

Mexican handicrafts: economic development strategy and foreign trade promotion

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(Recibido: enero, 2019/ Aprobado: junio, 2019)

ABSTRACT

The aim of the paper is to propose the commercialization of Mexican handicrafts at the international level as a strategy for the economic development of the country. Also as a factor of impulse to foreign trade. It analyzes the participation of these goods in Mexican exportations and the way in which they generate income for artisans in different regions of the country. In addition, it proposes commercial strategies to increase the volume of products sent abroad from the artisanal sector. The document does not describe in detail all the regions and the crafts that these produce; it offers a wider panorama of the region of Tenango de Doria in which tenangos are embroidered. Recent statistics and specific documents related to particular aspects of the research are illustrated.

Key words: Mexican handicrafts, trade, creative economies.

JEL classification: F14, P45, Q56.

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Artesanías mexicanas: estrategia de desarrollo económico y promoción del comercio exterior

RESUMEN

El documento tiene como objetivo proponer la comercialización de las artesanías mexicanas a nivel internacional como estrategia para el desarrollo económico del país y como factor de impulso al comercio exterior; se analiza la participación de dichas mercancías en las exportaciones mexicanas y la manera en que éstas generan ingresos para los artesanos en distintas regiones del país. Además, propone estrategias comerciales para aumentar el volumen de productos enviados al extranjero del sector artesanal. El documento no describe detalladamente todas las regiones y las artesanías que éstas producen, ofrece un panorama más amplio de la región de Tenango de Doria en la cual se bordan tenangos. Se ilustran estadísticas recientes y documentos específicos relacionados con aspectos particulares de la investigación.

Palabras clave: artesanías mexicanas, comercio, economías creativas.

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1. INTRODUCCIÓN

The artisanal economic activity is not important only for itself, but for the connection that it has with other economic activities and sectors (Navarro-Hoyos, 2013). The fact that gave origin to the elaboration of distinctive crafts of each region in Mexico, was the cultural diversity, which has been enriched through the time. Two factors that strengthened the artisan activity were the Spanish conquest and later the mestizaje since they were immersed new techniques in the production of objects. According to UNESCO, handicrafts are a hundred percent artistic expression and are created according to the traditions of each region in a nation (UNESCO, 2017).

For the purposes of this document it is important to take into account the international environment, therefore, reference is made to the origin of

the word craft, it comes from Italy: and is referred to as *artigianato*. This is a term used to explain the activities of the artisan worker. Referring to Jocelyne Etienne-Nugue, in Italy the craftsman is recognized as a manual worker since the Renaissance. The national and international commercialization of traditional Mexican products helps to transmit and maintain the roots that give identity to nations. The Mexican Republic is recognized worldwide for being a rich country in cultural identity. The craft is reappearing, it has managed to tropicalize itself to new trends and markets, creating innovative products that represent the patrimony of its artisans in a creative way.

The world of fashion and handicraft design is being rediscovered not only in Mexico, countries such as the United States of America, Canada, France and Italy have been interested in Mexican handicrafts from different approaches, for example; they recognize that such products besides having an economic value have a social value, since it represents diversity, ingenuity, creativity and love for Mexican roots.

Each of these goods has a different value proposition because not only is a product offered to the market, it offers a sentimental value which produces emotions because it is a product rich in history, culture and tradition. This is provoking the diversification of the artisan demand in national and international markets and it is emphasized that this diversification is achieved thanks to the use of different communication and distribution channels. However, these channels must be potentialized so that the merchandise can be sold in greater volume.

The producers of crafts representative of each state, promote that a very important part of the Mexican culture does not disappear. Of the total number of states in Mexico, thirty are the ones with the greatest participation of artisans at the national level and seven at the global level, the latter have as main target markets Australia, Germany, Canada, Colombia, Spain, United States and Italy (FORBES, 2014). What would happen if there were more diffusion and the international consumption of these goods were promoted, as it is done in the agricultural, brewing and automotive sectors, among others?

Mexican handicrafts not only represent culture or tradition, they also represent an economic impact. The inclusion of the craft sector in the

cultural industries would demonstrate its economic importance for the development of a region. The level of employment, economic growth and the share of GDP generated by these goods are measured by economic indicators.

Thanks to the results obtained from the aforementioned economic indicators, it is found that handicrafts contribute positively to the Mexican economy. It is important to mention that it does not only measure the economic sphere, but also the social dimension is evaluated, an example of this and the one that stands out the most is the area of social cohesion, among others. In the state of Hidalgo there is a region called Tenango de Doria which has various economic activities, but one of the most outstanding is the handcrafted embroidery which is done mainly on blanket called tenangos.

It was decided to do research on Mexican handicrafts and their participation in Mexico's exports due to the current challenges and opportunities in which foreign trade is immersed in an environment of global uncertainty. For this reason, it was decided to delve deeper into those statistics that show the economic contribution reflected in the national GDP that these goods generate. In addition, current quantifiable data that indicate the level of employment that the production of handicrafts generates and referring to these same data, represent the social inclusion that exists in the Mexican handicraft sector.

Taking into account the positive results obtained from the aforementioned statistics, the different strategies with which Mexico can promote and facilitate the international exchange of these products were researched and selected.

It was finally decided to make a case study with a registered trademark of the state of Hidalgo, called Annah Vieyra. This micro company designs and sells handmade tenangos and embroidery made into clothing, footwear and accessories for interior decoration.

The case study was conducted with the main objective of analyzing whether in the real international business environment it is profitable to commercialize Mexican handicrafts and the economic-social impact that this activity represents.

2. BACKGROUND

The commercial activity of handicrafts in Mexico goes back many years. All handcrafted goods require certain techniques, skills and abilities as well as specific knowledge which is mostly inherited as it is passed down from generation to generation. This knowledge needs to be specialized and most importantly, traditional. Craft products may constitute ECT by what is expressed by the naked eye, e.g. style and design or appearance. On the other hand, they transmit TK by means of specialized knowledge and skills at the time of producing these goods.

From the IP approach, all crafts comply with three essential elements.

1. Reputation: comes from origin, style and quality,
2. External appearance: basically the design,
3. Know-how: the know-how of the craftsmen at the moment of creating the crafts.

UNESCO was the first international organization to propose a global perspective of crafts as a factor that originates economic and socio-cultural progress. This organism recognizes the important role that the artisan sector has for the sustainable and integral development of a nation. As a result of this recognition, it created the Unesco Recognition of Excellence Program for Handicrafts, in which its main objectives are to encourage innovation, offer training services and support to countries, organizations and artisans, providing them with new opportunities to ensure the sustainability of craft enterprises.

Mexico is considered a developing country because it has a low level of competitiveness in the tertiary sector. However, it is rich in cultural diversity. Cultural diversity has the capacity to generate economic activities, so it is considered an element of the secondary sector that can be monetized, but because the short-term economic return is low it is not given the necessary importance to take it to a higher level that allows it to compete with other sectors.

Within the cultural diversity and its diverse economic activities, is the production of Mexican handicrafts, which allow the socioeconomic development of indigenous communities mainly. Therefore, it is hypothesized that if the

international sale of Mexican handicrafts is promoted, the secondary sector would be positively impacted in two aspects: social and economic. Both are taken into account, as economic development must have a holistic meaning.

3. Development

The handicrafts belong to the secondary sector and besides representing each state by its folkloric design, they represent the resources to which each region has access. Therefore, each region is based on one or more raw materials, depending on the natural resource they have, such as wood, mud, fabrics, seeds, stones and metals. During the production process of each product there is little intervention of machinery and these products are usually decorative objects or common use.

The combination of tradition belonging to a region with materials, style, techniques and tools give rise to the large number of forms in handicrafts. As a consequence, the variety in the same region is very extensive. Each of the elaborated pieces have the art of being different from each other, despite the fact that the same artisan or region creates them. It is important to emphasize that the most important thing about handicrafts is that they express culture and tradition, which gives each country a national identity and is also recognized as a creative economic activity.

The creative economy essentially encompasses the cultural industry and exposes that the creativity of the human being, mainly the one who is immersed in an environment of culture and tradition, has the role of an economic resource within a society.

According to the United Nations, it is the circles of creation, production and distribution of goods and services that use creativity and intellectual capital as their main input (Bustamante, 2011). It is characterized by being diverse and innovative and also improves the quality of life by referring to the local environment of developing countries, such as Mexico. Third world countries that implement the creative economy as an engine of economic development are Argentina, in which cultural industries employ at least 300 000 people representing 3.5% of their nation's GDP. In Morocco, the turnover is \$370 million dollars and in Bangkok, have generated 20 000 businesses of various sizes.

TABLE 1
Table of creative economy in Mexico based on handicrafts

Characteristics of craftsmanship immersed in a creative economy	Benefits of promoting the creative economy in Mexico	Barriers that repress creative economies
It is distinguished by its unique and unrepeatable characteristics.	Communication is intensified between artisans in the regions that produce and market in greater quantities, which promotes a higher level of production and thus satisfies demand. This generates an increase in the income of each community.	The creative economy requires an effective education system and a context of cultural diversity.
The functionality of the product is not relevant as It is usually for decoration.	Producers value the motive and meaning of their effort, beyond economic retribution. They understand that for Mexicans or foreigners their work is valuable, in this way they inherit the economic activity to their descendants with the objective that this economic activity does not disappear.	
It is characterized by great uncertainty as to which products will be demanded in greater quantity, since the demand is in function of the taste of each client or national international market. The production of each product contributes to the general well-being of communities, promotes individual self-esteem and quality of life, resulting in sustainable and inclusive development.	It allows the work approach to be multidisciplinary, which allows more people to be immersed, generating more ideas and jobs.	It is essential to create new policies, allocate resources, and develop platforms-all of the above to achieve viable results. Little training in the business world focused on the creation, development and consolidation of companies in the creative sector. This gives rise to few large companies and a large number of stagnant microenterprises.

Source: Own creation with information from Bustamante (2011).

Mexico is a cultural reference within the international environment as it ranks 6th worldwide in the number of World Heritage Properties of Humanity, is behind Italy, China, Spain, Germany and France. The 104 Indigenous Peoples that the country has are an important factor in the ranking as it is one of the elements taken into account to be placed in that position. Indigenous peoples, the places where handicrafts are produced, constitute an important basis for the current and future development of communities (SECTUR, 2015).

Unfortunately, these data have not been sufficiently disseminated to become present in sectors of economic development, such as the business sector. If the afore mentioned data were to be filtered massively and continuously in the business sector, the great potential of the artisanal sector would be known, with the purpose of developing production strategies, dissemination strategies and marketing strategies so that the people who create history and national identity remain sources of economic development, but the most important objective is that these goods be exported to other countries and demonstrate that they exist.

These are the same nations that value the cultural value of handicrafts. The craft sector fits perfectly into a creative economy, this is who spontaneously provides better opportunities for the inhabitants of the region because they generate employment and thanks to it, improve their standard of living, also increases the rate of education in the regions because the artisans require themselves and their descendants to be better educated, know that education is essential to meet the needs of a demand and generate a fair, effective and competitive business.

In spite of all the benefits generated by their efforts, due to a lack of social and commercial diffusion, the majority of producers receive very little remuneration for each piece produced. This is where it is observed that having an educated, cultured and conscious population is the key to generating economic growth and social equity. As previously mentioned, handicrafts have a relevant impact on the Mexican economy, both in the national and international markets.

For this reason, it is important to analyze the statistics that represent Mexican handicrafts in monetary terms, since if we have quantifiable data

as a basis, we can evaluate the possibility of developing new initiatives that guide the new direction of these goods immersed in a sector full of diversity and competition. An interesting factor within the artisan sector is that the competition that exists in a region producing the same type of crafts, can be seen as an opportunity for product diversification because each piece has different characteristics, but at the same time all represent the same idea that the region wants to convey.

In order to promote the consumption of these goods that transmit culture and tradition, it is important to implement congruent marketing strategies. There are many commercial strategies, however, these must be applied according to the sector, company and product.

For the artisanal sector whose purpose is to export to competitive markets can make use of the following:

Free trade agreements with 12 countries.

2.32. *Agreements for the reciprocal promotion and protection of investments*

3. nine limited scope agreements.
4. Business partners
5. Business alliance with the international tourism sector
6. E-commerce

There is a vast amount of strategies to make this sector one of the most competitive, but it is necessary to adapt them effectively and require an investment, however, there are support programs at the state and federal levels, agencies such as FONART, Impulso Rosa, international fairs funded by the state or federal government.

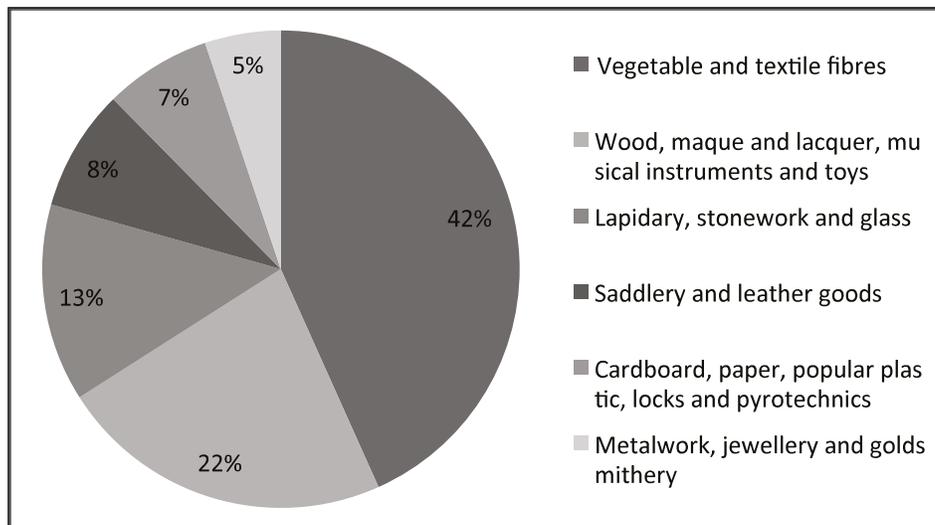
On the other hand, according to the current MKT, brands, SMEs or large companies must have a customer-centric organizational culture. The term customer centric refers to customers seeking to be part of something, wanting experiences, feelings and emotions when making a purchase, or that the same product in demand meets these expectations. The crafts offer it by their nature, this a point in favor for the artisan branch, because it is no

longer necessary to invest resources to achieve it, it is simply necessary to adapt this attribute to the needs of markets located in other countries according to their needs, but mainly to their desires.

Nevertheless, it is fundamental to carry out immediately the benchmarking processes of national and international companies with the objective of analyzing their strengths and in what way it is possible to attack to gain more clients or even to be the best in the branch, in addition carrying out this study it is possible to know to which countries it is convenient to export, for example to those European nations which have a high purchasing power and are interested in buying merchandise that tells a part of the history of Mexico.

Based on the CSCM statistics, in 2016 the crafts together represented a contribution of 17.8% of the GDP of the cultural sector, which translates into 0.6% of the national GDP, with a contribution of 110 thousand 121 million pesos. However, to analyze in a more specific way, the artisan branches were grouped, which shows the percentage distribution of the GDP of the Handicrafts in the year 2016 (see Graph 1).

GRAPH 1
GDP generated by the artisanal sector in 2016



Source: Own creation with information from (SEDESOL, FONART, INEGI, 2018).

In relation to the international environment, it was found that in Canada in 2010 and Chile in 2009 share a similar contribution to its GDP from the cultural sector of around 5%, while for Mexico the contribution of handicrafts is higher.

On the other hand, taking into account the employment indicator we find that, thanks to the production of artisan goods, in 2016 386 601 paid jobs were created, which shows that 3 out of 10 jobs refer to handicrafts and these belong to women and men who develop this economic activity. This establishes that the level of poverty in the producing regions decreases, although the impact generated could be greater so that poverty rates are lower and employment rates higher. According to data from the CSCM (Satellite Account of the Culture of Mexico) see table 2).

Table 2
Paid employed persons

Branch	Men	Women	Total	%Women
Pottery and ceramics	22.307	15.099	37.406	40.4 %
Vegetable and textile fibres	124.537	167.132	291.669	57.3%
Wood, maque and lacquer, musical instruments and toys	96.660	16.218	112.878	14.4%
Cardboard and paper, popular plastic, cerería and pyrotechnics	18.651	15.445	34.096	45.3%
Metalwork, jewellery, goldsmithery	30.636	27.412	58.048	47.2%
Lapidaria, quarry and glass	23.465	5.351	28.816	18.6%
Saddlery and leather goods	77.988	42.415	120.403	35.2%
Total	394.244	289.072	683.316	42.3%

Note: Statistics of the artisan population that is employed and remunerated, also shows social cohesion in both genders.

Source: Own creation with information from (SEDESOL, FONART, INEGI, 2018).

The table 2, that shows the relationship with the level of employment and social cohesion, which denotes that men and women work in the sector without distinction, develop activities according to their abilities, and it is important to emphasize that children and older adults take part in the

elaboration of handicrafts, the latter mostly not as an economic activity but as part of a tradition.

Now, according to all the above information, it is recognized that Mexico has a vast sector in labor force, talent, raw material for the development of handicrafts and economic returns that motivate to give continuity to this activity, which gives Mexico the opportunity to position itself as a very large market with respect to other Latin American nations. The Mexican Republic demonstrates great potential to develop an economic and social impact.

Mexico has an open foreign policy. It is a member of 12 free trade agreements which are concluded between 46 countries, is part of 32 Agreements for the Reciprocal Promotion and Protection of Investments carried out with 33 countries and has also concluded 9 agreements of limited scope. Consequently, there is the possibility of finding one or several commercial partners with potential to purchase the craft sector and facilitates the process of finding the best option to open market and establish that targets, or increase in the already market niches, the level of marketing of handicrafts.

The first step to be able to carry out the international exchange of goods, it is necessary to know the tariff fraction of the same. In this case, it varies according to the composition of the crafts. The following table shows some of the goods with international activity. These were selected based on the result of the comparison between the best known crafts and exported from Mexico to other countries, with those that are not so popular in the country and that are not so popular in the international environment, so the latter do not have a high rate of commercial activity abroad. It was decided to choose goods less recognized by two objectives, expand the panorama on the wide variety of crafts that exists and demonstrate that it is important to disseminate as well as those that have greater popularity nationally and internationally, to be more demanded by other countries.

In the case of amber and tenangos two countries are observed, this with the purpose of widening the panorama on the two markets interested in the purchase of these crafts, and to demonstrate that it is important the diversification of markets since this way if the goods at some time are no longer demanded in one, there is another profitable option for commercial exchange.

From a positive point of view both data are proposed to demonstrate that, if the artisanal sector is present in both countries and satisfies the needs of the target market, it is possible to expand to another country because sales generate investment opportunity, developing the whole process with the relevant strategies, tropicalized to each destination country, see table 3.

TABLE 3
Exportation index of mexican handicrafts

Name of the handicraft	Description	Origin	Tariff fraction	Destination	Value exported in 2017 in thousands of USD
Amber	Yellowish fossil resin from approximately 40 million years ago	Chiapas	25309004	Germany	3.047
				Louxe-m-burg	2.135
Rugs	Made in pedal loom with wool thread, natural and dyed with natural dyes	Oaxaca	57023201	UEA	128
Tenangos	Colorful embroideries made on blanket generally	Hidalgo	58109101	UEA	39
				Belize	9

Note: Sample of 3 handicrafts with description and emphasis on export value in 2017.

Source: own creation with information from (Trademap, 2017), (SIICEX, 2019), (Arduinna, 2018).

According to the results, Mexican handicrafts do not represent a significant impact on trade with other countries. However, a more in-depth study was made of a region which is shown in table 3.

Tenango de Doria is a municipality in the state of Hidalgo. This region stands out in the handcrafted branch of the textile sector since its economic activity is mainly the elaboration of embroideries known as tenangos. These, generally are plasmados on blanket and are colorful which, include different forms of flowers, alebrijes, animals, among others.

The artisans of this region; men, women, boys, girls and older adults generate most of their income from this activity. Next, Tenango is shown as traditional craftsmanship, illustration 1.



ILLUSTRATION 1
Tenango

Tenangos are recognized nationally and internationally for their sentimental value, as they are made according to the feelings and emotions of each artisan. Taking this last fact as MKT's strategy, it is found that tenangos can be immersed in foreign markets in an easier way since, as mentioned above, customers tend to buy products that give them a feeling or experience.

In the legal framework of foreign trade, tenangos have no export restrictions, which facilitates their commercialization. Next, we show its tariff fraction, which is represented by eight digits that describe the embroideries and show the legal characteristics with which it must comply to leave the country for an activity of buying and selling mainly, illustration 2.

Tarifa de la ley de impuestos generales de importación y exportación						
sección:	XI		materias textiles y sus manufacturas			
capítulo:	58		tejidos especiales; superficies textiles con mechón insertado; encajes, tapicería; pasamanería; bordados			
partida:	5810		bordados en pieza, en tiras o en aplicaciones los demás bodados			
subpartida:	581091		de algodón			
fracción:	58109101		de algodón			
resto del territorio			franja		región	
UM: kg	arancel	IVA	arancel	IVA	arancel	IVA
importación	10%	16%				16%
exportación	Ex.	0%				0%

Source: recovered form SIICEX, 2016.

ILUSTRATION 2 Tariff fraction of the Tenangos

As can be seen, it has an exempt GSE, which indicates that it does not pay export taxes and has no restrictions.

Any commercial activity has risks, that is why a business plan and an export project must be elaborated. These are drawn up after the market study has been carried out with the aim of reducing these risks and achieving success. With the purpose of motivating the business sector to promote the commercialization of tenangos, a table is shown which contains basic elements to know if it has the possibility of being profitable to export them, see table 4.

TABLE 4
Advantages and disadvantages of the export promotion of tenangos

Advantages	Disadvantages
Sufficient labor force in the Tenango region	Informality on the part of artisans
Informality on the part of artisans	Activity practiced informally
Sold at a relatively high price	
It does not have an export tariff	
Not a perishable product	
Attractive product because it is representative of Mexico due to its nature	
It can be made to tropicalize the product and attend to needs	
Programs that promote and support economically such as: FONART at the national level and Impulso Rosa at the state level	

Source: Own creation with information from (CAAREM, 2019), (Angel, 2017).

Note: Positive and negative aspects to take into account when exporting tenangos.

The artisanal sector has more advantages than disadvantages and a very important factor is the assumption that the amount of investment in the artisanal branches, is not compared with that of other sectors, since it is very low. Now, if Mexico is culturally rich, specifically in the artisan sector and the foreign market has shown interest in acquiring this type of merchandise as shown in table 3, it is feasible to promote and create more programs of promotion in the state and the country. Mexico must take advantage of the opportunity and exploit this resource to the maximum. It is a good opportunity to look for new markets and tropicalize products, which in this case do not need much investment since, being representative of a Nation, their characteristics allow foreign markets to accept them by their own nature. As a result of encouraging foreign trade in handicrafts, there would be a positive impact on the trade balance in the manufacturing sector because there would be a higher index of exports than imports.

With the purpose of demonstrating that there are Mexican brands and microenterprises interested in promoting the country's cultural diversity, but above all encourage the creative economy, a case study is presented with the Hidalgo brand Annah Vieyra.

4. Case study

Annah Vieyra is a registered trademark of Hidalgo that is dedicated to the marketing of handmade embroideries, mainly tenangos since 1 year ago. These embroideries are brought from the region of tenango de Doria, which are made by artisans from this municipality. This activity involves women, men, children and older adults who mostly begin to embroider from the age of four, which is why, in addition to being an economic activity, is a very important tradition as it gives them identity as inhabitants of the municipality and think that it is essential that this tradition is not lost, but on the other hand feel insecure because the income generated are not so high and do not allow them to develop optimally.

Tenango de Doria as the municipal capital has the role of being the point of sale of the embroideries in their different presentations. However, the embroidery process takes place in different communities.

The elaboration of traditional tenango follows a 3-step process:

1. Cutting the blanket
2. Drawing of the drawing by an expert
3. Embroidery with threads

Each embroidery is unique because the artisan makes it based on their feelings and emotions that live at that time, so although most are colorful and similar figures, you will never find an identical one throughout the region. This characteristic is the main element that Annah Vieyra takes into account in order to satisfy her demand and for each client to obtain something different, traditional and with a story to tell. The hidalguense brand is aware that nowadays the international marketing is customer-centric since the competition is very high, referring to both national and international markets.

Operating under this strategy is easier to locate the cards or market niches that need to be reached by what you get as a result that the marketing of these goods is simpler. Annah Vieyra has made use of Mexico's strongest marketing strategy, the use of international treaties since she has been present at trade shows in Paris, France. In this fair participated

crafts from different states of the republic and proudly Hidalgo was present. In addition, he made a strategic alliance with a travel agency located in Los Cabos, Baja California which consists of designing gifts for foreigners to leave with a souvenir of Mexico.

AV is a microenterprise that remains in trend so its main sales channel is through social networks because it is easily accessible to people from Hidalgo, the Mexican Republic and for those who are in other countries. However, it knows that for certain consumers the shopping experience is important and more because they are products that represent traditions and love for Mexican art, so it has points of sale in the Impulso Rosa store and in somos Hidalgo. This last one is a project of the state government that is born of the social and economic concern of the craftsmen, seeks to position the Hidalguenses crafts in a competitive environment and has 13 points of sale, among them Pachuca, Real del Monte, Tulancingo, among others. Annah Vieyra exists because she believes that for economic growth in the craft industry there must be sustainable social development.

8. CONCLUSIONS

If Mexico itself ceases to encourage the commercialization of Mexican handicrafts, not only will the interest of the artisans to produce disappear, but also that great part of the culture will disappear, having an economic impact since Mexico will cease to be attractive to other countries that demand the purchase of these goods and without these products characteristic of Mexico, there will no longer be a sector that could generate more income, increase GDP, contribute to economic development and impact on Mexican exports to countries with high purchasing power.

As a consequence of the phenomenon of globalization, it is necessary to diversify and expand the relations that Mexico has with other countries. It is not appropriate for the percentage of exports to remain so high with the United States of America's trading partner.

For this reason, the following strategies and points are suggested to be developed in order to classify it as a priority from a business point of view oriented towards foreign trade.

1. Promote and develop specialized entrepreneurship in the craft sector in universities as an option for projects. In Mexico, university curricula are designed to train mainly employees and civil servants, leaving aside the important element of entrepreneurship. It is disappointing that being aware of the level of unemployment and precarious work among young people do not make the change from curricula to encouraging creative entrepreneurship.
2. Financial products and projects fall into the same category as other sectors that sell tangible goods and lose out because the sector that is immersed in the creative economy is not financially supported.
3. Ambitious programs to guide companies in the export of creative goods, as well as for the internationalization of companies. There is some program, but very small, for the cultural industry.
4. Creative city strategies that drive city businesses and attract outside companies. Covering the entire creative sector or focusing on one or more areas.
5. Policies and programmes with an impact aimed at the creative economy, giving it the budgetary weight and resources it can have in its contribution to GDP and to the brand of each territory. All the works insist on common strategies between different areas of government such as culture, industry and education.
6. Create synergies or intersectoral alliances. There are many examples of how creative businesses make other sectors more competitive. In terms of trade, commercial alliances with tourism companies, art or marketing of craft products, combined with technological development linked to the dissemination of creative content, e-commerce.

Professionals, such as foreign trade graduates, immersed in all the areas involved in international business in charge of creating processes to generate monetary income for Mexico, but with a view to economically reward those artisans who give the opportunity for Mexico to maintain its national identity in a profitable manner, so that in this way Mexico is a country with a creative economy capable of maintaining a

competitive position in relation to other countries. It is important to emphasize and not to forget that it is not only a matter of promoting the culture or traditions that provide national identity, it is necessary to understand and develop action plans so that an important source of income does not disappear, which has an important impact not only on the communities, regions or producer states, but also on the country as a macroeconomic concept.

Culture is both a catalyst and an engine of sustainable development. It produces new ideas and new technologies that enable people to take responsibility for their own development and stimulates innovation and creativity, which drive inclusive and sustainable growth; says Helen Clark, UNDP Administrator (Clark, 2013).

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