

The continuity of the traditional teaching of jipijapa weaving in the town of Becal, Campeche

La continuidad de la enseñanza tradicional del tejido jipijapa en la localidad de Becal, Campeche

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Abstract

This research considers everything related to the workshops that provide teaching of jipijapa weaving in the town of Becal, Campeche. Its objective is to identify the causes of change in the continuity in the teaching of jipijapa weaving in the town of Becal, Campeche. The method is descriptive with a qualitative approach. To obtain the information, interviews were carried out with the different managers of the workshops who, due to their experience in being master craftsmen, they provided objective and clear data to achieve a complete analysis. Four of the five participants expressed that the process of teaching the weaving of the jipijapa palm begins with the desire to expand the culture.

Workshops, Continuity, Participants, Crafts, Jipijapa

Resumen

En esta investigación se considera todo lo relacionado a los talleres que brindan enseñanza del tejido de jipijapa en la localidad de Becal, Campeche. Tiene como objetivo Identificar las causas de cambio en la continuidad en la enseñanza del tejido jipijapa en la localidad de Becal, Campeche. El método es descriptivo con un enfoque cualitativo. Para la obtención de la información se llevó a cabo entrevistas a los diferentes encargados de los talleres quienes, por su experiencia en ser maestros artesanos, proporcionaron datos objetivos y claros para lograr un análisis completo. Cuatro de los Cinco participantes expresaron que el proceso de enseñanza del tejido de la palma jipijapa inicia por querer expandir la cultura.

Talleres, Continuidad, Participantes, Artesanía, Jipijapa

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Introduction

Everyone can see that teaching has never been an easy task. Social and cultural changes and technological advances have had an impact on different levels, both institutional and individual (Alliaud, 2014). Preserving a trade, an activity, some knowledge is a great commitment for people and translating it into a legacy is even greater.

In the State of Campeche, one of the localities with traditions is Becal, which belongs to the municipality of Calkini. At Becal, great value is shown for its made products, especially those made by hand. Their culture remains shaped by the knowledge and characteristic features that are distinguished before society.

Tradition is equivalent to the concept of culture, which focuses on the narrative and psychological force that tradition contributes to cultural memory and the projection of identifications that reveals the symbolic power of the past and of ancestors as a powerful institution capable of delimiting in the present the calls, conventionally, "identity and otherness". Hence, its key role in identity processes that always transition between permanence (cultural preservation) and transformation (break with the past). Tradition must be articulated in a comprehensive and integrating manner and transit between continuity and change, between permanence and transformation.(Duch, 2010).

Historically, Becal is a land of culture and tradition in artisans. Since ancient times they have embodied their art, their ideology, their customs and identity in different materials. The crafts are traditional pottery, works with processed clays and synthetic fixatives; wood work, hand-embroidered textiles, crafts with natural fibers such as jipi, henequen and palms. In this town, handicrafts made with jipi predominate, in which the hat is the most outstanding before the others, made in places like caves by artisans from the same town.

The artisan of the State of Campeche is committed to his trade and promotes culture through his craft activity. In this work we can define him as a person who exercises a creative activity manually with his knowledge and technical skills, as well as artistic skills that produce unique objects.

Becoming a weaver involves a long process that begins in childhood and involves adapting to the humid and dark space of the cave. Long ago, weavers organized with members of their households in a similar way: parents wove a hat a day in the cave with the help of their children and supplemented their income with other activities, such as products from the milpa and the solar. However, some changes have occurred over time. With the agrarian reform of 1937, the inhabitants of the old henequen area organized themselves into ejidos and obtained the right to work their land.(Moßbrucke, 2001). From then on, a self-subsistence peasant economy began with which agricultural products were destined for the consumption of household members. These households produced almost everything they needed "through cottage industries and crafts"(Arizpe, 1989). The craft production was structured in family groups, this trade was learned daily in order to contribute financially to the home. The apprentices assumed the responsibility of learning the trade from their parents and then preserving the craft activity.

The artisans and the families of the artisans are characterized by a trajectory of the domestic life cycle of the traditional type. Obviously, their domestic units receive the impact of global phenomena such as migration, but what ensures the continuity of the craft activity are precisely the traditional arrangements between the members of the domestic unit. The distribution of productive and reproductive tasks varies according to the number of members, age, gender and kinship. Most minors, whether boys or girls, in addition to studying, support their parents in handicrafts (Aranda, 1990).

Gradually, the initial logic of producing handicrafts was transformed without this implying the loss of everything "traditional" intertwined in the activity. Some aspects of the production ceased to be "traditional" in order to adapt to the demands of consumers. Handicrafts ceased to represent only a cultural value for the majority of those who manufactured them. On many occasions, use value "has given way to utilitarian products and westernized ways of dressing; Handicrafts are produced mainly for the market, and not for personal or domestic use.

In these scenarios, in a certain way, handicrafts have been commodified to the point of losing much of their identity and cultural significance among those who produce them (Quintana, 2001).

It is decided to analyze the situation of Becal, due to the high recognition it has had over time. The artisan families have enriched themselves with culture in artisan production and have achieved greater recognition in the continuity of this trade. For this reason it is important and crucial for them to continue showing the value that traditional activity has despite time.

Justification

Handicrafts represent part of the cultural tradition of a people. It is the representative identity that is passed down through generations, which should not lose value in the teaching of its production. Becal, Campeche is a town enriched by handicrafts and the monitoring of their elaboration by the people of the same place, however, there has been a low promotion in the continuity of the traditional teaching of jipijapa weaving, as well as a minority in workshops that they teach learning courses to the current public. That is why it is relevant to know the different social, economic and governmental changes that artisanal production has faced and the continuity of this culture.

In order to recognize these changes, it is important to obtain in-depth information provided by local people, who are still teaching these crafts. As well as establishing objective sources that provide us with exact information on what has currently been transformed into its artisan production and continuity in artisan teaching/learning.

The reason for carrying out these studies and delving into the process of change that these people have led, is because the town of Becal is enriched and distinguished by the jipijapa weaving, which should not be devalued, since this trade has given the families economic sources of work for the growth of commercialization, and by not continuing to promote it, this distinction is lost in the region.

The importance of promoting traditional culture through teaching is to continue with the interest in learning in people and thus gain greater recognition in culture and tradition that remains in the locality.

General objective

Identify the causes of change in the continuity in the teaching of jipijapa weaving in the town of Becal, Campeche.

Theoretical framework

Crafts

To think of the natural wealth used to make handicrafts is to think of a variety of woods, fibers, skins, resins, etc., an enormous diversity of materials used in the manufacture of popular art (Mexican Biodiversity 2022). This highlights the large number of shapes and objects from these different materials from which they are made.

Crafts are created as a product, lasting or ephemeral, whose original function is determined by the social aspect and culture. It is framed in different uses and approaches, such as ceremonial, artistic, domestic, religious, etc.

Crafts are defined as an object of community cultural identity, made by continuous manual processes, aided by rudimentary implements and some with a mechanical function that lighten the tasks. (National Fund for the Promotion of Crafts of Mexico [FONART], 2015)

Crafts can also be defined as a product created from manual work or with the help of simple tools or machines (Artisans Fair, 2022).

Within the categories established by FONART (2015) are the use of vegetable fibers, here are palms, vines, among others. That gave rise to the use of natural resources in the environment.

One of the surprising aspects of this work is its easy adaptation to the life of each generation, which depends more on the skill of the weaver and his knowledge of the material than on his strength (FONART, 2015).

García Canclini 1989 cited in Suarez, (2013) has argued that the new generations of artisans have developed new learning that allow integration into modernity, achieving links between the traditional and the modern.

Endogenous development

In local aspects it is detected that it has its own productive structure, local forms of work, natural resources and infrastructure created with the social and political conditions that at the time influenced its formation.

Endogenous development is a set of characteristics that allow it to have a local configuration that includes capital accumulation processes typical of localities and territories (Pérez and Carrillo, 2000). This development occurs thanks to the use of local economic potential favored by the institutions and regulatory mechanisms in each place.

The form of social and productive organization together with family structures, traditions, culture and social structure condition local development processes and influence endogenous development.

It is important to highlight that local initiatives together with their own and local environment stimulate productive conditions and favor sustainable development. By being characterized as random and uncertainty, they allow a more realistic explanation of this endogenous development process (Zarate and Artesi, 2007).

Education and teaching

Education is a fundamental element for knowledge to pass from one generation to another, as expressed by López (1978). The types of teaching have an operative and basic constitution in the family environment and society, as in the program, its structure and methods and It consists of a basic structure where the teaching takes place, that is, the center or place, its administration, and the actor, the teacher, group, or student.

The origin of education comes from two etymologies, *educare*, which means to feed or fill with knowledge, and *educere*, which corresponds to the student's ability to enhance their learning; Teaching, originating from the Latin *insignare*, that is, "to point towards", "to guide towards", understands that the teacher becomes a guide in this process, a counselor who can lead students towards wisdom (Renés, 2018).

On the other hand, there are different forms of teaching which have a relationship approach between the teacher and the student, among which are considered directed research, learning by discovery, Learning by inquiry, among others. From a positivist approach, scientific knowledge is a set of logical derivations and empirical contrasts, in which the main thing is internal coherence and the correspondence of autonomous formal constructions with the progress and characteristics of real events (Torres, 2010).

The concept of learning style starts from the undeniable fact that we are different (Rojas et al. 2006), both in age and in culture and way of looking at the world. It is a way of doing learning tasks.

The holistic vision of the learning style elaborated by Keefe and Languis (1983), which classifies the learning style in the cognitive, affective and physiological/environmental domains, mentions that it is a compound of cognitive, affective and physiological characteristic factors that serve as indicators. relatively stable patterns of how the learner perceives, interacts with, and responds to his environment (Rojas et al. 2006). There is a mental effort that is later transferred to an aspect of recognition and affection that gives rise to a formation with cultural identity.

Teaching has been transformed depending on the historical and social moment. Depending on social structures, teaching has gone from being considered passive to becoming an active process.

González, Fernández and Martínez (2022) conclude in relation to the teaching of Law that it is necessary to abandon traditional methods to make way for dynamic and interactive models focused on legal constructivism.

Method

Kind of investigation

There is a descriptive investigation, where reference is made to the artisans of the town of Becal, who continue with the teaching of Jipijapa weaving.

Design of the investigation

It is of a non-experimental type since an experiment was not carried out in this work, and it is also cross-sectional since the information is collected through a survey in a single moment (Hernández et al 2014).

Population

The selected population is made up of artisans who have a workshop in the town of Becal, in the State of Campeche, who continue to teach Jipijapa weaving.

Sample

In this study, the total population of existing artisan workshops in the town of Becal was selected. This population is made up of a total of 5 workshops.

Instrument

The instrument that was used in the investigation consists of a questionnaire that contains open questions.

Instrument Features

The instrument consists of 23 open questions, which includes the name of the craftsman, interest in teaching jipi weaving, to whom the course is directed, among other questions.

Results

The surveys were carried out in five public workshops that teach a course on jipijapa palm crafts (table 1).

Workshop number	Owner occupation
Workshop 1	Craftswoman and Trader
workshop 2	Craftswoman and Trader
Workshop 3	Craftsman and Trader
workshop 4	Craftswoman
workshop 5	Craftswoman and Trader

Table 1 Jipijapa workshop that offers courses in the town of Becal

Source: Own elaboration

Workshop 4 is dedicated solely to teaching Jipijapa weaving courses. The others began to personally make their own handicrafts and began to sell them, with this they began to commercialize to the point of having their own business. Women are the ones who show the greatest interest in it, since they are the majority who continue to promote production and teaching in the locality. In the same way, they are the ones who deal with domestic activities, which has a growing impact on families.

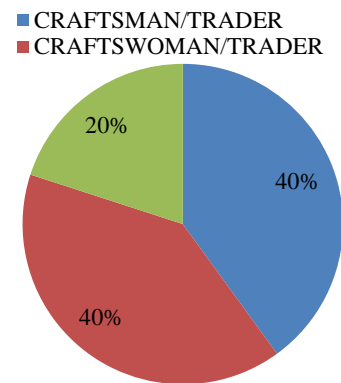


Figure 1 Occupation of artisans
Source: Own elaboration

Experience as a master craftsman

Now, the exclusive questions about the courses that they implement in the artisan workshops are the following:

Most began to start teaching due to family inheritance, since Becal is a place where artisan families predominate and continue teaching this trade from a young age, adapting to the culture and tradition. Two workshops began to want to expand the culture and not lose the identity of its heritage, that is when the learning workshops were created to achieve a better recognition of the culture and tradition of making Jipi Japa fabric.

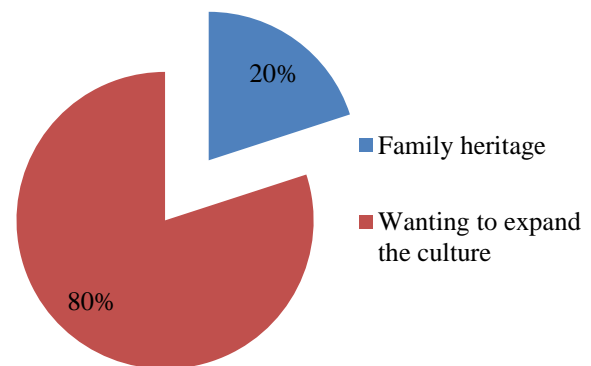


Figure 2 Interest in teaching jipijapa weaving
Source: Own elaboration

The personal interest of the artisans who continue with the teaching, do it without any remuneration of any scope, they themselves are in charge of having the raw material, the place and giving the courses, otherwise those that are paid by the government, are the who maintain a bonus for being in charge of the caves and giving the courses to interested people, the artisans who have a fee per student, in this, specifically each person interested in learning gives a bonus in the form of money, with this they are supported to the obtaining of raw material and the service in showing their knowledge in the teaching of these crafts.

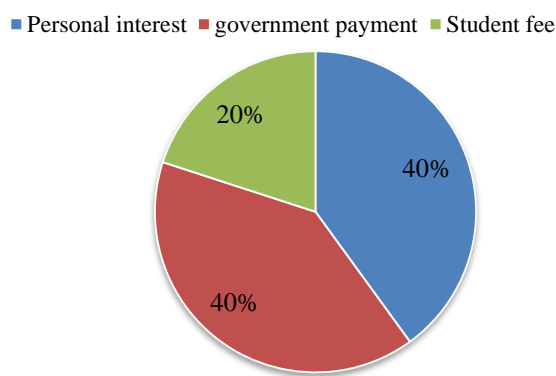


Figure 3 Economic means for teaching jipijapa weaving
Source: Own elaboration

Workshops 3 and 4 handle their material to teach the courses, requiring each student to bring their raw material. In workshop 1 they provide it in the same course. In workshop 5 he has suppliers that provide it and in workshop 2, they suggest the support of the H. Ayuntamiento. The artisans mostly prefer that the people who want to take the workshops bring their raw material to be able to learn, since they do not make extra sources to bring the raw material to each person, which would affect them economically, which they mention that, if the person has the interest to learn, each of the participants must acquire the material for their learning.

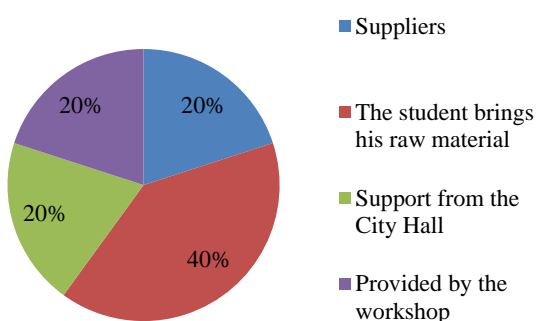


Figure 4 Source of raw material for teaching jipijapa weaving
Source: Own elaboration

The workshops 1,4 and carry out the workshop-courses for the general public, this in order that everyone can obtain the learning opportunity to any of the courses, which in the same way will also help beginners, having mutual support among all. Workshops 2 and 3 only teach beginners who are still beginning to learn the weave, this in order to pay more attention to them and to advance more quickly, until they can be in courses for the general public and adapt.

Most opt for 10-30 students, and when asked specifically, they mentioned 20 students, which falls within that range. This number of students is for the purpose of not having too few or crowding them, in order to be able to pay more individual attention to each one. In the same way they adapt it to the place of space. Regarding the current COVID-19 pandemic, they opted for that number because they have to keep a distance between people, for better health care between them. In the range of 1-10 students, only two workshops are chosen, adapting to their work space, some caves are small and cannot exceed the number of people.

Workshops 2 and 4 implement their courses once a year, this is because they have a business and they are personal managers, which does not give them enough time to teach as many times as they would like.

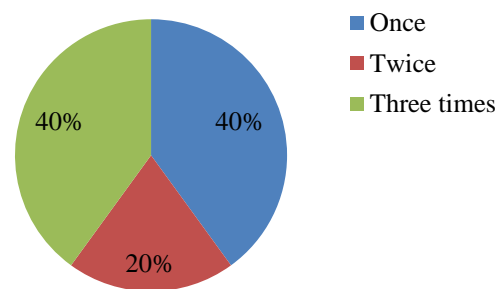


Figure 5 Frequency of teaching jipijapa weaving
Source: Own elaboration

Three of the workshops teach it collectively and they mentioned that they are from 2 to 4, so that they can have better collaboration and attention to everyone who is participating. The two people teaching it on their own didn't have many students, which achieves more focused attention for everyone, yet they didn't ask for help because they felt more comfortable teaching on their own.

Learning interest

Workshops 1 and 5 mention that, from 5 to 15 years old, mostly children, they are the ones who show the greatest curiosity in learning these crafts, since family heritage is one of the traditions in learning Jipijapa weaving in the locality. In workshops 3 and 4, any age range visits the courses, from children, adolescents and adults, and in workshop 2 only adults who enter the courses show interest in order to learn more about it and to be able to make their own garments.

The purpose of all this is to find a way for all people to be interested in learning how to make these crafts, so that they appreciate and value the great job of continuing to promote the culture of the town.

Discussion

The importance that the craft represents for the culture and the inhabitants of the localities of the state of Campeche is of great value, both economic and cultural identity, in this work there is a good acceptance on the part of the population that the teaching is given especially in the youngest to continue working in the traditional way. Other studies such as Dussan et al (2018) conclude that there is a change in students when they are involved in learning and making crafts since they maintain traditions and customs. For his part, Vega (2012) concludes that the historical content of the communities must be integrated into the curricula of official schools.

This paper seeks to identify the importance that jipijapa crafts represent for the town of Becal, Campeche and how conservation and manufacturing mechanisms are established through in situ workshops. Here it is found that these workshops contribute to a know-how, as Calmotti, 2020 concludes in his research.

The workshops were asked about the participants who take the workshops and they mentioned that most of the people who attend the courses do it for fun but most are dedicated to another activity. This activity is related to the production and sale of garments.

Conclusion

Throughout the Yucatan Peninsula, in the country and internationally, the town of Becal is recognized for being a region with artisan families that have impacted the culture and tradition in the production, marketing, distribution and teaching of jipijapa handicrafts that predominate in this place. Since the artisanal activity of the jipijapa weaving began, some changes have occurred in the artisans, families and workshops that teach the teaching that are located in the town where the present investigation was carried out.

All the artisans interviewed were very kind to answer each question and mentioned how the COVID-19 pandemic has affected all of them in general, since their sales in their stores dropped and they could no longer support the workshops with their own merits.

Most of the shops and workshops are run by artisan families, therefore, from an early age they begin to learn about the traditions of the town, and the culture that identifies them, as well as the enormous importance that people have internationally. From an early age they develop the curiosity of wanting to learn how to make these handicrafts, therefore, this knowledge is inherited, preparing them so that in the future they can have a good economic livelihood and manage to have their own business; this is how they become artisans.

The courses they teach are mostly for the general public, outside and inside the town, with a duration of 1 to 3 months, 1 to 2 times a year, with 10 to 20 students per course. They do it personally, however, the H. Ayuntamiento is planning a workshop that the teacher there is benefited from with financial support.

The workshops are an important part of the town, since it is the source that achieves continuity in learning the crafts of jipijapa weaving. Among the data analyzed, people in general are interested in knowing and learning all types of garments, therefore, promoting teaching will allow more workshops to open and adapt to the changes that have occurred. And thus increase the interest in the people of the locality and outside of them, also making the shops continue to grow and the caves have a greater number of visits.

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