a positive impact in areas such as competition, economic participation, customer satisfaction, exports and prestige, generating new opportunities for these artisans.

Complementing the conceptualization of artisan workshops, the following characteristics that identify them according to Romero are presented (2018): manual production, use of traditional techniques, specialized tools, variety of materials, limited production, focus on quality, preservation of tradition and cultural and social impact.

According to Vera *et al.* (2014) In these spaces, artisans apply their skills and abilities to make both individual pieces and limited series, using various materials such as wood, ceramics, metal, fabric, among others. These workshops, generally small in size, represent establishments where the creation process is originally carried out, from the initial selection of materials to the final phase of finishing the pieces. In addition to being places of production, they also play an important role in the preservation and transmission of ancestral techniques, which contributes to safeguarding cultural heritage and strengthening the cultural identity of a community or region.

On the other hand, Mexico is a country extremely well known for its rich artisan tradition, which encompasses a wide variety of techniques, styles, and materials in each state. Artisanal workshops are an important part of the Mexican economy and culture, as they provide employment and income to many local communities and contribute to the preservation of cultural traditions, export of artisanal products to other countries, and growth in tourism. The Economic Census in 2019 provided a detailed analysis of the economy, allowing for specific data to be obtained on fixed and semi-fixed workshops, which generate

most of their income through the retail trade of artisanal products, with a total of 21,115 workshops dedicated to the manufacture and retail sale of handicrafts (INEGI, 2023).

Intangible cultural heritage

Understanding cultural heritage involves preserving traditions, customs and activities that identify a place, passing them on to future generations. Preservation, which involves protecting and conserving cultural assets, both tangible and intangible, is essential to safeguarding a country's identity and history (Voutssás, 2009).

UNESCO (2023) defines it as the sum of legacies received from past generations, experienced in the present and transmitted to future generations. This legacy covers a wide range of elements ranging from architectural monuments to intangible expressions of culture, such as traditions, rituals and ancestral knowledge. That is, it does not only consist of tangible objects, but also of practices and traditions that have been an integral part of the cultural identity of a region or country. In addition to its historical and cultural importance, cultural heritage plays a fundamental role in transmitting experiences and knowledge to future generations, inspiring creativity and strengthening the sense of belonging and social cohesion.

UNAM defines Cultural Heritage as an inheritance received from previous generations, transmitted from parents to children over time. This heritage can manifest itself in various ways, whether in economic terms, as material goods or knowledge, and includes a variety of cultural expressions bequeathed by the (2017)past, such as festivities, traditions, knowledge and beliefs, as well as objects and creations produced by previous generations that have managed to endure over time and with which an individual feels belonging (identity).

The main purpose, according to Ramírez and Pérez (2019), is to foster interest in the protection and conservation of heritage to ensure its maintenance and continuous improvement. Preventive measures must be applied to avoid the deterioration of real estate, which will guide conservation and restoration interventions to preserve its authenticity and uniqueness in optimal conditions.

According to Oehmichen and Maza (2019), Mexico stands out for its rich cultural diversity and its prominent role as a cultural preserver, thanks to its vast heritage. To ensure preservation, it is crucial that the cultural elements, both tangible and intangible, that define the identity of a society, region or country, are recognized as unique and valuable. These

symbolic resources deserve special protection to guarantee their continuity and relevance over time.

Likewise, Villaseñor and Zolla, (2012) referring to UNESCO, confirm that Mexico is a leader in Latin America thanks to the preservation of cultural heritage, which is how regional and national identity is strengthened; since in each state policies must be established to preserve and promote traditional cultural activities, because by transmitting this knowledge to new generations, the preservation and promotion of public interest in cultural heritage is ensured .

For the case study of the artisanal heritage it is necessary to refer to the intangible cultural heritage and according to UNESCO(2003) It consists of cultural expressions and traditions transmitted from generation to generation within communities and/or groups, covering practices, artistic representations, knowledge and craft techniques with the main purpose of ensuring their preservation. Inga and Cruz (2020) express that they are ancestral knowledge and expressions transmitted from generation to generation, which promote identity and belonging, based on respect for cultural diversity and seek to preserve themselves through the transmission of knowledge. Their adaptability to the environment and interaction with nature reinforce cultural continuity and human creativity.

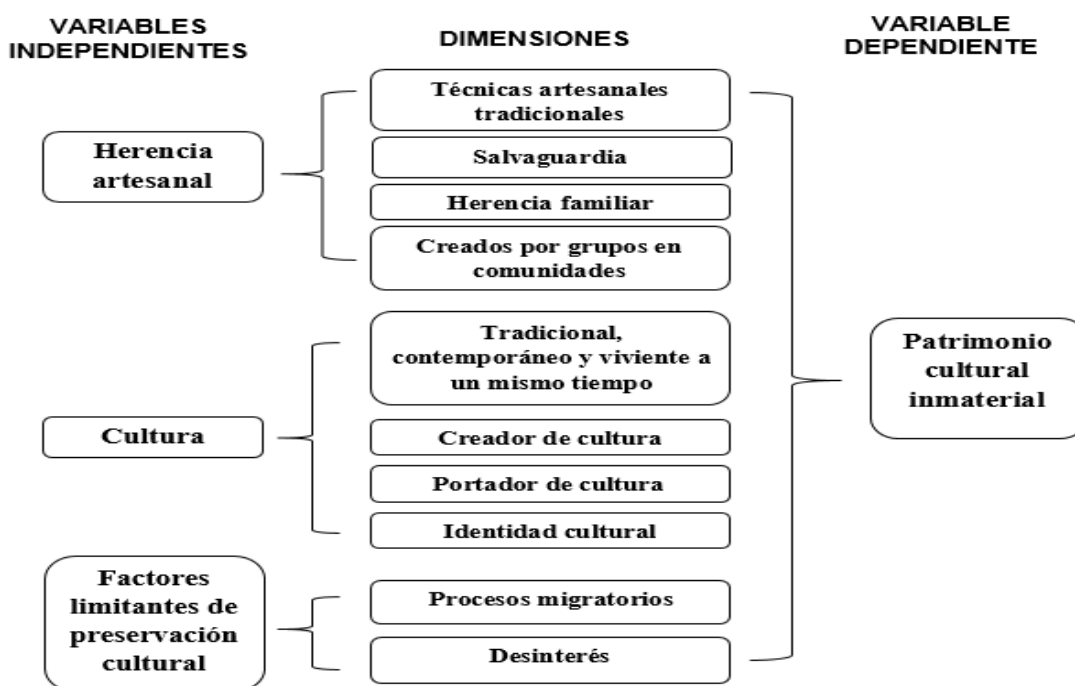
A documentary review was also carried out in scientific journals indexed to established models that address the preservation of intangible cultural heritage, identifying the variables that could be measured and used in the creation of a measurement instrument.

The documentary review allowed us to identify four models developed by institutions such as: 1) The United Nations Educational, Scientific and Cultural Organization (UNESCO) (2022), in which this entity maintains that the relevance of intangible cultural heritage does not lie simply in cultural expression itself, but rather in the collection of knowledge and techniques that are continuously transmitted from one generation to another; 2) National Council for Culture and the Arts (CONACULTA , 2009), which highlights the following elements: safeguarding, revitalization, creator of culture and bearer of culture; 3) National Institute of Anthropology and History (INAH) (2020), highlighting cultural identity, globalization, migration processes and teaching, transfer and disinterest and; 4) National Autonomous University of Mexico (UNAM) (2020), mentioning the importance of family heritage, community groups and identity. All of these bodies mentioned are fundamental for the preservation and protection of intangible cultural heritage.

Based on the analysis of the four previously investigated models and the theoretical review of their research variables, fundamental aspects were identified that contributed to the creation of a hybrid model. This model, called "Family Artisan Heritage as a Safeguard for Intangible Cultural Preservation" (HAFRPCI), was designed to measure the relationship between the independent variable (artisanal heritage) and the dependent variable (intangible cultural heritage). Regarding the independent variables (Artisanal heritage with its dimensions: traditional artisan techniques, safeguarding, family heritage and created by groups in communities; Culture with its dimensions: traditional, contemporary and living at the same time, creator of culture, bearer of culture and cultural identity; and finally, limiting factors of cultural preservation with their dimensions: migratory processes and disinterest).

The hybrid model (HAFRPCI), is presented below in Figure 1.

Figure 1. “ Family artisan heritage as a safeguard for intangible cultural preservation. ”



Source: Prepared by the authors based on review, selection and analysis of the literature on the models.

Materials and methods

The study area is located in Calmecca, part of the municipality of Tepexco in the state of Puebla and is located at 1,323 meters above sea level. It stands out for its mountainous terrain and a small stream that supplies water to the community. It currently has a population of around 3,220 people, with an average age of 27 years and an average schooling of 6 years completed (Market Data México, 2023).

In San Juan Calmecca, the main economic activities are small-scale agriculture (corn, peanuts, hibiscus, sweet potatoes, squash, tomatoes and specifically palm) due to its warm sub-humid climate, livestock and the marketing of palm-made handicrafts. In these activities, the most prominent gender is the male, and, on the other hand, the female gender (weavers) who make palm handicrafts; together they make the economic support of their families possible, without forgetting the large number of young people who emigrate to the United States and send remittances to their families. Among these economic activities, the production of palm-based handicrafts stands out for this research, which plays a significant role in the identity of this community, where this traditional weaving or braiding technique has been transmitted from generation to generation. In this environment, various palm products are produced, such as tanates, mats, winnowing fans, baskets, brooms, toys, among others; which have an important symbolic value see figure 2. This activity not only contributes as a primary or secondary source of income for local families, but also represents a tradition rooted in the community.

Figure 2. Types of Palm Crafts

Fountain: (Calmecca TP, 2021)

The palm (*Chamaerops humilis*), an essential raw material for handicrafts, comes from the species of the *Chamaerops* genus, colloquially known as the palmetto or dwarf palm. It can reach up to 4 meters in height and its leaves, 50 to 80 cm in diameter. Its survival depends on calcium-rich soils and a warm climate, where direct solar radiation plays a crucial role in its life cycle without representing a threat. Although its reproduction is mainly natural, careful management is recommended to preserve its cultivation and avoid decreased production or shortages. (Canizo, 2011). This plant has a variety of uses, its main use being the production of woven products and is found in the hills near San Juan Calmecca. The artisans collect the palm personally, but others collect it to sell. This activity, rooted from previous generations, persists as a traditional technique. Records by the National Institute of Statistics and Geography (INEGI) through the National Statistical Directory of Economic Units (DENU), show 297 artisan workshops in the community dedicated to the production of palm crafts (DENU, 2022).

Palm crafts are emblematic for the community, but the difference with industrialized products lies in the fabrics and colors. Despite this, industrialized products are gaining ground in the field of crafts. Palm, a traditional raw material, is gradually being replaced by raffia, a natural fiber extracted from the raphia palm, native to Africa and tropical America. Although

synthetic raffia, made of polypropylene or polyethylene, is progressively displacing natural products, many still prefer palm for its authenticity and naturalness.

Field work

A quantitative-descriptive methodology design was used, as well as deductive, correlational and cross-sectional methods. For data collection, the following research techniques were used: survey and direct face-to-face interview with a cross-section having been applied during the period from April to July 2023 and conducted by 5 students previously trained and enrolled in the Bachelor of Business Administration at the Benemérita Universidad Autónoma de Puebla (BUAP).

A questionnaire was designed, composed in its first part by 7 questions that addressed the following sociodemographic variables of the artisans: age, gender, education, marital status, occupation, seniority of the business and number of generations in their artisan workshop, in the second part with 14 items related to the 3 independent variables proposed in the hybrid model "HAFRPCI": (artisan heritage items 1-5), (culture items 6-11) and (limiting factors of cultural preservation items 12-17) and the 3 items (15-17) belonging to the dependent variable "intangible cultural heritage". The 5- point Likert scale (where 1 = totally disagree and 5 = totally agree) was used to evaluate the response options. The items included in the measurement instrument were validated by Cronbach's Alpha coefficient, obtaining a value of 0.74 considered acceptable to guarantee the reliability of the application of the questionnaire. The following can be seen in the questionnaire in Table 1.

Table 1. Questionnaire .

Instructions: Read each question carefully so that the answers given are the most suitable according to your point of view, select or mark it with an “X”.

Questions		Totalmente de acuerdo (5)	De acuerdo (4)	Indeciso (Ni de acuerdo ni en desacuerdo) (3)	En desacuerdo (2)	Totalmente en desacuerdo (1)
ARTISAN HERITAGE						
1	Palm crafts are knowledge that you have inherited from your ancestors					
2	She believes that the technique of making palm crafts should be preserved so that it remains representative of her community.					
3	He would be willing to continue teaching his knowledge regarding the production of palm crafts to the new generations of the community.					
4	The artisan workshops and the production of palm crafts are made up of members with a certain family relationship in the community of San Juan Calmecca.					
5	The palm tree, an essential raw material for the production of handicrafts, is originally from San Juan Calmecca or its surroundings.					
CULTURE						
6	She uses Palma crafts on a daily basis in her daily activities, considering their preservation.					
7	Considers that there are family groups that have inherited and transmitted palm craft techniques in their community					
8	He believes that palm crafts originated in San Juan Calmecca					
9	It is important to transmit or inherit the learning of palm crafts to your family descendants to preserve the knowledge.					
10	Do you consider yourself a bearer or expert in the techniques for making palm crafts in your family or community?					
11	Palm crafts are identified because they are representative or symbolic in the community of San Juan Calmecca					
LIMITING PRESERVATION FACTORS CULTURAL						

12	The migration of family members is a factor that causes a loss or decrease in the production of palm crafts.					
13	He believes that the production and sale of palm handicrafts have decreased due to new and varied similar products.					
14	He believes that the new generations of young people, when using new technologies, lose interest in continuing to maintain the production of palm handicrafts in the community.					
INTANGIBLE CULTURAL HERITAGE						
15	Consider that palm crafts proudly represent Mexico					
16	He believes that palm crafts have been inherited and represent the culture of his community.					
17	His family preserves traditional techniques in the production of palm crafts.					

Source: Own elaboration based on the construct and operationalization of the variables.

The target population and the analysis units were 60 family-run palm craft workshops, and the study subjects were the owners or representatives of the craft workshops located in the San Juan Calmecca community. The sample size was selected according to the criteria of the oldest, most representative workshops and those that presented characteristics of generational successions through a non-probabilistic snowball sampling, reaching a conclusion of only 40 surveyed craft workshops.

To correlate the variables of the proposed hybrid model HAFRPC, the Pearson correlation coefficient was chosen using the statistical analysis software IBM SPSS Statistics.

Results

The general hypothesis (H0) "Family artisan heritage is directly proportional to the preservation of intangible cultural heritage in San Juan Calmecca" is verified by providing evidence in favor with a moderate positive correlation and a value of $r = 0.6043$ and a coefficient of determination of 0.3652, as well as the achievement of the general objective by determining that there is a positive correlation between the variables. On the other hand, the variables of the proposed hybrid model "HAFRPC" yielded the following values and meanings; 1) Culture variable with a high positive correlation and a value of $r = 0.8842$ and a coefficient of determination of 0.7817, 2) Artisanal heritage variable with a moderate positive correlation and a value of $r = 0.6903$ and a coefficient of determination of 0.3652

and 3) variable Limiting factors of cultural preservation with a low positive correlation and a value of $r = 0.2385$ and a coefficient of determination of 0.0569.

From the 40 surveys carried out on the owners or representatives of the craft workshops, the following sociodemographic data were reported : in the age variable 55% (22 respondents) belong to the age range of over 60 years, followed by 45% (18 respondents) located in the range of 27 to 59 years of age. In the gender variable it was found that of the total of 40 respondents, 100% (40 respondents) belong to the female gender. The level of education variable showed that of the total of 40 respondents, 90% (36 respondents) have a basic level of primary schooling, followed by 7.5% (3 respondents) with a secondary schooling. In the marital status variable it is reported that of the total of 40 respondents, 55% (22 respondents) are married, followed by 45% (18 respondents) have a single marital status. The occupation variable shows that of the total of 40 respondents, 75% (30 respondents) have an occupation in household activities, followed by 25% (10 respondents) have a job as merchants. In the variable years of seniority of the business reflects that of the total of 40 respondents, 35% (14 respondents) belong to the range of 31 to 40 years, followed by 33% (13 respondents) with age over 41 years and finally the variable of how many generations have existed in their artisan workshop, they report that of the total of 40 respondents, 65% (26 respondents) belong to the second generation, while 33% (18 respondents) are part of the third generation.

Discussions

The artisan palm workshops in the town of San Juan Calmecca contribute locally to a primary economic activity and to the development of the community by passing on the practice to future generations and, as Molina mentions, (2019)they cover basic human needs; in addition, palm as a raw material has a relationship with the geographical environment and, according to Correa *et al.* (2015)These artisan workshops are a traditional organization made up mostly of members of the same family and who are dedicated to the production of palm crafts, making unique and creative pieces.

These palm crafts are made manually and directly by the artisans, preserving the traditional technique inherited to create finished products and that according to Vaca *et al.* (2018)They are identified by their emblematic beauty and make reference to San Juan Calmecca and have preserved their traditional technique by teaching them to their families

and to new generations, achieving innovation, creativity, skill, updated and improved knowledge (Secretariat of Welfare, 2016).

Regarding the limitations that arose during the investigation, they highlight: the size and representativeness of the sample, since only 40 artisan workshops that were active after the pandemic agreed to participate voluntarily in the surveys in a non-probabilistic manner. It is also interesting to highlight that the lack of data on family artisan heritage in San Juan Calmecca limited the opportunity to analyze trends over time and fully understand the evolution of this tradition and that together these limitations could affect the interpretation of the results.

Finally, it is important to mention that according to Macías, (2015) the manufacture of palm crafts meets the conceptualization of referring to everything that cannot be clearly perceived through the senses; however, this type of craft technique is part of a cultural legacy in San Juan Calmecca, maintaining it through the set of traditions, customs, techniques and knowledge practices that have been inherited from generation to generation.

Conclusion

In San Juan Calmecca, there are palm craft workshops where women predominate in their work. They have maintained the production technique from generation to generation, making this noble activity an economic reward for the family in the community. Palm, a raw material endemic to the region, gives the crafts a competitive advantage due to their availability, flexibility, originality and cost of production.

As with other crafts in Mexico that gradually lose their originality, it can be said that, according to the research carried out, San Juan Calmecca has maintained its originality from generation to generation despite the different factors of globalization and industrialization that exist today.

Future lines of research

According to the results of this research, a positive interest is detected to continue developing similar or complementary research within the context of family heritage and crafts. For future research, interpretations and solutions to different scenarios, it is recommended to study the type of generational leadership in the artisan workshops in the

community of San Juan Calmecca, to determine the importance of palm crafts, their manufacturing processes and their best-selling crafts to strengthen the economy of the region.

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Contribution Role	Author(s)
Conceptualization	Ramon Sebastian Acle Mena, Elizabeth Aguilar Neri
Methodology	Ramon Sebastian Acle Mena
Software	Elizabeth Aguilar Neri
Validation	Ramon Sebastian Acle Mena
Formal Analysis	Ramon Sebastian Acle Mena, Elizabeth Aguilar Neri
Investigation	Ramon Sebastian Acle Mena, Elizabeth Aguilar Neri
Resources	Not applicable
Data curation	Ramon Sebastian Acle Mena
Writing - Preparing the original draft	Ramon Sebastian Acle Mena, Elizabeth Aguilar Neri
Writing - Review and editing	Ramon Sebastian Acle Mena
Display	Elizabeth Aguilar Neri
Supervision	Ramon Sebastian Acle Mena
Project Management	Ramon Sebastian Acle Mena, Elizabeth Aguilar Neri
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