

Report: Audiovisual storytelling for supporting sustainable artisanal production in Cieneguilla, Guanajuato, Mexico.

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October 5th 2019

Summary

Extreme poverty and marginalization characterize the conditions in which artisanal production of baskets is carried out in the town of Cieneguilla, an indigenous community located in the state of Guanajuato, Mexico. Although artisans follow ecological and culturally traditional practices, they have not been able to compete within the market and use their knowledge and skills to support their livelihoods. During the past six months, *Forja Culturas en movimiento A.C.*, a civil society organization from Mexico, partnered with UC Davis graduate students in order to launch a project that would help artisanal production in Cieneguilla. With the help of funding from the Blum Center for Developing Economies, the project contributed to materialize a way to market handicrafts in a more efficient way. Throughout a series of three workshops that promoted dialogue and reflections among members of the artisan community, the researchers from UC Davis and Forja identified and documented through audiovisual means the process of handcraft production, allowing the participants to engage with new commercial strategies.

This report addresses the modifications done to the original project proposal presented to the Blum Center for Developing Economies, a chronicle of the implementation of the research project, the results and analysis, and finally, it concludes with learned lessons and future implications.



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1. Background

1.1 Participating members of the project:

- University of California Davis:
 - Raiza Pilatowsky-Gruner, PhD in Geography
 - Bernardo Bastien, PhD candidate, Geography

- *Forja Culturas en Movimiento A.C.*:
 - Silvia Olvera Sánchez, director.

1.2 Information about the community:

The community of Cieneguilla is a traditional Congregation also known as the Otomí Congregation of San Ildefonso de Cieneguilla, made up of 19 smaller communities: Cieneguilla Cañada de Juanica, Guadalupe, Adjuntas, Picacho, Progreso, Peña Blanca 2, Torrecitas, Cano de

San Isidro, Fraction of Cano, Rincón del Cano, Cuesta de Peñones, Cerro Colorado, Barbosa, Arroyo seco, Villa Unión, Las Moras, El Salto and El Sauz.

Founded in 1539, from the beginning “it was subordinated to the town of Tierra Blanca, a couple of kilometers away, with which at various times it has shared and fought for limits, waters and lands”[1] . In the twentieth century, once turmoil from the *Cristiada*¹ was over, this relationship was confirmed by remaining attached to Tierra Blanca as a political delegation. According to its own inhabitants, the nineteen congregated communities have shared for centuries a series of festivals throughout the year under the direction of a stewardship, which expects from them numerous and demanding activities. In these festivals, pre-Hispanic and colonial notions of territoriality and reciprocal exchanges of consumer goods are linked through the veneration of six Catholic images, each in the care of four pairs of butlers organized according to a precise hierarchy: Santa Cecilia (November), the virgin of Guadalupe (December), San Ildefonso and again the Virgin (January), the Holy Cross (May), and the Sacred Heart of Jesus (July).”[2]They recognize themselves as indigenous "for preserving their traditions, for speaking *Otomi* and for self-ascription"[3] , although only about 55 people speak both *Otomi* and Spanish. Therefore, what brings them together as an indigenous community are their traditions, the festivities, stewardships, cooking and all those practices inherited from one generation to another.

According to the 2010 population and housing census, Cieneguilla has 715 inhabitants, however some more recent accounts heighten that number to 1,000 inhabitants[4] . They practice traditional agriculture and in recent decades they have experienced the effects of migration that characterize the region and the whole country. Basketry is one of the productive activities they do, some of them have been practicing it for more than 50 years and they learned it from their parents or family.

2 . Changes in the project[5]

¹ Explicar qué es la Cristiada

2.1 Original objectives

1. To identify the knowledge and concerns of the artisan community of Cieneguilla about sustainable production and cultural elements in their basketry work.
2. To co-create audiovisual documentation of their production chain as a way to analyze and record it as a form of documentation.
3. To perform an alternative marketing strategy in order to expand the geographic reach of their market and promote fair trade between their points of sale.
4. To evaluate the project together with the community and identify potential challenges and solutions for future iterations.

2.2 Changes in objectives and budget use

Objective 2 was modified because during the workshop they told us that they had already been recorded on other occasions and had never seen any of the videos of or about them, we confirmed that by finding three videos from YouTube that showed many of the participants of the workshop. For this reason, we decided to make a video that explained the methodology with which the project was carried out, giving a voice to the reflections of the members of the community², as well as small videos of the artisans narrating some of their experiences (with the aim of uploading them to social networks, such as Instagram), videos of the raw materials they use or of some of the uses for the products (see Table 2).

Regarding objective number 3, we initially considered funding a test sales trip, however, after talking with the artisans it was decided that it was more pertinent to work on the creation of an online store (through the *Kichink* platform[6]), as well as using part of the budget to create a small fund for the community in order to start the operation and be used, for example, for an experimental purchase of artisanal products through the virtual store, for the acquisition of new blades which they could work with for raw materials, and for strengthening the presence of CENTUDE[7] .

² During the workshop, we asked for explicit consent to record and photograph the participants. Those who did not want to appear in either medium

Likewise, we contemplated the possibility that sales trips could be financed by the Institute of Culture, and therefore, we focused on strengthening a platform to disseminate information about artisanal products. During the workshop we also decided that the researchers would act as a bridge between the artisans and the authorities from the municipality and Institute of Culture.

3 . Chronicle of the investigation

This section describes the activities carried out since the first contact with the community in January 2019, and the development of the project, which mainly took place throughout three workshops held in July and August of the same year. Table 1 shows the distribution of these activities.

Table 1. Project activities during the months of January to August of 2019.

Phase	January	February	March	April	May	June	July	August
1								
2								
3								
4								
5								
6								
7								
8								

3.1 First phase (January-March 2019)

- Induction to the community, detection of needs. This initiative emerged in January by Martha Hernández, Silvia Olvera and Javier Rodríguez. Members of Forja attended the 27th Basketry Contest held in Cienegilla, Guanajuato, and detected the potential that it has as an articulating axis of cultural expression, community cohesion and motivation for the artisans. This contest is one of 20 or more that are held throughout the year in the state of Guanajuato. The idea of generating a project that supported artisans in their cultural and economic development emerged from this basketry contest. [8]
- Preparation of preliminary draft, presentation to Adriana Camarena, Director of the Institute of Culture of Guanajuato and then to the Blum Center.

3.2 Second phase (April-June 2019)

- Raiza Pilatowsky Gruner and Bernardo Adolfo Bastián Olvera, PhD students from the University of Davis California, presented the project to the Blum Center for Developing Economies at the University of California, Davis (March 29) and after the Center approved it [9], it was immediately showed to the Institute of Culture of Guanajuato (June 11)[10] .
- The community of Cieneguilla was consulted in order to confirm the interest of the artisans. This activity was carried out during a cooking competition that also takes place every year in Cieneguilla (June 26). [11]
- Direct contact was established with community and municipal authorities (community representative, mayor) and a list of key actors was compiled [12] .

3.3 Third phase (July 3 to 10)

3.3.1 Preparation of the workshop in Mexico City

- Stakeholder analysis: Main population as well as community, municipal and state authorities.
- Geopolitical and economic situation of Cieneguilla[13] .

- Review of background about the Otomí Indigenous Congregation of Cieneguilla.

3.3.2 Planning the workshops and their scope

The research team considered the following principles:

- Promote a self-managed project based on the work methodologies of Paulo Freire, Gustavo Esteva and Guillermo Bonfil.
- Establish the dialogue as a trigger for other processes. Action research, in the manner of Paulo Freire.
- Apply as a community work methodology the collaboration by the actors and the appropriation of their cultural processes, based on the methodology of cultural regeneration of Gustavo Esteva.
- Recognize the cultural elements that make up what is known as “Deep Mexico”, from Guillermo Bonfil, which is the Mexico we are proud of, but with which we interact less and whom we forget. The Mexico that lives in a situation of extreme poverty.

3.4 Fourth phase (July 11 - Cieneguilla)

3.4.1 Delivery of workshop one[14]

- Participants: 25 people [15] .
- Annex 8 describes the original plan. Adjustments made to that planning and what actually happened during the workshops are described below. In order to apply a participatory methodology, it was decided to interact with the artisans through three focus groups, each monitored by a researcher.
- We prioritized the artisans' voice, based on community participation methodologies that facilitate group reflection.

Focus Group #1: dialogue and sharing the basketry production process.

- The group was divided into three groups, each sharing their ways of interacting with the environment and their production processes. Some of the guiding questions were:

- What is a typical production path from the moment they get the materials until they sell a product?
- Where and how do they get the materials?
- How long does it take to make each item?
- Who helps them in the production process?
- Who taught them the production process?
- Where do these activities occur?
- A sequence of the production process was constructed from this activity: Acquisition of the raw material (bought or taken from the river), cleaning, warping, assembly, edging, distribution and sale (which includes taking products to the CENTUDE and occasionally to fairs).
- All this information was presented to the whole group, sometimes by the researcher in charge of the focus group, and in some cases by the artisans themselves.
- The following topics were addressed by the researchers:
 - Self-management. It was explained that “self-management expresses the power of a people to manage their own affairs, that is, to govern themselves and manage freely within the framework of their statute” [16] . We discussed the importance of the artisans as responsible of the best ideas for their well-being which also meant that they would need to take hold of how to get the basketry to provide them with economic resources.
 - What is a cultural process, its value and social and economic relevance. It was emphasized that all the activities that they carry out related to basketry are the product of a tradition and of learning that are very valuable for humanity.
 - We talked about collective rights in creative works such as basketry. In particular, this is a community heritage that can be used to improve their living conditions.

Focus group #2: the problems faced by artisans and proposed solutions.

- Guiding questions:
 - Where can the production process be better communicated?
 - Was the audiovisual material that was generated on other occasions useful?

- Where can you get more people interested in the products?
- We developed a list of problems and solutions with the same members of the previous groups, arriving to the following conclusions:
 - Facilitate the obtention of raw materials and obtain better instruments to work with (blades).
 - The artisans don't rely on sales from the CENTUDE because they feel it is not well advertised. We agreed on strengthening its presence so more people will be able to find it and buy products.
 - Online sales.
 - Produce radio spots.
 - Produce a small video .
 - Go to fairs. Proposal to compile a list of existing fairs and analyze them in future workshops.
- Finally, the whole group reflected on: Position in the market and the opportunity to sell basketwork due to the growing rejection of the use of plastics.

Focus group # 3: final details and proposals [17]

- Guiding questions:
 - What has been a typical product route since you purchased the materials until you sold them?
 - Do you have any other activity to maintain your daily expenses?
- We emphasized that the 25 people who participated in this first workshop are the community “leaders” of this phase, if more people want to participate, other workshops would have to be held.
- Participants were asked to invite young people to the next day's workshop. Therefore, in the second workshop the number of participants was increased to 33 people, plus the parents of one of the artisans, having a total of 35 people.

3.5 Fifth phase (July 11 - San José Iturbide)

3.5.1 Preparing the online store and blades

- Creation of the online store (www.kichink.com/stores/manosimaginadoras/)

- Acquisition of some knives to check with artisans if these are useful.
- Obtaining permission to use previously produced videos for the promotion of our project.

3.6 Sixth phase (July 12 - Cieneguilla)

3.6.1 Delivery of workshop two[18]

- Participants: 35 people [19]
- The artisans selected the person from the community who will be responsible for the online store. First, one of the youngest participants and daughter of an artisan, was chosen, but moments later she considered that her occupations would not allow her to have the time required for the project, Eventually, the participants decided that she and the granddaughter of a couple of artisans would be both in charge to distribute tasks.
- We photographed one product from each artisan in order to promote it on the store and through Instagram. We took measurements from the products and the artisans defined the price in which they would want to sell them. We explain the method with which they could calculate a price that would overcome the commissions from the online store and the managers of the store.
- The artisans brainstormed ideas for a “logo” that would give identity to the project [20] . We talked about the ideas with which they identify more and the messages they want to convey.
- In parallel, we worked on different ideas of artisans to give a name to the project and it was “Imaginative hands”.
- The artisans proposed the content necessary to effectively advertise the CENTUDE, as well as some designs that would accompany any signals put on the road.
- We took the blades bought on the Fifth Phase and the artisans evaluated their performance, agreeing that they were not the appropriate tools. The research team agreed to keep looking for useful blades and to deliver them in future meetings.
- We discussed how we could evaluate the experience of online sales compared to their standard practices. The artisans were aware that this strategy could potentially improve the promotion of their products.

- We recorded how they obtain raw materials from the river.
- A list of several fairs in Guanajuato and other places in the country was shared with them and they shared their experience of when they have attended. After the decision from the previous day that the researchers would be “the bridge” with the Institute of Culture to request participation in craft fairs in various places, we composed a letter signed by the participants directed to the Institute [22] .
- A request was made to the Mayor to improve the signaling of the CENTUDE. The request was delivered by one of the community leaders [23] .

3.7 Seventh phase (July 13)

- The next day, we were invited to two houses to record the production of baskets and several artisans attended for interviews.

3.8 Eighth phase (August 8)

3.8.1. Third workshop[25]

- Since August 9, one day after the delivery of this workshop, marks the International Day of Indigenous Populations, it was considered pertinent that the Institute of Culture participated with a discussion about what it means to be indigenous. The director of the central library of León, Guanajuato conducted the discussion and members of the Institute of Culture were involved. It was an interesting moment of reflection because it motivated artisans to express their experiences about being indigenous.
- After the discussion, the ideas discussed in the July workshop were resumed, beginning with comments on progress in sales by the elected representatives.
- It was agreed in the medium term we would try to complete 5 exercises of using the online store until we are sure that the procedure works, using the project funds. After these exercises, we will seek to compare this sales experience with respect to their regular sales experience.
- The artisans watched the compilation of videos. It had to be done in groups since there was no electricity in the community and we had to rely on a laptops battery.

- We brought printed photographs of the artisans which they were able to take with them, and we showed them how their logo looked in the sign for the CENTUDE [26] and in separators made to promote the online store, and the Instagram profile [27] .
- It was agreed that each artisan would have three products in the online store. To help in this work the artisans will go to the CENTUDE and the director will take a photograph of the product and take the measures. One of the participants in charge of the store will have the responsibility of uploading this information to the online store.
- The Mayor attended this workshop. We exposed to him the issue about delivery companies being unable to reach the community of Cieneguilla and he promised the director of the CENTUDE will take the products to the nearest branch in Juriquilla [28] once a week.

4 . Results

We found that the main problem of artisans is marketing. Through a participatory approach where everyone contributed, several solutions were presented and agreed to be worked on by the participants and other stakeholders..

4.1 General results

- It is a self-managed project and that will be the biggest challenge. The store and Instagram administrators are two young women from the community. They are very committed and the biggest challenge will be that they make proper use of the new technologies.
- The artisans are multifaceted: beyond the basketry work, they are also engaged in other activities like cooking, weaving, sewing and masonry. We found that they rely most on working as subsistence farmers, and basketry is only a complementary activity.
- The group is mainly composed of women (30), while only three men attended.

- They are of indigenous origin although they no longer preserve the language but many of the customs: the way of growing corn, self-consumption, traditional cuisine, roles.
- We believe that they have not found a sustained form of income on basketry.
- There is a complex social relationship between them, we notice some denotative behaviors of distrust, lack of solidarity, envy, and so on. They are like any human group, it is necessary not to “idealize them”, but to learn to work and live with these characteristics.

4.2 Tangible results

4.2.1 Online store and virtual presence

An online store was created using the Kichink platform, as well as a profile on the Instagram social network. The addresses are: <https://www.kichink.com/stores/manosimaginadoras> and https://www.instagram.com/manos_imaginadoras/

4.2.2 Videos

There was a “long” (3 minutes) and 40 “short” (about 15 seconds) video for Instagram.

- The three minute video [29] follows a documental/testimonial format. The main reason behind this video was to know who they are and what the artisans do from their own voice, expressing their tradition, creativity and the sense that crafts have for them. The aim was to highlight the production process and motivate the purchase of handicraft products or invitations to fairs or sales, emphasizing the sustainable and ecological characteristics of the products. In addition, the work methodology used for the conceptualization of the online store, the reflections they made together and the decisions they made are explained. The message that they wanted to communicate is that they are a group of Mexicans of indigenous origin who are worried about progressing, who make and sell a great products. It is aimed at the following audiences:
 - Possible customers, middle class people who can buy online.
 - People who can sell their products in other stores, fairs or stalls.
 - Ecologists.
 - People who make or sell naturist products .

- Restaurant owners who promote as being environmentally-friendly who can include these products in their restaurants.
 - Socially responsible companies registered with CEMEFI (Mexican Center for Philanthropy).
 - Associations of restaurateurs and hoteliers .
 - People organizing tourism sales, baptisms, weddings, XV years, etc.
- The 40 “short” videos (15 seconds) were made in order to support the promotion of the products through the social network Instagram. The videos give voice to experiences, ideas and narratives of artisans, show how the products are sustainable and the advantages they have for potential consumers. The videos are grouped thematically according to Table 2.

4.2.3 Other deliverables

- The annexes are the basis of the work done. Everything that appears in them is the result of the joint work done with the artisans. Most of the annexes are in Spanish.
- An advertisement that was immediately put on the CENTUDE.
- Book markers.

5. Analysis

5.1 Chronicle

It has been a process of community approach whose main feature has been respect for what artisans think and want. The success of this insertion and acceptance was reinforced by the linkage achieved at different levels: the community authorities, the municipal authorities and those of the Government of the state of Guanajuato through the Institute of Culture, all have been kept informed and all have been participants of the decisions.

Table 2. Short videos grouped according to their thematic alignment.

Sustainability and raw material	Personal narratives / experiences	Marketing (what is the use of each piece)
"We buy reed"	"Carrizos 8 years"	"Bread basket"
"Natural fiber"	"Basket orders"	"Tortillero" (2 videos)
"Dozen reed"	"Baskets per day"	"Square seamstress"
"Cleaning reed" (3 videos)	"Imaginative Hands"	"Sweet basket"
"Starting reed" (2 videos)	"Basketry"	"Square basket"
"Elaboration basket"	"I learned basketry"	"Basket case"
"Choose reed"	"I sell a lot"	"Colote for bread"
"Reed"	"I was going to the mountain"	"Basket for bread"
"Unbuttoning"	"Little baskets"	"Color basket"
"Preparation reed"		"Baskets for fruit"

“Warped reed”		“Baskets memories”
“Hoop for basket”		“Sweet basket”
"Processing reed"		“Basket of memories”
"Carrizo shell"		

We consider that a key moment to awaken the confidence of the artisans was in workshop 1 during focus group 2, when we asked about problems and solutions, this was first among teams and then we all talked in a group, so we came to reflections that made a lot of sense. Having a shared look in relation to their problems and talking about the solutions in an open way allowed them to realize their potential and there was a point where they said "we must experiment", "give us the opportunity", "we must take the risk". In this phase the work with the group took a turn to the actions originally designed by the researchers because the concern of the artisans was detected in relation to marketing using more modern sales methods, it was when the online store emerged as an idea to support the strategy of selling products. It was commented that to do so, younger people naturally linked to social networks should participate and spontaneously the suggestion of one of the daughters of artisans arose. Later she decided that she would participate jointly with another young granddaughter of artisans. Note the diversity of ages of people who have attended the organized workshops, range between 16 and 80 years, there are many middle-aged people (40-50 years). Two more young people attended the last workshop to see how they could participate.

They talked about the characteristics and scope of an online store and several of them commented that sometimes they have larger orders and that they seek for help from other artisans, it was even said that on many occasions they form groups to work in the house of someone, they gave us the names of the groups and who were part of them[30] . This leads us to the conclusion that they have experience in placing large orders and they told us how they are

organized, however they are isolated and rarely attending events. With the launch of the online store we believe that this can be increased.

Some of the experiences they told us about are:

- One of the artisans was commissioned with 500 baskets and it was not so easy for him to find who will help him make them [31].
- On another occasion they went to a fair and one of the bags with merchandise was stolen, they had to pay between two of the three artisans that were in the fair.

The conversation that took place in the workshop on August 8th was very interesting because the self-recognition of the participants as indigenous allows them to value their practices, their way of relating to the environment and among themselves. Having a space to talk about the meaning of their territory, customs, parties and everything that gives them identity and belonging is a good exercise because they are part of groups that have always been discriminated against and stripped of things that belong to them. Talking about the richness of their traditions and community life, not only in Mexico, but throughout the world, is comforting, however, we also know that they are the most marginalized and vulnerable communities to the climate, the economy and the society. That is why commemorating the International Day of Indigenous Peoples together was significant. While it is true that in Mexico one of the most important criteria associated with indigenous identities is to speak an original language, which in this case would be the Otomi, the workshops demonstrated that it is not the only characteristic necessary to ascribe as indigenous, since the participants identified that beyond this there are traditions, ways of life and contact with the land, festivities, as well as the knowledge that is transmitted from one generation to another.

5.2 Results

The process of communication and community insertion has given good results, but also independent meetings are necessary for the success of this project, as the one held on August 8th.

The videos that we made reinforce the content of the workshops and the project, it is considered to be a framework that can work for other cases in which the bearers of cultures want to live better thanks to their cultural practices. The wealth of a community is within the same

community, it has been very valuable to detect young leaders who can complement the activities that people carry out in a traditional way, this is because of the trust they generate. It has been important to detect them and that they are performing concrete tasks, now they need to find this work profitable.

The promotional actions undertaken with them (signal in the freeway and book markers) were very well received, however it is necessary to evaluate the usefulness of these dissemination elements. In addition, it has been very difficult to get transportation to the community for the online store, but we will work on contacting other mailing services.[\[32\]](#).

6. Lessons learned

- The way to convene the workshops has to be following traditional methods, not as institutionalized, so it was very successful to do so through the Second Community Delegate.
- We did not expect that mailing service would be a problem. The isolation in which many communities remain speaks of its economic lag. For more than a month and a half we have tried through different strategies that Federal Express, the company with which Kichink has an agreement, reaches the CENTUDE. This has not been possible, so we get the Mayor, through the Director of the CENTUDE , to take the merchandise to the Juriquilla branch .
- They keep cultural practices with great roots and tradition that it is important to put in value, but also that they have the possibilities to live better thanks to it. It is necessary to reflect together on the practices that have kept them culturally strong and those where industrialization and "modernity" have invaded them unnecessarily.
- The practices of self-consumption and sustainability are maintained and care must be taken in the proposals to preserve the environment and the harmony that they have achieved.
- The contact with technology is less widespread, although a large part of the young population has a cell phone and in the main garden of Cieneguilla there is a wireless network access point (Wifi) .

- Finally, it should be noted that “the community” is a heterogeneous group where not everyone gets along . From the workshops we find that they have stories that have led them to certain difficult relationships, however they worked very well together and in general there was a very good collaborative environment.

7 . Implications and future objectives

7.1 Aspects to develop

- Learn how to set prices and be more homogeneous in marketing strategies. They took a workshop regarding this issue, but some aspects could be refreshed.
- Promote the creation of new designs and products based on an analysis of the consumption of similar products, such as : market cartridges or foldable market bags.
- Promote selling wholesale can be better. But the challenge is to keep the sustainable and artisanal practices.
- Propose that they make an inventory of the products they have in their homes.
- Improve the way of labeling . Although they already have some CENTUDE labels that include the name of the artisan, “fruit” (material) , producer, community of origin and price, perhaps they could establish among themselves the data that should be added and replace the word “fruit” with material [33] .
- Create signals to promote the physical store using the ideas that they had during the workshop. [34]

7.2 Proposals for upcoming actions

- Through the Consulate General of Mexico in Sacramento, California and UC Davis Global Affairs, set up an exhibition night at the Manetti Shrem where the videos could be displayed and people can enter into a raffle to win different sorts of baskets.
- Maybe take basketry with the help of the embassy to different points of sale in California.
- Set up an exhibition at the Manetti Shrem Museum located at the University of California, Davis. It is proposed to develop an integrative concept, that artisans teach

a basic two or three day basketry workshop, to market their products and also provide products for an exhibition in the museum. All the pieces of the exhibition could be for sale.

[1] Uzeta Jorge. *Old useful molds: emerging indigenous stewardships in northeastern Guanajuato* . p. 186. The Michoacán College in

<http://www.revistas.unam.mx/index.php/eco/article/view/23987/42630>

[2] *Ibid*

[3] Register of indigenous peoples and communities of Guanajuato. p. 9. In

https://desarrollosocial.guanajuato.gob.mx/files/indigenas/monografias_indigenas/tierra_blanca_cieneguilla.pdf

[4] According to the second Delegate of the Otomí Indigenous Congregation of Cieneguilla in the Municipality of Tierra Blanca.

[5] See original project in Annex 1.

[6] <https://www.kichink.com/stores/manosimaginadoras>

[7] The CENTUDE is the Tourist Center of Economic Development where the artisans of the area take their products to consignment and every time they collect money from their sales. This amount is minimum (between 100 and 200 Mexican pesos per month). This Center does not have enough diffusion and is located in a little tourist area in the Municipality of Tierra Blanca, Guanajuato. However, it is an important reference point for artisans.

[8] Annex 2: preliminary draft and photographs of the wickerwork contest.

[9] Annex 3: Letter of notice financing and Annex 4: Signature of agreement.

[10] Annex 5: Letter of acceptance from the Institute of Culture of Guanajuato.

[11] Annex 6: Photographs of the traditional cooking contest.

[12] People participating in this process: Population, community authorities, municipal authorities (Mayor, House of Culture, director of the CENTUDE), authorities of the Government of the State of Guanajuato (Institute of Culture of Guanajuato).

[13] Annex 7: maps of the region.

[14] Annex 8: descriptive letter, planning.

[15] Annex 9: attendance list, complete final list appears in annex 21

[16] Regino Montes Adelfo. *Autonomy: a concrete way of exercising the right to self-determination and its scope* . Red International Intercultural Studies - RIDEI p. 1, at <http://red.pucp.edu.pe/ridei/files/2011/08/1012.pdf>

[17] Annex 10: Flipchart sheets with the conclusions of the three focus groups.

- [18] Annex 11: descriptive letter, planning.
- [19] Annex 12: attendance list, the complete final list appears in annex 21.
- [20] Annex 13: logo design, and Annex 14: final logo.
- [21] To receive blades, it was an essential requirement to have attended the workshops in July. 35 were delivered in the workshop on August 8 according to the list.
- [22] Annex 16.
- [23] Annex 17.
- [24] Annex 18.
- [25] Annex 21 shows the content and the list of participants.
- [26] Annex 19.
- [27] Annex 20.
- [28] It's a little before Juriquilla. Boulevard Universitario 560 local 230 Col. Jurica Acueducto, Querétaro CP 76230 Tel. 234 0661
- [29] <https://forjacultura.org/cesteria/>
- [30] In Annex 22, "Complete final list", these names appear in column G.
- [31] Watch video "22- Basket orders" at [forjacultura.org/cesteria /](https://forjacultura.org/cesteria/)
- [32] Annex 23: distance chart.
- [33] Annex 25: CENTUDE labels .
- [34] Annex 26.