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TRADITIONAL KNOWLEDGE AND SOCIAL
INNOVATION IN QUERETARO ARTISAN SECTOR

CONOCIMIENTO TRADICIONAL E INNOVACIÓN
SOCIAL EN EL SECTOR ARTESANAL QUERETANO



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ABSTRACT

The aim of this article was to analyze the transmission of traditional knowledge and its link to social innovation, focusing on how this transmission is carried out in artisan workshops in the municipalities of Querétaro, Mexico. The research approach was qualitative, employing interviews in 12 workshops. These workshops were selected based on three criteria: 1) that they sold their crafts; 2) that they accepted tours or visits to their workplaces; and 3) that they had received some form of recognition (either for the artisan or their crafts). Familiarization visits were also conducted, and both participant and non-participant observation were used. In this context, it was identified that, for the preservation of artisanal knowledge, other methods of transmitting this knowledge have been integrated. While it is primarily transmitted from generation to generation, workshops have incorporated options such as opening learning and teaching schools, and apprentices are considered part of the community (even if they do not belong to artisan families). Based on the above, the characteristics associated with social innovation were co-creation, social empowerment, agency, and the creation of learning spaces. These aspects fostered innovation in the areas of product, process, marketing, and management. Furthermore, they promoted a shared worldview, the transmission of knowledge (with an emphasis on tacit and traditional knowledge), and public policies regarding the artisan sector.

Keywords: handicraft, knowledge, social innovation, artisan sector

RESUMEN

El objetivo de este artículo fue analizar la transmisión del conocimiento tradicional y su vínculo con la innovación social a partir de las formas cómo lo llevan a cabo en los talleres artesanales de los municipios de Querétaro, México. El enfoque de la investigación fue cualitativo, pues se aplicaron entrevistas en 12 talleres, la selección de esto fue a partir de tres criterios: 1) que tuvieran artesanías en venta; 2) aceptaran recorridos o visitas en sus lugares de trabajo; y 3) contarán con algún reconocimiento (ya sea por parte del artesano, la artesana o sus artesanías). Igualmente se realizaron visitas de familiarización y se utilizó la observación participante y no participante. En este contexto, se identificó que para la preservación del saber artesanal se han integrado otras formas para transmitir dicho conocimiento, si bien se realiza, primordialmente, *de generación en generación*, en los talleres se han incorporado opciones como abrir escuelas de aprendizaje y enseñanza, se consideran aprendices de la comunidad (aunque no pertenezcan a familias artesanas). Con base en lo anterior, las características asociadas con la innovación social fueron la cocreación, el empoderamiento social, la capacidad de agencia y la generación de espacios de aprendizaje. Estos aspectos innovaron en los rubros de producto, proceso, comercialización y administración. Además, fomentaron la cosmovisión, la transmisión del saber (conocimiento con énfasis en lo tácito y lo tradicional) y las políticas públicas sobre el sector artesanal.

Palabras clave: artesanía, saberes, innovación social, sector artesanal

1. INTRODUCTION

In Mexico, the artisan sector is a craft that represents the cultural wealth of the nation and the people who engage in this activity. It is also a way of life and a cultural expression of identity and knowledge that is passed down from generation to generation by those who make the handmade pieces (crafts). It is also part of the cultural heritage, which is a central element in shaping local identity and strengthening social cohesion (Morales Saldaña et al., 2025).

Based on the Satellite Account for Culture in Mexico (CSCM, by its Spanish acronym), economic activity related to handicrafts in 2021 represented 0.6% of the national gross domestic product (GDP). This was reflected in the 479,655 paid jobs (National Institute of Statistics and Geography [INEGI], 2023). In addition, according to INEGI (2023), handicrafts in the Culture sector contributed 153.437 billion pesos. That is, 20.8% of what was generated in current pesos in that sector.

However, despite the cultural and economic importance that this sector may have at the national and state levels, the discontinuity of this craft is becoming increasingly apparent. According to the National Fund for the Promotion of Handicrafts ([FONART], 2020) and Saligan Rojas et al. (2017), most of the country's artisan communities suffer from multiple deficiencies. In other words, they lack infrastructure, labor benefits, and spaces to market their products. These communities also face challenges such as the presence of mass-produced products, high raw material costs, the sale of their crafts through intermediaries, and the preservation of traditional knowledge.

In this regard, younger generations no longer wish to learn the trade; given the difficulties faced by artisans in training, with years of apprenticeship and low prices for their work, there are not many candidates willing to continue learning. In response to this situation, proposals have emerged that seek to strengthen the artisan sector, particularly in relation to innovation in products, processes, management (Bloch, 2007), and marketing. However, there are still few studies that address aspects of (traditional) knowledge transmission and innovation as a way to recover, revitalize, and share this knowledge. In this sense, "traditional knowledge is notably absent from the academic literature on innovation." (Villalba Morales, 2022, p. 20).

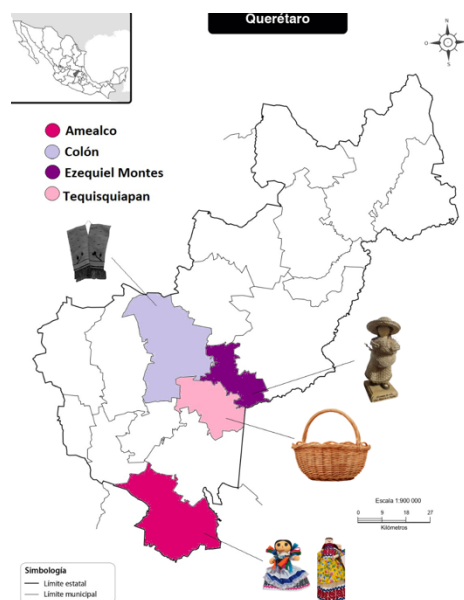
Furthermore, the world of craftsmanship is no stranger to innovation, although artisans are sometimes reluctant to embrace it for fear that it will cease to be *artisanal* or because they do not know how to apply it in their workplaces. It is important to consider that the sector has its own specific characteristics (Abeledo et al., 2016). In this context, social innovation emerges as a possibility to continue working on revitalizing the craft trade and thereby ensuring the continuity of this activity.

Given this situation, it is important to work with the artisan sector in Querétaro, Mexico, in four of its main municipalities (Figure 1). This state was selected due to its role and relevance in the state, national, and international

context in terms of handicrafts (Medina, 2025; Ministry of Foreign Affairs, 2023). For example, the *Lele* and *Dónxu* dolls were designated as State Cultural Heritage in 2018 (Pérez, 2019). In this regard, the aim of this article was to analyze the transmission of traditional knowledge and its link to social innovation through workshops selected from each municipality in Querétaro, Mexico.

Figure 1

Geographic location of municipalities in Queretaro and types of handicrafts



Note. Based on the map from *Cuéntame de México* (n.d.).

1.1. Traditional knowledge

According to Martínez (2018), knowledge taxonomy is divided into three types:

- Tacit knowledge (personal or social knowledge): it is inexplicable, difficult to express and formalize, and consists of habits and cultural aspects linked to people's lived experiences.
- Explicit (codified) knowledge: this is rational and can be expressed in manuals, data, specific actions, or formulas.

- Traditional knowledge: this is tacit knowledge, originated in the past and evolving over time. It is based on intuition, worldview (cultural traditions and knowledge of nature), experience, innovations, skills, practices, and teachings associated with a community's way of life; it is associated with indigenous peoples, indigenous communities, or rural communities. Furthermore, it is transmitted from generation to generation orally and through practice.

In this sense, when referring to *the traditional*, it is because of its link to customs, culture, and traditions, not because of the age of the knowledge (Muñoz-Rojas et al., 2019). Therefore, "folk art and crafts are cultural representations that transmit knowledge from a traditional community" (Martínez, 2018, p. 127). The means of learning is observation and its link to nature. Therefore, artisans learn through what they observe (whether from their grandparents, parents, or other master artisans), they are inspired by what they see in their daily lives to apply it to the pieces they make, and they mostly *learn by doing*. There is a teaching-learning relationship between the master artisan and the apprentice (Greenfield & Childs, 2005).

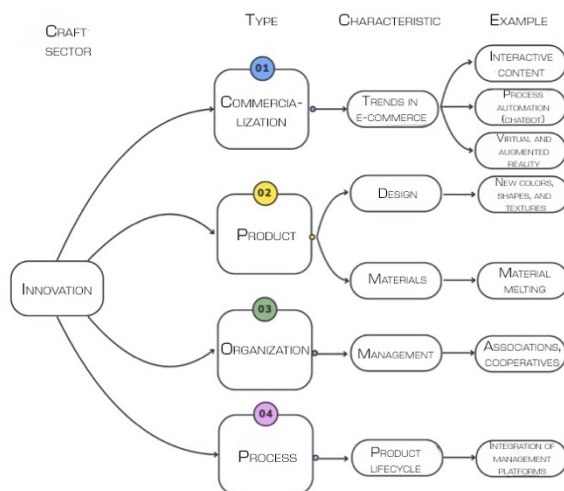
1.2. Innovation in the craft sector

In the case of the artisanal sector, innovation, based on Greenfield and Childs (2005), is established on the basis of three factors: 1) tradition; sometimes this interaction (during teaching and learning) was adapted to maintain tradition, but not to promote innovation; 2) family interdependence and community members (knowledge is transmitted through a member of the older generation); and 3) authority (related to age). However, over the years, these perspectives also evolved, based on economic, cultural, social, and political changes.

Although there is research on innovation (Figure 2) in products (handicrafts), commercialization (marketing, sales, and distribution), organization (administration), and processes (techniques) (Del Carpio, 2016; Alexandre et al., 2017; Correa García & González Acolt, 2017; Santamaría Aguirre, 2018; Chacón Martínez & Gaona León, 2021), there are fewer studies focused on knowledge transfer. In other words, there are still fewer studies that consider the social benefits of addressing this issue and that are also applied to the craft sector and the transfer of knowledge represented by collective memory with a high content of tacit knowledge. From this perspective, identifying the characteristics (strengths and weaknesses) of how innovation is approached in the craft sector provides input for the more precise design of public policies that promote innovation (Villalba Morales, 2022) in this sector.

Figure 2

Examples of innovation in the craft sector



1.3. Conceptualization of social innovation

While all forms of innovation are necessarily social because their positive or negative impacts take place in society, the term social innovation is used to describe a wide range of organizational and interorganizational activities designed to address society's most entrenched problems (Tracey & Stott, 2016). Furthermore, the challenge is identified as social, as it seeks to strengthen the innovation system as a whole. This approach benefits society and strengthens its capacity to act collectively and solve its own problems. It also covers various fields and sectors where it can be implemented, from education to community development and sustainability; one of its characteristic elements is the focus on the empowerment and participation of communities in the process of change (Murray et al., 2010).

In this vein, it is a process of recontextualization and change (Ulloa-Duque et al., 2023), where actors interact with each other to help each other in the learning process and the generation of new skills (Estensoro, 2015). It also values the richness of collective processes and integrates creativity and transformation (Jaillier-Castrillón et al., 2020; Méndez Ortiz, 2017). Social innovation is driven more by changes in behavior than by technology or the market. Furthermore, it stems from local and community initiatives, as well as from environments that are willing to participate in social construction based on an awareness of a need that is not yet being met (Echevarría, 2008; Rodríguez Herrera & Alvarado, 2008).

Based on Jaillier (2017), six elements of social innovation were identified: 1) it values the richness of a collective process; 2) it enriches interpersonal relationships; 3) it generates group cohesion; 4) it allows fatalism regarding the surrounding reality to be overcome; 5) it brings together creativity and transformation to improve the quality of life of a community, a group, and even an individual; and 6) it involves different actors or stakeholders.

2. METHOD OF RESEARCH

This research took an exploratory qualitative approach, with familiarization visits to the selected workshops in September-October 2023 and 2024. In 2025, semi-structured interviews were conducted, as well as participant and non-participant observation. Three criteria were considered in selecting the workshops: 1) they sold their crafts; 2) they accepted tours or visits to their workplaces; and 3) they had some element of recognition (either by the artisan or their crafts).

It is important to note that no database was found regarding the total number and characteristics of workshops in Querétaro, Mexico, and its municipalities, so the information was compiled from secondary sources (tourism websites, maps of artisan corridors located in municipal centers, and directly from city hall offices, especially in the tourism department of each destination)..

In accordance with the above, three workshops were selected from each municipality (Table 1); for the purposes of this study, they were identified by the name of the place and assigned a number. For example: Amealco Workshop 1. In the case of Amealco, Mexico, these were workshops that make *Lele* dolls and *Dõnxu* dolls. In Colón, Mexico, workshops that make wool-based crafts were selected. In Ezequiel Montes, Mexico, those that use ixtle as their raw material were selected. Finally, in Tequisquiapan, Mexico, those who make wicker crafts.

Table 1
Workshop features

Workshop Municipality	Types of crafts	Other features
Amealco workshop 1	Mainly dolls, although they also make key rings, purses, napkins, etc..	They have a registered trademark, export their crafts, have participated in national events, and ship throughout Mexico. It is made up of more than 16 artisans from different families, and girls and young women are included in the processes (observers).

Table 1

Workshop features

Workshop Municipality	Types of crafts	Other features
Amealco workshop 2	Mainly dolls, although they also make key rings and purses, etc.	The trademark application process is still ongoing. They export handicrafts and have participated in national events. The project leader has received national and international recognition. The group is made up of more than 16 craftswomen, and girls and young women are included in the processes (as observers).
Amealco workshop 3	Mainly dolls, although they also make key rings, purses, and headbands., etc.	They have participated in national events, wholesale sales (state and national), and have partners linked to tourism (hiking and gastronomy). It is made up of less than 15 people and is a family workshop.
Colon workshop 1	Clothing and decorative crafts (<i>sarapes</i> , blouses, etc.), working on the treadle loom.	The master craftsman participated in the making of the largest sarape. The workshop is like a school, and currently has more than 10 female students.
Colon workshop 2	Clothing and decorative crafts (<i>sarapes</i> , blouses, etc.), pedal loom weaving.	A craftsman recognized by other craftsmen, he is a member of the Colón craftsmen's association. It is mainly composed of master craftsmen.
Colon workshop 3	Clothing and decorative crafts (<i>sarapes</i> , blouses, etc.), pedal loom weaving.	A craftsman recognized by other craftsmen, he works and participates in collaborative projects. The workshop is mainly composed of master craftsmen.
Ezequiel Montes workshop 1	Bags, scouring pads, dolls, decorative items, etc.	They have a registered trademark and have participated in national events. It is made up of more than five people.
Ezequiel Montes workshop 2	Lasso ropes, scouring pads, key rings, belts, etc.	They have participated in national events and sell wholesale (statewide and nationwide). It is made up of approximately 10 people.
Ezequiel Montes workshop 3	Handicrafts for use and decoration (scouring pads, dolls), etc.	They have participated in national events, sell locally, and one of the members speaks <i>Hñahñu</i> (Otomi). Composed of approximately six women artisans.
Tequisquiapan workshop 1	Decorative and everyday crafts (baskets, bags, jewelry boxes), etc.	They work with synthetic materials to manufacture furniture and also repair it. They have participated in

Table 1

Workshop features

Workshop Municipality	Types of crafts	Other features
		training courses and have worked with universities on design issues. Composed mainly of two artisans.
Tequisquiapan workshop 2	Decorative and everyday crafts (baskets, bags, jewelry boxes, etc.).	Manages support and training. Comprises more than 20 artisans.
Tequisquiapan workshop 3	Decorative and everyday crafts (baskets, bags, decorative figures, etc.).	The artisan's father was one of the leading figures in wickerwork. Composed mainly of the leading artisan.

In the case of interviews, permission and consent were requested from the interviewees to record and use the information in the research. The interviews lasted an average of one hour, although some were longer. For participant and non-participant observation, observation forms and field notes were used during visits to the workshops.

3. RESULTS

Regarding the results of the study, artisans are interested in continuing their craft, but little interest was identified among younger generations in learning or pursuing this activity. In other cases, artisans decide not to involve their families because they believe there are better (economic) opportunities if they study and train in other areas.

On the other hand, artisans are interested in innovation. When asked what kind of innovation they have implemented in their workshops, artisans commented that it is mainly in products (designs, colors, types of crafts, raw materials), management methods (one example is in Colón, where the Colón Artisans Association was established in 2025), and the use of technology to market their crafts (they accept card and transfer payments and have social media accounts). However, they considered themselves untrained in the use of technology (mainly associated with the use of digital platforms or social media).

One aspect that influences them to innovate is participating in competitions, which motivates them to design new crafts (while preserving traditional techniques), or when students work with them (by proposing designs).

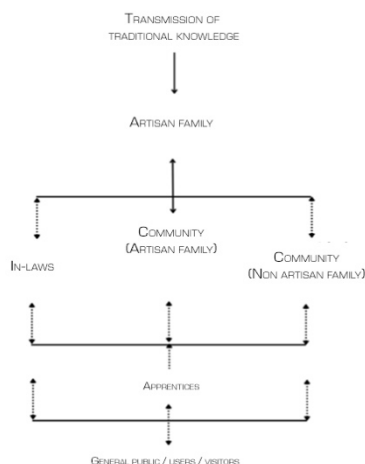
Similarly, customers also influence them when they request a particular type of craft (sometimes they just send them a picture of what they want). In this regard, one of the artisans pointed out that if he does not innovate, his workshop will cease to exist.

However, when asked about the ways in which they have innovated in the transmission of knowledge, the artisans did not identify specific actions aimed at this end. Most of them pointed out that the continuity of the craft depends mainly on the sale of their handicrafts, as this generates incentives for the activity to be maintained over time. They also agreed that it is becoming increasingly difficult to involve new generations in craft work.

In this context, workshops were identified in which the transmission of knowledge was not limited to the immediate family circle, but also included local people and even outsiders as a strategy to prevent the craft from disappearing. This has led to a diversification in the ways in which traditional knowledge is transmitted (Figure 3), which no longer operates exclusively under the *generation-to-generation* model. In the cases studied, this transformation opened up the possibility for other actors to continue the craft practice, responding to a shared concern among artisans regarding the preservation of traditional techniques and knowledge.

Figure 3

Transmission of traditional knowledge



Based on interviews and familiarization visits, it was found that in the municipalities studied, in addition to considering the traditional way of transmitting knowledge (among artisan families), some workshops have adopted other possibilities (Table 2). For example, by integrating people from the community (even if they are not from artisan families), as is the case of a workshop in Ezequiel Montes, Mexico. In addition, there are workshops that have created a school-style learning space so that anyone interested in learning weaving techniques can do so, as is the

case in Colon, Mexico. This action is linked to the master artisan's ability to manage learning spaces, who currently has 15 students, mainly women. Similarly, welcoming tourists to their workplaces so that people can learn how to make crafts (linked to tourism) also contributes to the transmission of knowledge and the characteristic of co-creation.

Table 2

Ways of transmitting traditional knowledge in the Queretaro craft sector

Workshop Municipality	Knowledge transfer
Amealco workshop 1	Transmission among artisan families, community members, and the general public (through [tourist] workshops). They collaborate with other groups from other sectors (some work with stone, others with traditional medicine) to promote their work.
Amealco workshop 2	Transmission among artisan families, community members, and the general public (through [tourist] workshops).
Amealco workshop 3	Transmission among artisan families, among political families, and to the general public (through [tourist] workshops).
Colon workshop 1	Transmission between artisan families (only one of the children continues with the craft), apprentices (from the community and elsewhere, sometimes not belonging to artisan families), and the general public (through [tourist] workshops).
Colon workshop 2	Transmission between artisan families and the general public (through [tourist] workshops). A couple of years ago, I was going to participate as a contractor in the government's <i>Jóvenes del Futuro</i> (Youth of the Future) program to take on young apprentices, but they required me to provide insurance, which was not feasible because it would not be profitable for the workshop.
Colon workshop 3	Transmission between artisan families and the general public (through [tourist] workshops).
Ezequiel Montes workshop 1	Transmission among artisan families, among community members (not belonging to artisan families), and to the general public (through [tourist] workshops).
Ezequiel Montes workshop 2	Transmission between artisan families and the general public (through visits to their workplace).
Ezequiel Montes workshop 3	Transmission among artisan families, among community members (only to a person who arrived at the place and is considered part of the family), and to the general public (through visits to their workplace).

Table 2

Ways of transmitting traditional knowledge in the Queretaro craft sector

Workshop Municipality	Knowledge transfer
Tequisquiapan workshop 1, 2 y 3	Transmission between artisan families, in-laws, and the general public (through [tourist] workshops).

Although the workshops analyzed maintain links with the *Casa Queretana de las Artesanías* (Queretaro House of Crafts) – a state agency dedicated to the exhibition and marketing of crafts and the training of artisans – differences were identified in the way they transmit their skills among the municipalities studied. In the workshops in Amealco, Colon, and Ezequiel Montes, Mexico, various practices were observed, while in the case of Tequisquiapan, Mexico, the three workshops analyzed present similar dynamics.

One of the distinguishing features of Tequisquiapan, Mexico, is its link with the municipality's *Casa del Artesano* (Craftsman's House), which allows them not only to sell their crafts in this space, but also to have independent sales channels and actively participate in activities aimed at promoting their craft. These activities include offering wickerwork workshops for the general public on weekends, as well as participating in local events such as the National Cheese and Wine Festival, where they contribute handmade pieces for decoration. These practices expand the transmission of craft knowledge, positioning traditional knowledge in institutional and tourist spaces.

On the other hand, in the workshops studied, observation was identified as the means of learning. Most of them *learn by doing* (Greenfield & Childs, 2005), and there is a teaching-learning relationship between the master craftsman and the apprentice. In addition, their worldview (their connection to nature) plays a very important role in the designs, techniques, and, above all, the meaning of their crafts.

4. DISCUSSION

Innovation involves a process of evolution, which is also evident in the craft sector. Although the study by Greenfield and Childs (2005) established criteria that emphasized respect for tradition, family interdependence, and the authority of the master artisan, these perspectives have now been adapted in order to give continuity to the craft and, at the same time, respond to economic, social, and political demands. In this regard, it is important to consider that the craft sector has its own specific characteristics (Abeledo et al., 2016), closely linked to the characteristics of *the traditional* (Martínez, 2018).

In the workshops studied, it was observed that knowledge transfer has expanded. Although master artisans continue to play a central role in teaching, artisan families retain the power to decide which elements can be innovated. Today, people from the community and external apprentices are integrated, and there is the option of receiving visitors in the workshop, without this implying a break with the worldview of the craft.

An example of how the craft sector has evolved can be seen in the use of raw materials in different workshops. In Tequisquiapan, Mexico, *avara*, a plant fiber obtained from willow and sabino trees, was used for years to make baskets. However, the scarcity of this resource made it impossible to continue using it. In response, artisans began using wicker, which is imported from other countries or purchased from local suppliers who specialize in the sale of raw materials (who import it from places such as Singapore). Similarly, in Ezequiel Montes, Mexico, some workshops purchase *ixtle* from Yucatán, Mexico, where *henequen*, a type of maguey from which *ixtle* is extracted, is produced. These changes demonstrate adaptation processes that allow the craft to continue without detaching it from its traditional character.

From the perspective of social innovation, the aspects identified in the workshops studied were related to the need to address a social and cultural problem associated with the continuity and innovation of the craft trade, especially with regard to the transmission of traditional knowledge. In this context, collective action and co-creation emerge as key elements in addressing this challenge. In line with this, Murray et al. (2010) highlighted the empowerment and participation of communities in processes of change. Likewise, these findings called into question the belief that innovation is foreign to the craft sector, recognizing the richness of the collective processes that take place within it (Jaillier, 2017).

An example of this is one of the workshops located in Amealco, Mexico, which actively collaborates with other workshops dedicated to other craft activities (chairs and traditional medicine). This workshop has established itself as a benchmark for social innovation, not only because of the crafts it produces, being one of the first to incorporate masks with different designs and colors, but also because of the strategies it has implemented for teaching the craft. In particular, the workshop space, which is accessible to the general public, functions as a learning environment where the specificities of the craft sector (Abeledo et al., 2016) are shared based on the characteristics of traditional knowledge. (Martínez, 2018).

These practices, organized at different levels and through different forms of transmission (Figure 3), expand the traditional notion of teaching *from generation to generation* by integrating learning and training schemes for artisans. This aspect is also linked to the capacity for agency that some artisans have to represent their community.

Secondly, the workshop school located in Colon, Mexico, was associated with the ability to manage teaching-learning spaces that favor interaction between different agents. Although this type of capacity has been analyzed from the perspective of inclusive innovation (Villalba Morales, 2022), in the context of social innovation it

becomes relevant by promoting the exchange of ideas, strengthening interpersonal relationships (Jaillier, 2017), and generating new capacities (Estensoro, 2015). According to one of the artisans interviewed, the people enrolled in the school diversified the type of crafts produced, particularly in terms of design and color.

Thirdly, the workshops studied promote the link between creativity and social transformation (Méndez Ortiz, 2017) with the aim of improving the quality of life of the community and, in particular, the families that participate in the workshops. This process requires the participation of various actors and a high degree of group cohesion (Jaillier, 2017; Tracey & Stott, 2016), as seen in two cases: the formation of the *Asociación Civil Artesanos Colonenses A.C.*, in which both artisans and the municipal government of Colón, Mexico, participate, and the initiatives of the *Casa del Artesano en Tequisquiapan, Mexico*.

Finally, during the fieldwork, the question arose as to who can be considered an artisan, especially as the transmission of knowledge expands to different levels, where the appropriation of technical and symbolic knowledge is passed on to different agents. In this regard, one of the master artisans pointed out that, in some cases, it is the customers who give social recognition to people as artisans. However, from the perspective of the workshops, the master-apprentice training process remains central, as it involves not only the teaching of techniques, but also the transmission of worldview, cultural meaning, and the continuity of the craft, aspects that are part of the specificities to be taken into account in the innovation of the sector (Abeledo et al., 2016).

5. CONCLUSIONS

The findings of this article showed that the transmission of knowledge is not a mechanism for cultural preservation, but rather a dynamic process of continuity, adaptation, and transformation of the craft. In this sense, innovation in the sector does not imply a break with tradition. On the contrary, the permanence of the figure of the master artisan, the centrality of the worldview, and decision-making by artisan families coexist with the incorporation of new actors, practices, and learning spaces, reaffirming the idea that innovation is not foreign to craftsmanship.

On the other hand, the study highlighted the role of collective action and co-creation in social innovation processes. Collaboration between workshops, the creation of workshop schools, the formation of civil associations, and the opening of workspaces to the public reflected organizational forms that strengthen empowerment, agency, and the exchange of knowledge between different actors. A relevant aspect was the notion of tradition in the transmission from generation to generation. Although this form continues to be central, a diversification of learning channels was observed, including people from the community and external apprentices.

From a public policy design perspective, the results suggested the need to recognize and strengthen collective processes, learning spaces, and the symbolic and tacit dimension of artisanal knowledge. Therefore, it is essential to design strategies that value knowledge transfer, social innovation, and community organization as pillars for revitalizing the sector. In this context, the study provided empirical evidence that contributes to the understanding of social innovation in the artisan sector in places such as Queretaro, Mexico, with similarities in other states of the country and other nations. However, as this is a localized study, the relevance of developing future research that delves deeper into the longitudinal analysis of these processes is recognized, as well as comparative studies between regions and generations with the aim of broadening the understanding of the relationship between traditional knowledge, social innovation, technology, and territorial development.

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