

ANALYSIS OF THE TYPE OF MARKETING OF HANDMADE PRODUCTS PRODUCED IN THE REGION OF ESCÁRCEGA

ANALYSIS OF THE TYPE OF COMMERCIALIZATION OF HANDICRAFT PRODUCTS MADE IN THE REGION OF ESCARCEGA

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Summary -- Currently, artisan activity represents a source of economic income for artisans in the municipality of Escarcega, this activity is practiced mainly by family tradition that has been passed down from generation to generation, however this sector lacks knowledge about the business environment, they offer their products in their own premises or in small fairs or sales points and in few exhibitions, this results in that the crafts made in this region are not known or valued by consumers from other geographical areas. It should be emphasized that artisans do not have well-defined marketing methods, as they do not know how to sell their products in their own shops or in small fairs or points of sale and in few exhibitions.

need to have developed the necessary sales strategies. The general objective of the research was to identify the types of marketing and distribution channels for handicraft products in order to design a proposal that promotes and facilitates the sale of handicrafts from the region of Escarcega through marketing strategies. A qualitative method of applied type was used for the documentary phase and descriptive for the field research, using a random sampling for data collection, using main techniques for information gathering, data processing and dissemination of results, giving the guidelines of the steps prior to a training for this sector, it is expected to obtain the most accurate and real results possible to have a complete and effective research, which allowed to identify the main problems which limit the marketing of handicraft products, the main channels of distribution and marketing of handicraft products.

Keywords: Commercialization, distribution channels, handicrafts, strategies, marketing.

Abstract -- Currently, artisanal activity represents a source of economic income for the artisans of the municipality of Escárcega, this activity is practiced mainly by family tradition that has been transmitted from generation to generation, however this sector lacks knowledge about the business field, they offer their products. In its own premises or in small fairs or sales points and in few exhibitions, this has the consequence that the crafts made in this region are not known or valued by consumers from other geographical areas. Therefore, it is important that artisans have defined their marketing methods as well as have developed the necessary sales strategies. The general objective of this research is to identify the types of marketing and distribution channels of craft products to design a proposal that promotes and facilitates the sale of crafts from the Escárcega region through Marketing strategies. For this, a qualitative method was used, applied for the documentary phase and descriptive for the field research. Using random sampling for data collection, using main techniques for collecting information, processing the data and disseminating the results, giving guidelines for the steps prior to training for this sector, it is expected to obtain the most precise and real results possible to have a complete and effective investigation, which allows identifying the main problems that limit the marketing of artisanal products, the main distribution and marketing channels of artisanal products.

Key words - Marketing, distribution channels, crafts, strategies, marketing.

INTRODUCTION

Currently in the handicraft sector in the municipality of Escarcega there is little demand in the purchase and sale of products created by artisans, due to lack of knowledge of their existence, therefore, one of needs identified is the lack of marketing.

and distribution channels for the products of the artisans of this region. (Hernández, 2006) tells us that there are several reasons that show the characteristics of a sector when it is stagnant, one of them is due to the fact that the companies lack resources or skills, the second aspect is due to the conformism that exists within the company and among them, another is due to the lack of strategic alliances.

The artisan activity in the municipality of Escarcega is mainly practiced by people who are dedicated to making handicrafts are those who by tradition and family heritage know how to do it, because it is the legacy of their parents or have learned it by the need to acquire some income, even though this represents an increase in the economy of the families of artisans, this sector lacks skills and business knowledge, such as marketing and distribution channels for their products. The absence of a good commercialization has led these artisans to sell their products at lower cost and to market them in a simple way, as a consequence there are people, as well as companies that take advantage of this situation and in a great number of cases plagiarize their crafts that they then promote and distribute in other places and sites, thus generating that the artisans creators of these wonderful works are poorly remunerated and devalued of their creations. Due to this, a research was carried out with the purpose of making a proposal through a marketing strategy to strengthen the commercialization channels of this handicraft sector belonging to the region of Escarcega, with the purpose of raising the level of competitiveness of the handicrafts in the town of Escarcega, since these are one of the most visible manifestations of the diversity and cultural richness of a society, so it is necessary to enrich, project and preserve it. Currently the handicraft sector is very relevant at a national level, not only because it generates work, but also because they are a way of transmitting emotions, traditions and beliefs in such a way that it benefits to generate an inclusive and sustained economic growth that helps to boost the demand for their products. In addition, it is necessary to know the real situation of artisan MSMEs in the region of Escarcega and focus attention on finding solutions so that they can be profitable and accessible to improve the quality of life of people who are dedicated to promoting culture and thus improve the economic situation not only of artisans but of the region.

For this research we made use of the qualitative-descriptive methodology that allows us to obtain information of the commercialization that this sector has where the proposal to make an online store is given to commercialize faster in less time and with a potentially good sales increase.

DEVELOPMENT

According to the magazine (Universidad & Empresa, 2011) "handicraft activity has its origins in prehistoric times. At

At that time, the production of handicrafts was considered only as the creation of particular or personal products, utilitarian or decorative objects; a form of expression of culture". The handicraft sector is immersed within the classification of MSMEs, whose economic relevance resides in the fact that they constitute 99.8% of the companies in Mexico. Artisan-type companies are found throughout Mexico, which are an important factor in the economy, as they contribute to GDP and employment generation; in this sense, the production and sale of artisan objects are sometimes associated with specific cultural universes, which delimit the way to face the commercial process craftsmanship (UNESCO, 2011).

Small businesses in the artisan sector is an important and dynamic economic carrier for its level of income, being an activity that generates economic movement as it contributes to a very important part of the gross domestic product (GDP) of our country and generates social movements, caused by different motivations either to meet the needs of consumers, However, this sector faces a delimitation in the commercialization of its products, which causes it to be unable to strengthen and increase its sales and recognition.

For Rodriguez (2002), "handicrafts are understood as an activity restricted to a local environment that is not integrated into the general productive dynamics or as a complementary work of the tourist offer of some territories". For its part (UNESCO, 1997) defines handicrafts as "products produced by artisans, either entirely by hand, or with the help of hand tools or even mechanical means, provided that the direct manual contribution of the artisan remains the most important component of the finished product. They are produced without limitation in terms of quantity and using raw materials from sustainable resources. The artisan is the person who performs handicraft activities; he/she is the person whose characteristics distinguish him/her for his/her creativity, and consequently is a designer, a man or woman who fosters and promotes the culture and idiosyncrasy through his/her handicraft creations. It is very important for these artisans to know well their distribution channels, for (Valdivia et al. 2015), the distribution channel "are the means by which it is decided to get the products to the final consumers in this case may involve intermediaries, customers or storage centers between the origin of the product and the final destination". As well as the form of distribution that their products require, for (Lobato, 2011), distribution is defined as "the marketing variable that relates production with consumption and aims to make available to the consumer".

user, the right amount of product, in the right place, at the right time".

Since this depends to a large extent on the success of their sales of handcrafted products.

Likewise, the author (Fonseca, 2015) in her research thesis entitled Marketing strategies to strengthen the distribution channels of handicrafts in the municipality of Tenango de Doria, Hidalgo, mentions that the marketing channels of handicrafts are understood as permanent, temporary or itinerant spaces through which commercial transactions of the handicraft object are carried out. These are closely related to the characteristics of the cultural industry as an unequal phenomenon whereby subjects are inserted in the economic circuit and try to adapt to its transformations. Within these transformations, the growing link between artisans and tourism has been making their position in this circuit more precarious, while the processes of incipient automation of the production of "typical" handicrafts have been decreasing the levels of demand they perceive for the sale of their products and increasing the pressure for a decrease in production costs. This process of increasing dependence and unequal competition with mass producers, frames the need to study the strengths that small artisans can enhance and that allow the protection of the sector in the face of these developing changes.

In the research of the author Cerdas (2010) entitled "Current status and proposals on the marketing of handicraft products in the canton of Pocococi", it is expressed that currently, there is a dilemma between two currents: a) the rescue and safeguarding of traditions as remnants of living heritage that must be preserved, and b) the possibility of providing administrative tools that allow artisans to place their products in a globalized market where, in addition to showing their heritage, crafts must respond to various market pressures, like any other lucrative activity. For this reason, there is a need to find channels to improve and speed up commercialization, since there are two reasons why artisans should be supported, since whichever of the two reasons expressed is valid, the reality is that a way must be sought and found to preserve this activity, which is so valuable for the people who make it and their families, as well as to improve the region's economy. In addition, it is necessary to encourage a culture of entrepreneurial knowledge that allows them to expand and make themselves known in new markets. Handicrafts are products made only by the hands of the people who make them.

The crafts are products made solely by the hands of an artisan or using hand tools or even mechanical means, as long as the direct contribution of the artisan remains the most important part of the finished product. They are produced in unlimited quantities and use raw materials from sustainable resources. The specificity of a product

handmade is based on its unique characteristics, which may be utilitarian, aesthetic, creative, culturally relevant, decorative, functional, traditional, symbolic, religious and social significance.

In the field of documentary research, there is a Redalyc publication entitled "Artesanías Mixtecas, Estrategias de Producción y Cambio" (Mixtec Handicrafts, Strategies of Production and Change), which states that handicraft work is one of the survival and reproduction strategies of multiple domestic peasant groups, through which its creators not only receive monetary retribution, but also satisfy their needs for expression and reaffirm their identity (Rojas, 2010). It is important to say that one of the main forms of distribution of handicrafts in the municipality of Campeche is the handicraft markets in the city of Campeche. These markets are places where local artisans can exhibit and sell their products directly to the public. Visitors and tourists who visit the city have the opportunity to explore a wide variety of handicrafts, from textiles and ceramics to jewelry and wood carvings. These markets are an important selling point for Campeche's artisans, allowing them to showcase their work and establish direct contact with buyers. In addition, the craft markets also contribute to local tourism and the region's economy.

Another important distribution channel for Campeche's handicrafts are the cooperative stores located in rural areas. These stores are managed by groups of local artisans who have joined together to promote and sell their products jointly. These stores are usually located in rural communities where artisan production is an important part of the local economy. By selling their products through these cooperative stores, artisans have the opportunity to reach a wider and more diverse audience, including local residents and visitors seeking more authentic experiences. This form of distribution also helps strengthen the local economy and preserve the region's artisan traditions.

In addition to markets and cooperative stores, artisans in Campeche also make direct sales to tourists and visitors. This can include selling handicrafts at popular tourist sites, such as archaeological sites or beaches, as well as participating in craft fairs and events. By selling directly to tourists, artisans have the opportunity to establish a personal connection with buyers and tell the story behind their products. This form of distribution also allows them to obtain a higher profit margin by avoiding intermediaries. Selling

direct to tourists and visitors is an effective strategy to promote Campeche's handicrafts and to generate additional income for local artisans.

International distribution channels for Campeche handicrafts; one of the main forms of international distribution of Campeche handicrafts is exports to international retailers and importers. This strategy allows Campeche's handicraft products to reach different countries and be marketed by retail stores specializing in handicrafts or importers that distribute products internationally. In addition, there are successful companies such as Genuina Market that are dedicated to the export handicrafts and can provide advice and support to Campeche artisans who wish to expand their market internationally. This form of distribution allows Campeche's handicrafts to reach a wider and more diverse audience, which can increase sales opportunities and promote the region's culture and traditions.

Another form of distribution of Campeche handicrafts is through online sales via e-commerce platforms. E-commerce has experienced significant growth in recent years and has a popular way to buy and sell products. Platforms such as Etsy, Amazon, Handmade and others offer an online space where Campeche artisans can showcase and sell their products internationally. This allows consumers around the world to have access to Campeche's handicrafts without having to physically visit the region. In addition, e-commerce offers the opportunity to reach a wider and more diverse audience, which can generate increased sales and visibility for Campeche's handicrafts.

Participation in international craft fairs and exhibitions is also an important form of distribution for Campeche's handicrafts. These events provided artisans with the opportunity to showcase and sell their products to an international audience. In addition, international craft fairs and exhibitions often attract buyers and distributors from around the world, which can generate business opportunities and collaborations. Participating in these events also allows Campeche's artisans to learn about the latest trends in the handicrafts market and establish contacts with other professionals in the sector. In summary, international craft fairs and exhibitions are an important platform to promote Campeche's handicrafts worldwide and expand their presence in the world.

international market.

Methodology

The research project was carried out under the modalities of applied research, according to (Herrera, 2009) defined as that which allows answering some concerns, questions or problems about a specific real life situation. As well as research, Paz (2014) indicates that its purpose is to collect and record in an orderly manner the data related to the topic chosen as the object of study. With a qualitative approach because they are those that emphasize in knowing the reality from a perspective of capturing the particular meaning attributed to each fact by its own protagonist, and to contemplate these elements as pieces of a systematic whole, (Olabuenaga, 2013). To carry out this research, data were collected through an instrument in the form of a questionnaire containing items with multiple choice answers, as well as a section with open questions, the author (Franklin, 2007) tells us that the questionnaire is an instrument used to obtain the desired information in a homogeneous way, They are made up of a series of written questions, predefined, sequenced and separated by chapters or specific topics, with the purpose of showing the interrelationship and logical connections between the different areas and items so that together they provide complete profile of the organization. The authors (Fischer & Navarro, 1997) mention that in order to determine the size of the sample to which the questionnaire will be applied, the finite population formula should be applied (less than 1000). This will allow a small part of the population to be obtained with a reliable measure of the whole. Therefore, a sample of 40 artisans was applied by means of a digital form, either men or women belonging to the town of Escarcega. The selection of people was carried out in a simple random way and also by means of geographic segmentation, which consists of creating different groups of clients according to the geographic limits, in this case, artisans belonging to the town of Escarcega.

$$n = \frac{N * Z_{\alpha}^2 * p * q}{e^2 * (N - 1) + Z_{\alpha}^2 * p * q}$$

Figure 1. Finite population formula.

Data collection was carried out, a process where the information needed to support our theory is obtained (Bernal, 2010). These data or information collected are the means through which the hypotheses are tested, the research questions are answered and the objectives of the study originated from the research problem are achieved.

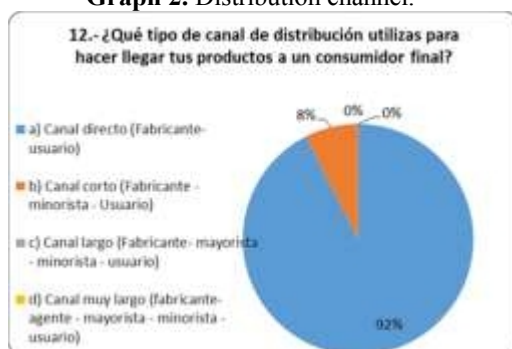
Graph 1. Geographic area of consumers



Source. Own elaboration.

In relation to the graph regarding the geographic area of the people who buy handicrafts, 65% belong to local customers, that is to say belonging to the municipality, 17% are from the state, while 15% are nationals belonging to other states and only 3% are international.

Graph 2. Distribution channel.



Source. Own elaboration.

The following graph shows that 92% use the direct distribution channel, i.e. manufacturer-user, and 8% use the short channel, i.e. manufacturer-retailer-user. Therefore, most producers sell their products directly.

DISCUSSION AND ANALYSIS OF RESULTS

According to the data analyzed, the people who buy the most handicrafts are local customers, that is to say, they belong to the communities of the municipality and the municipal capital (65%), although there are also state customers (17%) and national and international customers to a lesser extent.

Most artisans sell an average of less than 30 pieces of handicrafts per month, considering that some of them sell up to 60 pieces, this depends on the type of handicrafts they make, since there are different tastes of the buyers, in addition to the diversity of products made in the region belonging to the municipality of Escarcega, the main products sold are necklaces and bracelets, followed by woven clothes and embroidered garments, as well as accessories made of wood, there are also the wooden boards.

chocolate with (2.6%), blouses campechanas, deshilado. In relation to the strategies applied to sell (50%) use social networks or internet pages, in turn (22%) perform demonstrations either at fairs, parks or enclosures, while (20%) do not apply any strategy, others choose to provide free additional services and give gifts to their customers.

In addition, a percentage discount or rebate is applied as a sales technique, and (25%) offer free shipping, (15%) offer volume discounts and only (3%) apply the two-for-one technique.

According to the results shown (55%) respond that they sell more easily in their own stores, while (33%) indicate that established points of sale, others in smaller quantities indicate that they sell their handicrafts more easily at fairs.

(65%) of the respondents answered that they determine the selling price of their products depending on the cost of production, (25%) through supply and demand, others choose to price their products according to the added value they give to their product or according to the competition.

Regarding the distribution of the product, 72% fully agree that it is optimal and accessible to consumers, most of whom are retail customers who buy the products.

The (92%) use the direct distribution channel, i.e., manufacturer-user sells directly to buyers. 72% use social networks as a means of communication to publicize their products. Regarding the approximation of their sales per month (42%) is \$0.00 to 2, 000.00 pesos, although some sell up to \$10,000.00 pesos per month.

Ninety-five percent (95%) of the respondents totally agree that if there were a greater concentration of tourists in municipality, sales would increase and this represents an opportunity to increase sales considering that the municipality has the Mayan train project that seeks to boost the increase of tourists in the municipality, as well as in the entire southern region.

These results coincide in some aspects with the results of (Cerdas, 2010) "Estado actual y propuestas sobre la comercialización de productos artesanales en el cantón de pococí" where it is obtained that there are several difficulties faced by artisans; the main ones are those that are linked to basic knowledge of business management, such as the lack of a minimum working capital which prevents them from buying their tools and necessary equipment (10%), in turn this results in not a physical space or workshop where to carry out the production activity in an adequate manner (14%).

CONCLUSIONS

Handicrafts made in the municipality of Escarcega, like other activities, generate employment, which is why it is necessary to promote this activity.

It is important to emphasize that these activities have as a strength that come mostly from family heritage, that is to say, they are activities that their parents have taught them and instilled in them to perform, another of its greatest strengths is that most of them sell their products through a direct distribution channel which allows them to sell their products directly. However, they lack a business culture that encourages them to carry out successful sales strategies that make them known not only nationally but also internationally, which is why it is considered necessary to generate a business culture in them, in addition to connecting them with online sales so that in this way they can get new customers and a wider audience can appreciate each of the works and pieces of handicrafts they make, their products that they use favor the environment because they use raw materials that are produced in the region and sometimes purchased with state and national suppliers. In addition, this sector needs the support of the municipality by creating sites or strategic points of sale, such as fairs, fairgrounds and exhibitions. One of the most important opportunities at present is the arrival of the Mayan train, which will allow the arrival of tourists to the municipality, so it is necessary for this sector to be prepared not only with strategies and sales techniques, but also to be organized as an artisan sector.

It is important to point out that the handicraft sector is a little promoted activity and all handicraft businesses are classified as microenterprises, it is also known that these businesses their main problem is the way to market and sell the product, the artisans of the municipality of Escárcega, lack information of business type, then most of them do not know the distribution channels and do not develop a business plan to identify opportunities. There are many areas of opportunity where this small research can be taken as a reference, in similar sectors or in this same type of handicrafts, since there are too many things to be to be done. It is also important to carry out research and projects regarding intellectual property and how to protect the work of artisans against piracy and plagiarism is a very interesting and little studied topic in this type of sector. It is therefore important to carry out more research to develop

projects that manage to promote this sector belonging to this municipality. We intend to carry out two research projects in the future; the first one consists of an investigation of the progress of the commercialization of handicrafts abroad, to identify how much will be achieved with the impulse of commercialization, and the second one to know the indicators that determine the acceptance of Mexican handicrafts in other countries.

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