



ARTÍCULO CIENTÍFICO

STUDY OF THE MOTIVATION AND THE COMPETITIVENESS IN ARTISAN WORKSHOPS

ESTUDIO DE LA MOTIVACIÓN Y LA COMPETITIVIDAD EN LOS TALLERES ARTESANALES

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Resumen / Abstract

This paper studies the artisan workshops that are disappearing and contributes to the understanding of the socio-cultural devaluation suffered by craftsmanship. The objective of this article is to analyze the motivation of the artisan and the competitiveness of the workshops from the theoretical-administrative, behavioral and motivational perspective. The methodology used is quantitative by means of a multiple regression analysis, which studies the independent variables of economic, cultural, family motivation and the business as a way of life with competitiveness as the dependent variable. The main findings show that the artisanal workshops operate at a loss and that economic motivation is the statistically significant variable in business competitiveness. It is concluded that the artisan workshops are being lost, therefore it is necessary to strengthen the purchase of raw materials and investment in machinery.

Key Words: artisan, competitiveness, motivation.

El presente trabajo de investigación estudia los talleres artesanales que están desapareciendo y aporta a la comprensión de la desvalorización sociocultural que sufre la artesanía. El objetivo de este artículo es analizar la motivación del artesano y la competitividad de los talleres desde la perspectiva teórica-administrativa del comportamiento y motivación. La metodología empleada es cuantitativa por medio de un análisis de regresión múltiple, que estudia las variables independientes de motivación económica, cultural, familiar y el negocio como modo de vida; la competitividad como variable dependiente. Los principales hallazgos muestran que los talleres artesanales operan con pérdidas y que la motivación económica es la variable estadísticamente significativa en la competitividad empresarial. Se concluye que el artesano está desmotivado y los talleres artesanales se están perdiendo, por lo tanto es necesario fortalecer la compra de materias primas y la inversión en maquinaria.

Palabras clave: artesano, competitividad, motivación.



Introduction

The elaboration of crafts has been present since the appearance of human beings in history, the first artisans were identified in Western Europe in the mid-tenth century (Clement & Pool, 1997, p. 57), since then the craft has been in force. In Latin America, since pre-Hispanic times the various craft branches have transcended through the transmission of knowledge from generation to generation (Trevinyo-Rodríguez, 2010, p. 129; Correa García, 2017, p. 41; Flores Montes, 2020), therefore, craftsmanship is an essential part of social and cultural articulation in the communities (Lasso-Guerrero et al., 2023).

Unfortunately, the artisan goes through complex economic conditions caused by social inequality (Martínez, 1972, p. 56; Voscoboinik et al., 2021; Correa García, 2022a) and the lack of attention from the State, which complicates the realization of production and marketing processes. This research paper analyzes the problems faced by small craft enterprises in their organizational system, production processes, marketing difficulties and the motivation of the craftsman. This complexity in production is explained by rising input costs and the younger generation's disinterest in continuing the tradition.

In the cultural aspect, the document exposes the piece of craftsmanship as the center of cohesion and generational teaching that allows to permeate ancestral knowledge and as a work of great cultural value, with the main characteristic of authenticity; in the pieces artisans capture their traditions, customs and family values to which they assign identity (Trevinyo-Rodríguez, 2010, p. 166; Correa García, 2017, p. 72). The artisan is the bearer of one of the most important traditions that human being has since the knowledge of the trade has been developed in the Sumerian Civilization. Thus, the objective of this research article is to analyze the motivation of the artisan and the competitiveness of the workshop for purpose of contributing to the preservation of this important trade.

The production of handicrafts is a key element in the identity of the population (Correa García, 2022a) they are generally produced with raw material belonging to the region. The craft trade is of great cultural and especially economic relevance, because entire families depend on the activity. The study is exploratory, quantitative, and correlational with a sample of 92 artisans, from seventeen municipalities of the state of Zacatecas in the Mexican Republic, covering most of the craft branches.

The document is structured as follow, in the first instance the formulation of the problem and the bibliographic review are presented, where the difficulties face the handicraft sector, the characteristics of craft workshops and the behavior of the craftsman are studied, then the methodology is developed, followed by the empirical results obtained; finally, the conclusions are presented.

Formulation of the problem and Bibliographic Review

The difficulties faced by the artisan workshops

In the seventies the problem was the evolution of crafts in anthropological and economic terms, the transformations suffered by the pieces of indigenous origin as well as pottery and ceramics were studied. The modifications to craftsmanship were discussed, the loss of connection with regional art, explained by the intensification of production and the opening of markets, therefore, industrialization was considered the main difficulty (Martínez, 1972, p. 22).

Currently, the main problem of the artisanal sector is the loss of value in socio-cultural terms (Sánchez Medina, 2018; Correa García, 2022a), as well as the risk of the disappearance of knowledge inherited by generations of customs, values and traditions (Correa García, 2017, p. 72; Le Mur, 2018), because to date there is no awareness of the importance of artisanal work by society (Correa García, 2022a). Economically, the difficulty lies in the fact that artisanal workshops operate in the informal economy, which represents an increasingly serious problem (Clement & Pool, 1997, p. 279).

According to Pérez and Neme (2021) another problem is the economic capacity of craft businesses, because historically they have operated with mercantile loss since net profit is non-existent (Martínez, 1972, p. 65). In an axiological sense, craftsmanship has been classified as a ingenuous art or as a primitive piece (Camacho Vera et al., 2019), since it is far from the new modern production techniques, coupled with the



considerable increase in the prices of raw materials which makes the production of handicrafts unaffordable (Martínez, 1972, p. 42).

Another serious problem is the negative environmental impact caused by tourist activities (Martínez, 1972, p. 60); as well as the modification of the socio-cultural aspects, because local customs and traditions are gradually lost (Liévano Torres et al., 2018), which leads to the modification of the production and commercialization, according to the economic demand of the tourist, which unfortunately contrasts with the cultural aspects and ancestral knowledge of the artisans.

However, to date there is still an educational lag in the artisanal sector (Liévano Torres et al., 2018; Correa García, 2022a), no access to family health services due to poor health system coverage, especially in rural-indigenous communities. For its part, Le Mur (2018) points out those artisans, especially indigenous people, suffer discrimination, sometimes they are ashamed to wear their typical costume and they are victims of the commodification of their image without permission and the contempt of their sacred places.

In this sense, artisanal family businesses performance in a complex system (Martínez, 1972, p. 13; Bertalanffy, 2012, p. 206; García Aráoz et al., 2023), on the administrative side, present constant problems in operational areas, are in a deficient strategic position because they don't have the economic resources to make investments, they prefer to sell at low costs to earn income and small artisanal business are not well differentiated (Porter, 2022, p. 40). It should be noted that each craft business is unique and has different characteristics (Sánchez Medina, 2018), individually they have their own production system, culture and identity are organized and developed independently, therefore, each craft workshop faces its own problems (Correa García, 2022a).

Studying the difficulties of artisans is a task that invites reflection and analysis, because the sector is accompanied by poverty and social inequality (Correa García, 2022a). They are family production units with difficulties in the quality of their products, loss of identity, and decrease in the sale price of handmade pieces, sometimes affected by products of Chinese origin (Sánchez Medina, 2018), and coupled with piracy in the original designs of artisans and the lack of property rights (Martínez, 1972, p. 56).

Generally, artisanal businesses operate in the informal economy, which is associated with low-quality employment where there is no social protection and lack economic development (Dávila Morán, 2021). For their part, Casarreal and Cruz (2021) point out that informality is a serious problem with social and economic consequences that is characterized by lack of access to public health, low wages and job insecurity; which causes zero competitiveness indices. It is difficult for artisanal producers to access financing due to the lack of guarantees (Correa García, 2017, p. 20; Pérez & Neme, 2021), present deficiencies in the implementation of controls and the absence of long-term vision (Aguilar & Orraca Romano, 2021), as well as small-scale production and low level in the use of machinery and equipment (Correa García, 2017; Camacho Vera et al., 2019).

The handicraft business is not economically profitable for most producers because they sell their pieces at low prices (Sánchez Medina, 2018), the income generated by marketing is not stable, and that is, the placement in the market is complicated, explained by the reduction in tourist travel (Correa García, 2022b). Another serious difficulty that crafts are going through, is that industrial pieces are cheaper and more versatile, in addition to the fact that there is unfair competition between the artisans them.

According to Del Carpio-Ovando (2016) artisans face problems of economic precariousness, negative impacts of the work they perform daily on their personal health; they have not managed to improve their living conditions because marketing is carried out with intermediaries who are the most benefited (Pérez & Neme, 2021). For his part, Sánchez Medina (2018) points out that the figure of the intermediary causes a price increase, while the artisan reduces his utility that can barely survive.

From the social perspective, the main problem is the low educational levels of artisans, since illiteracy is present in some of them (Correa García, 2022a), most have primary education and some others secondary (Correa García, 2017; Liévano Torres et al., 2018). Formal education in artisanal producers remains a fundamental difficulty. It is rare to find artisans with professional studies, especially of the indigenous population.

However, artisans do not work in groups or collectively to produce or sell their pieces, which complicates production as well as the search for new markets to commercialization. Among the guild there is distrust to work with members of the same group which makes it difficult to organize. For his part, Águila

(2020) provides that artisans do not know the sales processes; they also don't make cost estimates, since they only focus on production. The authors Del Carpio-Ovando and Freitag (2013) point out that the craft trade is related to low-income populations without any industrial development, therefore they present difficulties in acquiring raw material and tools.

In recent scientific literature, the findings indicate that those craft businesses with greater attachment to their customs decrease their profitability. Likewise, artisans who make pieces with attachment to traditions and values are less competitive (Correa García, 2022a). The orientations described above converge in a combination of factors that hinder the competitiveness of artisanal workshops, among which stand out: problems in organization, production processes and the commercialization, as well as access to financing programs.

From the above, we can discuss that the fundamental problem is the educational level of the artisans, as well as the determination of costs they make of their pieces in relation to the establishment of the fair price for their work, factors that make it difficult for craft businesses to be competitive. In this sense, the other relevant problem is that society does not value the artisanal activity, explained because the artisan is not able to expose to the client the process that exists behind the elaboration, which leads to denigrate their work and cheapen the product in the market to interested customer, thus the artisan is able to survive. Therefore, it is interesting to know which are the motivational state of artisan and the characteristics of the workshops, section that is studied below.

Characteristics of craft workshops

In small craft workshops the main characteristic is that the economic model of productivity is exceeded by the cultural aspect of artistic quality (Martínez, 1972, p. 68), therefore, in these organizations the transmission of knowledge is more important than the generation of utility, explained by the attachment to customs and traditions inherited by generations (Correa García, 2022a). The workshops are developed in a context with marked differences of unequal classes (Clement & Pool, 2007, p. 105; Del Carpio-Ovando & Freitag, 2013), as an example, the jewelers in silver, who have an acceptable income, on the other hand, there are the *Wixarika* artisans, who are discriminated against because of their indigenous roots and generate a marginal income (Correa García & González Acolt, 2016), according to Correa García (2022a) do not cover the poverty line by income, which means that they do not meet basic needs. To continue with the analysis of the characteristics, table 1 presents the income of the artisans, according to the data collected in this research.

In table 1, as can be seen, there is a difference of \$8,309 Mexican Pesos (MXP) (410.11 USD) comparing the income between the artisan jewelers and the workshop of the *Wixarika* Indigenous, which is equivalent to two times the income. Regarding the jewelers and the average of the 92 craft workshops, there is a difference of \$6,302 MXP which is equivalent to 305 USD in the monthly period. In this sense, not all artisans have the same means of production; in the case of indigenous people they are involved in the elaboration and sale since children to the elderly, who sometimes do not receive economic remuneration. To the respect, Águila

Table 1
Comparison of income between artisans

Artisan Branch	Average monthly sales	USD*
Jewelry	\$ 14.833	\$ 852
Overall average of workshops	\$ 8.531	\$ 490
Wixarika Indigenous Artisan	\$ 6.524	\$ 375

Source. Own elaboration. *MXP (Peso Mexicano-Dollar exchange rate \$20.66 (BANXICO,s.f.)



Table 2
People who work by artisan workshop

Average of people who work in artisan workshops in the state of Zacatecas	3,43
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Source. Own elaboration.

(2020) points out that artisans own their work and generally decide the schedule to work.

Regino et al. (2006) in their study reports that in each artisanal economic unit work on average three workers: father, wife and son. The artisan is the one who carries out the complete production process using tools made by them. When they need to increase production, they hire acquaintances or neighbors. Table 2 shows the average of people who work in each handicraft workshop visited.

As we can see, table 2 shows that in the craft workshops work on average three people, generally in its entirety the production is carried out by the family, where there is interaction between the family and the company (García Aráoz et al., 2023). Artisans contribute directly to the local economy, as they are an important pillar in attracting tourists and also a fundamental part of the promotion of culture and identity (Correa García, 2022a). As family workshops, the artisans have high levels of identification and loyalty, which translate into a transmission of knowledge from generation to generation (Correa García, 2017, p. 27; Trevinyo-Rodríguez, 2010, p. 129).

The behavior and motivation of the craftsman

In classical literature Martínez (1972, p. 14) describes the artisan as an artist and economically active man who works to provide with dignity for his material, personal and spiritual needs. The author points out that artisan generate interest and recognition of the values of folk art. For Mc Gregor (1981, p. 178) human behavior is motivated by nature itself, because it is an organic system, so energy is transformed into observable behavioral actions such as intellect and emotions, therefore, behavior is affected by the environment in which the person develops. According to Robbins and Coulter (2005, p. 342) studying the behavior of people entails challenges such as understanding issues that are not obvious, the authors point out that behavior has a visible and a hidden part. This research paper studies the hidden aspects of individual behavior encompassing attitudes, personality, perception, learning, and motivation.

Attitudes are made up of three components: cognition, affect, and behavior, that is, beliefs and opinions, feelings and behavior toward someone. In the case of the artisan, if market conditions require increased productivity and decreased quality, satisfaction can be expected to decrease. Therefore, job satisfaction and productivity are negatively related (Brayfield & Crocket, 1992, p. 69). For their part, Ross and Zander (1992, p. 54) write that in organizations satisfaction emanates from natural participating in the social system and is related to the coverage of personal needs. Another variable that influences satisfaction is the payment in money, which allows covering the need for basic goods and services. Although we did not find a study in which satisfaction for economic retribution in artisans is determined.

Continuing with the analysis, personality is a psychological characteristic that determine the interaction of people (Robbins & Coulter, 2005, p. 350). In this regard, Tovilla Borraz et al. (2021) point out that artisans use the capacities of each member for the subsistence of the organization, join for productive activities and share the workload. The artisans are very cooperative, build trust and are willing to exchange knowledge. For Sánchez Medina (2018) artisans have their values and beliefs deeply rooted in traditional ideas, cultural customs and religious principles.

Regarding perception, it is the process of organizing sensory impressions to interpret the environment (Robbins & Coulter, 2005, p. 357), artisans are aware and sensitive to environmental problems, perceive a reality different from economic postulates because cooperation in their work is reciprocal and based on redistribution, the forms of production are opposed to the norms on which modern capitalism is

based (Martínez, 1972, p. 42), explained because in the artisanal idiosyncrasy cultural aspects are put before economic ones (Correa García, 2022a).

The fourth variable for the study of artisan behavior is learning, which is the change in behavior resulting from experience (Robbins & Coulter, 2005, p. 360). In most craft workshops, knowledge is generated in the figure of the father, who remains as the master of the trade, men are employed in activities that require greater physical strength, and the organizational unit is preserved for generations (Moctezuma, 2018).

For their part, Montero & Calderón Gómez (2019) point out that among artisans there is an individualistic attitude and lack of confidence in the benefits of group work. In addition, there is still a weakening of the leaders of the organizations due to the lack of change between the generations and present communication failures between the members and ignorance of development projects. The fifth variable is motivation; in classical literature Katz (1992, p. 263) specifies that artisans are highly motivated with great responsibility in the final product. Brayfield & Crockett (1992, p. 69) argue that **a craftsman motivated by a quality goal can achieve job satisfaction**. For Ynzunza and Izar (2020) motivation is the necessary force to overcome difficulties and influences the results and success of companies.

In this regard, Aguilar and Orraca Romano (2021) provide that motivation is important to explain performance and growth as well as the type of management used. According to Delgado Corredera (2020) artisanal work is a hard, hostile and it is a means of family survival. In this sense, artisanal microenterprises produce motivated by family ties, interests and emotions (Treviño-Rodríguez, 2010, p. 14). For Camacho Vera et al. (2019) personal satisfaction, community participation, the insertion of the family in the production process, as well as social cohesion and well-being, have greater weight in artisans than the economic aspects such as competitiveness and profit maximization.

Regarding the children of artisans, the author Moctezuma (2018) points out that they have another ideology and motivations different from parents and grandparents, therefore they have another valuation of craftsmanship, since they do not receive an economic income for the realization of the activity, therefore it is difficult to teach and motivate towards the craft trade. For Montero and Calderón Gómez (2019) there is a lack of interest of the new generations to continue with the tradition because young people prefer to migrate and work in other activities due to the lack of economic income. Therefore, based on the formulation of the problem, literature review and the previous discussion, the following research question arises: How does artisan's motivation influence the competitiveness of the craft business?

Methodology

The study is quantitative, exploratory and correlational. The instrument applied was a structured survey addressed to 92 artisans, owners of workshops located in nineteen municipalities of the state of Zacatecas in the Mexican Republic; data collection was carried out in the period from March 29, 2022 to Dec 1 of 2023. The variables studied were measured on a five point Likert scale, where 1 = never; 2 = almost never; 3 = rarely; 4 = almost always and 5 = always. For the data analysis, a mathematical model was created, which is detailed in the equation (1):

$$y = f(X_1, X_2, X_3, X_4) \quad (\text{Equation 1})$$

Where: y = business competitiveness, measured through the sales variable; X_1 =economic motivation or by the income generated in the craft workshop; X_2 = motivation in cultural aspects; X_3 = family motivation to continue in the craft; X_4 = elaboration of crafts as a way of life. The econometric model is expressed in equation two (2).

$$y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \beta_4 X_4 + \mu \quad (\text{Equation 2})$$

Where: y = is the dependent variable of the research model; X_1 , X_2 , X_3 and X_4 are the variables of the construct "motivation"; β_1 , β_2 , β_3 , and β_4 are the model parameters and μ is the random error term. For

Table 3
Descriptive statistics of the artisanal population surveyed

Variable	Results
Age Average of the craftsman	45.06 years old
Years practicing the craft	19.44 years
Average monthly sales	\$8,531 MXP = 413 USD*
Level of schooling	No formal studies 4.35%
	Primary 23.91%
	Secondary school 29.35%
	High school 14.13%
	Degree 26.09%
	Graduate 2.17%

Source. Own elaboration.

BANXICO,s.f.= exchange rate \$20.66

hypothesis testing, the econometric model, establishes the null hypothesis that the variables considered in equation two do not influence the competitiveness, the research hypothesis is established in equation three (3).

$$H_0: \beta_1 = 0, \beta_2 = 0, \beta_3 = 0, \beta_4 = 0 \quad (\text{Equation 3})$$

$$H_1 = H_0 \text{ is not true}$$

Empirical Results Obtained

This section is presented in two segments, the first are the descriptive statistics such as the age average of the artisan, years exercising the craft trade, monthly business income and level of education, which are presented below in table 3.

Table 3 shows that artisans are on average 45 years old and 19 years in business, monthly sales are \$8,531 MXP, which is equivalent to 413 US Dollars. Limited levels of schooling persist; half of the population surveyed has secondary level 29.35% and primary 23.91%. University degree 26.09% and 2.17% graduate studies. The second section of the results presents the hypothesis test based on a multiple linear regression model, analyzed in the statistical software SPSS version 19. The model fit is shown in table 4.

Table 4
Linear model regression

R	R ²	Error	Degrees of Freedom	F	Significance
0,307	0,094	10522	91	2,267	0,068

Source. Own elaboration.



Table 5
Hypothesis testing

Variables	B	Error	Beta	T	Sig.
Constant	-17558,73	11061,98		-1,587	0,116
Economic motivation	1899,22	889,22	0,219	2,136	.036*
Cultural motivation	2226,93	1777,9	0,133	1,243	0,214
Family motivation	1044,67	1159,6	0,095	0,901	0,37
Motivation as a way of life	733,42	1826,11	0,043	0,402	0,689

Source. Own elaboration. *p < 0.05

Table 5 presents the estimates of equation 3 between the independent variables of motivation and the dependent one, which in this case is competitiveness of artisanal business measure through business sales.

In table 5, competitiveness of craft workshops is negative. According to the statistical analysis, a monthly loss of \$17,558 Mexican Pesos equivalent to \$1,008 USD is estimated, **explained by the lack of spaces to market their products** as well as the time that the machinery and productive equipment are not in operation. According to the results the artisans are unmotivated, contrary to what was expected the cultural variables and family motivation are not significant in the competitiveness of the craft business. Therefore, **the null hypothesis for these variables is accepted**. Another relevant finding is that artisans do not perceive their businesses as a way of life, which causes them to work fewer days a week or look for other sources of income to survive.

By the other hand the independent variable that has a statistical relationship with competitiveness is the income that can be generated in the business ($t = 2.136$). Thus, null hypothesis of this variable is rejected. The empirical results obtained indicate that artisan is unmotivated and that increase in sales impacts motivation. This is very relevant for the purposes of this research, because the artisans present an emotional, psychological and labor exhaustion. This can be caused by the difficulties that arise in the commercialization of handicrafts. Based on the above, the results confirm that craft workshops are disappearing, **mainly due to a lack of motivation in cultural aspects and the artisan's disinterest in preserving their production**, as well as the social devaluation and the loss of their customs and traditions.

Regarding the study of cultural aspects in craft businesses, traditions and values are being lost because they do not affect the productivity of the workshops, in addition to the fact that attachment to customs subtracts from the economic performance of craft businesses, according to the findings presented by Correa García (2022a), which are very consistent with the results of this research. In the previous results, the variable "economic motivation" is relevant in competitiveness of the craft workshop, this factor is important because it allows the artisan to feed himself, invest in the education of his children and access the attention of the health system. The findings confirm the loss of cultural identity in craft businesses.

Conclusions

Using fundamentals of behavior and motivation from Robbins and Coulter (2005); as well as Mc Gregor (1981) and the others authors; the research model was built that measure the motivation of the artisan and the relationship with competitiveness. **This analysis contributes** to the study of **the preservation of artisanal microenterprises** since in the reviewed literature no study of the motivation in the artisanal sector was found. It is concluded that the economic motivation of the artisan is the most important for the competitiveness of the business. Therefore, it is necessary to disseminate and link the sector with support programs to stimulate domestic private investment, as it is a variable that makes the economy grow (Clement & Pool, 1997, p. 280). Invest in the productive capacity of small artisanal workshops so that they can access economies of scale and diversify their products in the long term (Porter, 2002:9).

Regarding the variables **"cultural motivation, family, and business as a way of life", these are not significant, which answers the research question**. Therefore, we can argue that the craftsman is unmotivated,



results that contrast with Katz (1992) and Brayfield and Crockett (1992). **Motivation is specifically related to economic factors; although this variable opposes cultural motivation, it is fundamental to prevent artisans from abandoning the craft trade.** The market is increasingly competitive and demanding, so the lack of motivation causes the craft sector to remain behind and artisans mired in poverty. The society must value the artisan, provide the importance for being a bearer of ancestral knowledge, learn to recognize and understand the pieces of craftsmanship as a source of intangible heritage, a fundamental pillar of popular culture.

To reduce the problems faced by artisanal sector and create the conditions for business competitiveness, they need training in the acquisition of basic administrative skills with emphasis on planning, organization and business management. Unfortunately in the artisan workshops the income is not constant, which exacerbates the economic situation of the artisan, another factor that negatively affects the sector, **is the educational level; empirical results show that most artisans have only primary or secondary education**, which complicates the use of administrative tools that allow to visualizing goals and objectives that make it possible to increase production. Positioning the artisan workshop in new markets requires efficient commercialization channels that allow raising income to improve living standards.

This can be achieved by facilitating access to support programs; one way would be through the constitution of a craft development trust that provides funds to artisanal workshops to invest specifically in machinery and equipment (Correa García, 2017, p. 73). Another aspect is the training of artisans on cost issues, so that they are more competitive in the selection of suppliers (Porter, 2022, p. 204), as well as conducting internal studies in the business of return on investment and business performance. To promote the development of crafts, the artisanal workshops should be linked to tourism experiences and products, including them in the tours and experiences of tourists, linking the artisan with cultural festivals and gastronomic fairs with worthy spaces where the artisan exhibits his productive and innovation capacity (Porter, 2022, p. 173), in addition it is convenient to provide them with technology to expand the channels to market their products (Correa García, 2020) always preserving customs and traditions.

To dignify the artisanal activity as well as increase motivation and contribute to the preservation of its traditional processes, it is convenient to facilitate the obtaining of raw materials, another proposal is to exempt them from taxes and specifically to indigenous artisans provide them with facilities for transportation for the commercialization of handicrafts (Martínez, 1972, p. 25). It is considered that the best way to motivate artisans is through scholarships for the formal education of micro-entrepreneurs and their children, as well as to guarantee access to health services through the legislation regarding social security (Atkinson, 2016, p. 408), which is reasonable given the income of the artisan workshop where there is no net profit. The limitations of this research paper lie in size of the sample and the geographical delimitation of the study as well as the variables used to measure motivation.

It is recommended to carry out research on the subject of motivation **among artisans in other countries**, for the generation of knowledge that is used for decision-making for the benefit of artisanal workshops and contributing ensure that they do not disappear. A relevant finding is that artisans are more motivated by the economic aspect than by the cultural variable, this is because basic needs are covered by the income of the artisan workshop. The analysis of the sector requires the application of scientific research to face the difficulties and understand the variables that influence the competitiveness of businesses'; of these noble people we call "artisans".

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