

Analysis the Human Rights of Artisans for Social Rescue of Tourism in Teotihuacán Valley, Visualized on Public Policy Networks Implementing ICT

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Abstract: Crafts are emblematic symbols of a nation, its socio-cultural connotation is rooted in authentic traditional knowledge and regional customs that generate intangible rights which deserve to be legally protected, in order to facilitate its development as a true economic sector. It is common, in Mexico to resort to the protection of trademarks and copyrights, as well as to the denominations of origin, which are an ideal tool that not only provides protection to handicraft products and their creators, but also promotes the cultural identity of the country before the world; however, the role of the craftsman has been diminished at the beginning by the massive and industrialized production of crafts coming from abroad whose cost for their commercialization is considerably lower than that of a local artisan, as well as the inaccessibility to a dignified job, which means having the tools and adequate space for the production of handicrafts, the right to a public health system, vacations, pensions and even the participation in institutional support for the improvement of their products. Moreover, their opportunities are diminished in the access to a higher education system, in the same way the fact that in a particular way in the Valley of Teotihuacan there isn't a geographic information system that compiles information about the number of craftsmen that there are in the region and that describes the process as they develop their work and the training courses received. This leads not only to the weakening of the production of handicrafts but also to the loss of the culture of the local community, to the weakening of the touristy system of the region, which is why with this research we intend to carry out a register of the craftsmen of the Valley of Teotihuacan, as well as a survey of the activities and products that they carry out through the use of TICS for the precise registration of the handicraft work that they perform, the techniques, materials and strategies used in the production of their crafts with the purpose of dignifying their work by projecting it as a tourist tool that allows the flow of tourists, thus improving their quality of life.

Keywords: Artisans, human rights, Teotihuacán Valley, Tourism, ICT

1. Introduction

Since ancient times, craftsmanship has been the base of the economy and culture of various towns in the world; however, at the moment, the role of the craftsman is in the process of becoming invisible, particularly due to the increase in mass production since the Industrial Revolution. In contrast to the collateral effects of industrialization, the "Art and Crafts" movement arose in the last decades of the 19th century, led by William Morris, who focused on the vindication of artisan work, arguing that it is more important than the industrial one, because the aesthetics of the artisan cannot be equalized. Morris' movement was based on the grouping of craftsmen in guilds and workshops, following the medieval model of collective work and the proposal of work well done, well finished and satisfactory for both the artist and the client. (Philippe, 2010)

The United Nations Educational, Scientific and Cultural Organization (UNESCO) provides arguments on the craft-craftsman relationship. In its definition of craft products: Craft products are produced by craftsmen either entirely by hand, or with the help of hand tools or even mechanical means as long as the direct manual contribution of the craftsman remains the most important component of the

finished product. Crafts are produced without limitation in terms of the number and use of raw materials from sustainable resources.

In the craftman lies the task of presenting unique handmade articles in which is implicit his worldview, love, time, effort and culture, among other qualities. In this way, the craftman, his knowledge and his work form an extremely important part of the heritage of the place where he belongs. According to Stephen, Lynn (1990), it refers to the traditions or living expressions inherited from our ancestors and transmitted to our descendants, such as oral traditions, performing arts, social practices, rituals, holiday events, knowledge and practices (related to nature and the universe), and knowledge and techniques linked to traditional crafts.

Traditional crafts are considered a historical process of collective creation; their elaboration tends to generate a real awareness of cultural goods. It is considered as a carrier of popular tradition, where the persistence or versatility of the creative process will depend on the own popular tradition and the external handicrafts processes that limit the activity (Moreno, 1998). UNESCO recognizes traditional crafts as the most tangible manifestation of intangible cultural heritage; however, in its convention in 2003, the focus was

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on the techniques and knowledge used in craft activities. Recently, there has been a resurgence of interest in craft and local processes, as well as in crafts or neo-crafts that, in addition to traditional elements, integrate new technologies and designs in response to market demands (Pérez, 2016). In this regard, it is worth asking whether this new craft boom will help to indicate the role of the craftman, given that he gives life to a craft. In addition, if one of the objects of interest in cultural tourism is the craft, why don't think of a cultural tourism model where the craftman is one of the protagonists along with his creative processes. Also, to capture these creative processes through the use of multimedia programs of virtual reality that make possible to know the most relevant aspects of the process of elaboration of a craft, glimpsing this way the possibility of extending its diffusion not only at national level but also internationally. Based on the above, the use of TIC'S as an instrument of conservation and diffusion of the hand craft process in the Valley of Teotihuacan will allow the local community to develop objectives, goals and activities planned from the bottom up, from the same communities, from the same societies (CMMAD, 1987). In this way the craftsmen dedicated to elaborate their own crafts of the region based on obsidian and ceramics can visualize as a viable option the elaboration of crafts as an instrument of tourist management that in turn favors the optimal conditions for the improvement of the quality of life of the local communities avoiding this way the inequality in their human rights. In the case of the Valley of Teotihuacan, the craftsmen who make masks, necklaces and pre-Hispanic figurines of ceramics, clay and obsidian, print their cosmo vision in each of the pieces they produce. These represent the way of understanding the world, the history of their community and their ancestors, managing to make a connection between the everyday and the pre-Hispanic.

2. The Current Role of the Craftman

In the Valley of Teotihuacan there are approximately 600 craftsmen distributed in the municipalities of San Juan Teotihuacan and San Martín de las Pirámides; although from a socioeconomic perspective, the craft production constitutes an important aspect in the generation of employment, especially for the local population, besides consolidating this activity as a manifestation of the culture of the pre-Hispanic towns that inhabited the Old City of Teotihuacan, both municipalities continue being rural populations, where the craftman production continues being considered one of the most important activities for the generation of economic resources; However, the population of registered artisans has a low level of schooling -primary level-, which is why the learning of handicrafts services are informal and take place in a family context. Traditional knowledge is transmitted from generation to generation and only a minority receives academic training; with respect to commercial development, difficulties are detected related to the shortage of labor, instability and lack of qualified personnel. Another problem they face is the non-existence of links between artisans and community trade organizations, neither for production nor commercialization, which is why most of the artisan production is exchanged in workshops or homes, a situation that explains the existing weaknesses in the commercialization processes.

In addition to the above, the role of the craftman has become an undervalued job, it is common to haggle over the entire chain of buyers: from the local hoarder, the wholesalers to the tourist himself, the collector and other consumers. Within this sphere, the reaction of families has been to discourage future generations from continuing with the craft activity and to promote migration to other cities and/or countries that offer greater economic options. This leads to the aging of the handicraft production plant and the emergence of craft gaps of one to three generations. This panorama, we must add the collapse of national and international tourism, a situation of despair also resented by the craftsmen. Although there are some recognition mechanisms such as artisan contests and private programs, this has not been enough to mitigate their current situation.

In summary, the panorama of the guarantee of human rights is desolate, they have been left to their own devices, so it is necessary to create strategies that revalue the work they do so that they acquire the right to social security, opportunities for dignified retirement, agreements between organizations of craftsmen to carry out projects that benefit artisan techniques, their commercialization and the adequate realization of projects so that they have access to government resources.

3. Revaluation of the role of the craftsman as an instrument of social rescue of tourism in the Teotihuacán Valley

The archaeological city of Teotihuacan is located in the northeast region of the Mexican Basin. The valley has an approximate area of 165 km², and in the Classic Period in Mesoamerica (100-250 AD) it was an important civilization that had a large urban center planned based on the construction of two large roads: The East-West Avenue and the Road of the Dead. On the latter, the Pyramids of the Sun and the Moon, the Temple of Quetzalcoatl and the Temple of Quetzalpapalotl, among other important buildings, were erected.

Currently, the archeological zone has approximately 3 million visitors per year, the ancient city of Teotihuacan is the second most visited archaeological zone in the world, only after the pyramids of Egypt. Despite of, the lack of equipment and services has not consolidated the surrounding communities as a tourist destination. In order to promote tourism in the region and create the first cultural tourism corridor in the country, the government of the State of Mexico, the National Fund for Tourism Development (Fonatur), INAH and the region's municipal presidents agreed, in 2007, on the Regional Tourism Development Program of the Teotihuacán-Acolman-Otumba Corridor, for the Teotihuacán Valley, which contemplates "the development" of the seven municipalities adjacent to the archaeological zone: San Martín de las Pirámides, San Juan Teotihuacán, Acolman, Otumba, Axapusco, Nopaltepec and Ecatepec. The trigger for the program was the launching of the commercial sound and light show *Resplandor Teotihuacano*, promoted in 2008 by Governor Enrique Peña Nieto. The show, which has a federal and state budget, consists of the illumination of the pyramids of the Sun, the

Moon and a stretch of the Calzada de los Muertos, the projection of a video on a screen and a play of lights on the pyramids. It was intended to be presented twice a day during the whole year with a cost per person who wants to see it of around 300 pesos, of which 160 would be destined for the INAH and the rest for operating and promotional expenses. Respland or Teotihuacano was approved by INAH's Archaeology Council without the latter having the authority to do so, which led to the drilling of 8,668 holes in the pyramids to place the 2,167 bases that would support the lamp rails caused, in addition to damage to the authentic stones that make the mup and visual impairment, the discontent of researchers and experts. The International Council on Monuments and Sites (ICOMOS), an advisory body to the United Nations Educational, Scientific and Cultural Organization (UNESCO), and to the States Parties to ensure respect for the sites inscribed on the World Heritage List, after a technical visit to the area, decided to suspend the project.

Registered on UNESCO's World Heritage list in 1987, the city of Teotihuacan (or "Place of the Gods", as it would be translated from Nahuatl), one of the best planned cities in the ancient world, also faces serious conservation problems, says Alejandro Sarabia. The archaeologist said that the weather, pollution, including acid rain, wind, solar radiation, are factors that together have caused the loss of original floors and murals: "There are problems everywhere, even the warehouses of museums have conservation problems. The current director of the area indicates that the conservation and research of Teotihuacan, one of the oldest cities in the America, and one of the most monumental works done by ancient man, is a necessity and an obligation. Although it is known that the city was the best planned and most exact urban development of antiquity, which required a very advanced knowledge in engineering and hydraulics; that it possessed one of the most complex societies in terms of its social, political and governmental organization; that it was the first state that existed in pre-Hispanic times, says Sarabia, from Teotihuacan "we know little". The city "has a lot to contribute to the history of humanity and if we lose it, we lose a lot not only as Mexicans but as citizens of this world, because it is not possible to conceive the history of this continent without it".

Currently there are three conservation projects in the area: mural painting in situ; conservation of the Palace of the Quetzalpapatl, conservation of the West Plaza in the Calzada de los Muertos, Atetelcoy of the Temple of Quetzalcoatl. Sarabia considers that to safeguard the monuments it would be necessary to apply systematic and permanent conservation programs, as well as more personnel and more resources: "We would need an army and a lot of money, and that is not possible".

In addition to the above, tourist activity in the Teotihuacan Valley has been diminished by the non-existent quality tourist infrastructure, which generates visitors to spend the night in Mexico City, weakening the region's economic system, mainly regarding the process of elaboration and commercialization of handicrafts made from obsidian; This leads the craftsmen are from several municipalities that request to the Valley of Teotihuacan to ask the authorities to

increase support to promote this activity in the region, especially to acquire machinery and inputs that allow them to greater and better production and be able to compete with larger companies." The three levels of government could allocate more resources to the craftsmen of the area, an activity on which many families depend, and which contributes an important part in the reaffirmation of the cultural richness.

In this way, it is necessary to revalue the work done by the craftsmen showing the process from the choice of raw materials, designs and process of making crafts typical of the area that also denote the relationship of the pre-Hispanic cities that inhabited the Valley of Teotihuacan, this will allow the signification of the work of the craftsman, the rise of a cultural tourism more responsible and respectful of the environment.

4. Theoretical background

The functions of governments and public administrations are focused on the solution of problems of a public nature; however, these have been affected by different factors such as corruption, nepotism and the managerial inefficiency of governments. Nevertheless, the implementation of democracy in government allowed progress towards its legitimization, but did not solve its problem of inability to govern, so it was necessary to decentralize its functions in order to face a new scenario that had as a priority the resolution of public problems, giving rise to the emergence of public policies, although in many cases with insufficient resources for their proper management.

In this way, public policies are what Dewey (1927) once expressed as the public and its problems. It refers to how issues and problems are defined and constructed, as well as how they are positioned in the public agenda, they also refer to how and why governments take certain measures and whether or not they act on a public problem (Parsons, 2007). However, public policies and their planning have been little studied; if compared to other socio-political processes, their theoretical development has been scarce, since studies have focused on the formation, structure and functioning of the political system, parties and electoral processes, political culture, institutionality, as well as decision-making, rather than on the policies themselves and their elaboration, (Aguilar, 2003a). At the same time, Aguilar himself (2007) established that public policies emerged as a useful knowledge and management tool to rebuild a government that was in trouble, and he also questioned the weak cognitive base of the government's political decisions; equally important, Downs (1993) had already pointed out that attention to public problems, as well as the making of policies, obeyed a cycle that began with a problem of public interest and the enthusiasm to address it generally during a given period and time.

In conclusion, public policies can mean the realization of a specific action in the face of a desired social situation, that is, they are recognized as a collective learning process to increase the capacity to solve problems, influencing the formulation and legitimization of the public agenda through a process of democratic communication between society,

government and the private sector. It is important to emphasize that the research that has been carried out on public policies in the area of cultural tourism and the use of technologies in the management of tourist enterprises in the framework of archaeological monuments and production of handicrafts, are not very extensive; however, they are a fundamental piece for tourism management, because their existence determines the path to follow in the conservation, use and adequate management of natural resources.

Thus, Crespo (2004) addressed the relationship between public policies, local government and socio-cultural conflicts, in such a way that he considered that these policies directly and indirectly promoted forms of resistance expressed in socio-cultural conflicts, which reflected the contradiction between the mode of development implemented by local management bodies, and the principles of sustainability; however, conceived them as a learning process, since he appreciated the need to develop a theoretical framework to address environmental issues, in response to the lack of a common concept of citizen participation, teamwork and organization within cultural and tourism public policies.

One way to address the creation and functioning of public policies is through the public policy network approach, which consists of a wide variety of actors who have their own goals and strategies. A policy is the result of the interaction resources, links, institutions and interests vary in order to resolve in a timely manner a problem that is politically defined as collective.

This set of actions and decisions gives rise to formal acts with a variable degree of compulsion, tending to modify the behaviors of the social groups that, it is assumed, originated the collective problem to be solved, in the interest of social groups that suffer the negative effects of the problem in question (final beneficiaries) (Subirats, 2008: 38). The public policy network approach, according to Klijn (1997), has its theoretical roots in policy science, political science and organizational science, and in turn takes on various elements of inter-organizational theory, useful for addressing the human rights of artisans for the social rescue of tourism through the use of TICS in the handicraft work of the Teotihuacan Valley.

Based on the above, the approach will allow the identification of the actors that make up the network, their training, formation, relationship and interaction in the elaboration of handicrafts and the revaluation of the craftsman as the fundamental basis of cultural tourism in the Valley of Teotihuacan, because a network has the 'totality of all the units that are connected by a certain type of relationship', and is built by identifying the links between all the organizations in the population under study (Aldrich y Whetten, 1981:37). On the other hand, according to Klijn (1997), the public policy network approach establishes that the groups of actors that participate in the network are those that have direct links with a central organization, as is the case of decentralized agencies that depend in some way on the federal or state government.

The public policy network approach is based on dependence, it conceives actors as part of a network of organizations in which resources are exchanged, such as natural resources, knowledge, information, financial resources, among others, which are driven by agreements resulting from negotiations aimed at sustaining the adequate flow of resources for their survival. Their power structure is not central, each of the actors controls its own resources; so, they interact not only to achieve their objectives but also to survive within the network, since no single actor can generate all of its resources on its own. On the other hand, inter dependencies within a network are generated through the interactions among the actors, which create and sustain the patterns of relationships. The term 'inter-dependencies' also implies that there is some gain for the actors involved. This may be the result of more or less articulated interests in a specific policy sector (Klijn, 1997).

In public policy networks, emphasis is placed on strategic interaction among actors. Actors need each other by virtue of the interdependencies that exist, but at the same time, they try to address their own preferences. This leads to complex interaction and negotiation processes (Benson, 1978). This approach will serve to know in its fair dimension the way in which public, social and private actors intervene, based on the Human Rights of the craftsmen for the social rescue of tourism through the use of TICS in the handicraft work of the Teotihuacan Valley. From this analysis it will also be possible to explain the relations that these actors establish among themselves according to the different types of resources that they put into play within the referred policy, as well as the degree of dependency or cooperation among them.

In this sense, it was necessary to analyze the current conditions of the craftsmen of the Valley of Teotihuacan to determine the human rights that have been violated and to propose strategies that will reverse these conditions, based on the use of TICS for the promotion of social tourism, the valuation of handicraft production and the improvement in the quality of life from the perspective of public policy networks.

In this sense, the importance of the public policy networks approach for this research was based on its analytical contribution that allowed an approach to the multiple and complex ways in which the actors participate in the relationship with the human rights of the craftsmen for the social rescue of tourism through the use of new technologies in the handicraft work of the Teotihuacan Valley; but also for the follow-up and permanent evaluation of the priority programs and projects such as tourism, in the same way the importance of determining the use of technologies in their daily work; is due to the fact that the actors have the necessary theoretical- operational elements to know punctually the achievement of the objectives and the fulfillment of goals; the linkage and close coordination towards the interior of the areas, as well as with the different social actors, which makes it possible to optimize resources and build synergies; the internal communication as well as the diffusion of the actions carried out, to achieve a greater impact and a better social positioning; and finally the management of support and funding.

The most common method based on the RPP approach to address the relationships between actors involved in the elaboration of handicrafts and in the development of tourism activity, is the nominalist one, since it allows the implementation of a conceptual framework previously built to serve the analytical objectives, in this nominalist approach the boundaries of the network depend on the theoretical framework and therefore, the researcher can impose the limits of the structure (Porras, 2001).

There are different levels of research analysis through the public policy networks approach; however, in this case it will be carried out through positional analysis, since its objective is to establish the relational properties of the different actors in relation to the network as a whole (Klijn, 1997). That is why the starting point of this analysis is the delimitation of the public, social and private actors that participate in the handicraft production of the Teotihuacan Valley. Among the former, federal and state agencies stand out; among the social ones, Non-Governmental Organizations and the ejidatarios/ residents themselves who own the land, as well as the providers of tourist services. All of them are involved in the region's tourism policy.

5. Results and Final Conserations

However, today agriculture is no longer the most developed economic activity for the inhabitants of that region, since the only source of water left is that of small springs. The inhabitants of these towns began to look for new options and the craft activity offered good expectations given the potential that the archaeological zone offered.

Previously, only a few farmers were dedicated to the production of handicrafts. Now, on the contrary, the craftsmen who complement and reinforce their income with agricultural and livestock activities (Gamio, 1973).

Currently the economy of the region is based on three sectors: agriculture, eight chemical and processing industries, tourism and crafts. The agriculture that is developed in the municipality is oriented to the production of tuna and nopal in its different species. The industries, on the other hand, are mainly dedicated to the elaboration of paints and solvents, in addition to the companies in charge of the transformation of rubber. But, without a doubt, the most important companies, due to their continuity and the number of employed people, are the tourism and the artisan sector. In these two sectors, transport, trade, gastronomy, personal services and hotel industry.

Currently, the role of crafts in the Valley of Teotihuacán is supported by the little more than 387 craftsmen formally registered with the State of Mexico's Arts and Crafts Promotion, 46% of whom use obsidian as raw material for the production of their crafts. The production of handicrafts products is mainly divided into four neighborhoods, Mazapa with 51%, Coatlan with 23%, Xolalpa with 14% and finally, Purificación with 5%. The total number of registered craftsmen only 20% are women, in terms of age 16% are between 16 and 26 years old, 29% are between 27 and 37 years old, 29% are between 38 and 48 years old, 16% are

between 49 and 59 years old, 6% are between 60 and 70 years old and finally 1% are between 73 and 83 years old.

Based on the above, it is important to note that on average there are four workers in each workshop and at least two of them are family members of the owner, which helps us understand that these are micro-enterprises driven by the owner who prefers to hire family members.

Currently, the craftsmen have made inroads, with the purpose of improving their work, in the use of new technologies. Today they use electric cutters with diamond coated blades that make their cuts more precise and can waste less material. Previously, they used diesel as a lubricant and today they use a special mixture of solvents that are less harmful to the environment, and they have new ways of polishing; a process that used to be done with animal hides. In general, they have done a great job, although improvement and innovation are slow because it is a craft activity.

Currently, the craftsmen face difficulties represented by the devaluation of obsidian carving and face situations related to the demand and supply of handicrafts inside and outside the country and are even affected by Chinese products that have characteristics of low price and the craftsmen to group together, sharing, goals, visions and responsibilities within their work, so that today there are some associations that promote actions for the development of their economic activity. These have managed to establish "collective" stores in which products are sold of different craftsmen. The actions of these collectives have been giving such good results that they have even established the Obsidian Fair. This fair is intended to attract tourism and revive the sale of handicrafts from the region, so that the craftsmen can continue with their work and the region doesn't lose the distinction that makes it particular.

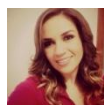
In conclusion, this craft activity has the potential to function as a productive system that generates local development. The participation of businessmen and craftsmen promotes endogenous growth that takes advantage of the culture and identity of the inhabitants and the specialization of the region. However, businessmen must face challenges such as investment in innovation, lack of institutions, promotion of inter- business cooperation and abandoning the preference for individualism.

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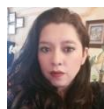
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