

THE FOLLOWING MATERIAL IS

**COPYRIGHTED**

THEREFORE IS SUGGESTED THAT  
IT NOT. BE REPRODUCED OR USED  
FOR PROFIT. FOR EDUCATIONAL  
AND RESEARCH

70.36  
7675  
#9-10

UNIVERSITY OF SAN CARLOS OF GUATEMALA  
CENTER OF FOLKLORE STUDIES

TRADITIONS OF GUATEMALA

**9-10**

Agp 2005 #0524

Guatemala, Central America

1978

EXPLANATION

*With the same title, we announced in issue 3 of **Traditions of Guatemala** that this magazine would become a biannual publication. And we kept our promise, since throughout 1975, 1976 and 1977 we published issues 3, 4, 5, 6, 7 and 8.*

*Due to financial limitations, which we face today and which may persist in the future, we have been forced to consolidate numbers 9 and 10, both corresponding to 9 and 8, into a single volume. Hence we anticipate to inform that very soon we will have to go to the people and institutions interested in the defense of the cultural heritage of Guatemala, to obtain from them the help that may allow us to save a magazine that intends to disseminate studies, documents and other testimonies related to our popular traditions. We believe that only thanks to this collaboration we will be able to move forward*

*Readers of **Traditions of Guatemala**, who reiterate that we are motivated by the purpose of ensuring the future of the journal of the Center for Folk Studies of the University of San Carlos de Guatemala, please accept the excuse implicit in this note.*

*The director*

I. INTRODUCTION

1. Crafts within the national economic reality

The General Secretariat of the National Council for Economic Planning attributes the performance of the crafts sector in Guatemala, whose most notable characteristic is the generation of significant employment levels, to the fact that it has been determined by the development of agricultural activities, as well as the growing need to produce goods capable of satisfying the needs of a social conglomerate with limited capacity to acquire them through other means.

The impact that the agricultural sector has had on the development of crafts activities—the aforementioned General Secretariat points out—is fundamentally due to the seasonality with which it demands labor. The types of products vary according to the times when the population can engage in agricultural work, giving rise to the emergence of migrations and allowing this population to dedicate themselves to making crafts at other times of the year in order to earn additional income. This phenomenon is observed with

Icxcó preparado para las Jornadas de Investigación y Promoción Artesanal, que bajo los auspicios del 'Sistema Económico Latinoamericano' se celebraron en México. D.F., en noviembre de 1978.

Programa de Desarrollo Artesanal 1977-1979, Guatemala, edición mimeografiada. 1977,

Most frequently found in the country's highlands, where most artisans are concentrated.

The fundamental activity of the artisanal sector is oriented toward the production of food, textiles, wood, rope, palm, bamboo, wicker, saddlery, ceramics, wrought iron, tinsmithing, toys, basketry, silversmithing, and metalworking in general.

Most artisanal products come from the population for whom artisanal trades constitute their main activity in life, thanks to the intensive use of existing natural resources and tradition as a means or source of knowledge.

The importance of handicrafts is so great within the national economy that in 1964, the population dedicated to these activities reached 74.7% of the population employed in the industrial sector. In other words, there were a total of 103,600 jobs in the artisanal sector at that time.

Since 1973, the artisanal population has grown throughout the country as follows:

1973	140,060
1974	144,969
1975	150,093
1976	155,532
1977	160,864
1978	166,405
1979 (proyection)	172,165

The growth of artisanal work during the period 1971-1975 was evident in the food, furniture, and non-metallic minerals (tiles, bricks, and ceramics) sectors, whose cumulative growth rate was higher than that of the same sector (16.2%, 12.3%, and 9.8%, respectively).

Although a number of factors affect certain artisanal forms to varying degrees and in different ways, the lack of an adequate supply of raw materials, and in some cases the impossibility of obtaining them, as well as obsolete equipment and a shortage of skilled labor, constitute permanent obstacles to the normal development of handicrafts.

The obsolescence of equipment is notable in handicrafts such as textiles (looms and accessories), metalworking, leather (shaving machines and presses), and non-metallic minerals (mills, sifters, mixers, and high-temperature furnaces).

The lack of qualified personnel in production management and throughout the process itself has led to problems in the fields of textiles (use of dyes and finishes), non-metallic minerals (designs), wood (raw material selection), and leather (use of chemical ingredients).

In short, artisanal production, which is developing perceptibly, has not yet managed to overcome the difficulties that prevent the production volume of products from reaching its target level. Unmarketable products will reach new external markets, as the domestic market absorbs almost all of the products.

Despite the aforementioned limitations, it is estimated that next year there will be a total of 172,165 artisans employed, or 62.9% of the total industrial employment expected by then.

### **Socioeconomic Situation of the Artisan**

The teaching and learning of crafts, before and after the Spanish conquest, has been characterized by the permanence of these features: direct, that is, non-institutionalized transmission of knowledge; family organization of trades; and the combination of artisanal practice with agriculture (in many cases, agricultural work is fundamental and artisanal work is complementary). These circumstances continue to determine the almost nonexistent organization of artisans and the lack of incentives and incentives within their field of work.

Economically and socially, crafts have contributed—and still contribute—to providing employment for a significant sector of the rural population, as a result of the structural characteristics prevailing in the agricultural sector. Crafts also influence employment levels, which incorporate a large female and child labor force.

However, despite their significant contribution to the national economy, artisans are extremely dependent and exploited. The prices their products fetch on the market—both domestic and foreign—far exceed the meager profits they earn when they sell to intermediaries.

As is the case throughout Latin America, Guatemalan artisans do not accurately estimate the costs of their products, much less the profit they receive from their work. This phenomenon results in

This leads to the selling price not covering the real costs of the products, and a high proportion of the value generated by the artisan accrues to the intermediary.

If artisan production is explained in terms of wages, it can be seen how (1975) the average annual artisan wage is very low: Q640.90, equivalent to approximately Q2.23 per day, based on 24 days of actual work per month.

The artisan, marginalized from social development, lives within a framework of unjust economic inequality. Furthermore, isolated, he forms part of very small production units, scattered throughout the country in small family workshops.

Part of this reality is the still weak cooperative organization and the scarcity of training centers. Among the latter, the majority turn their backs on traditional knowledge, becoming a harmful factor in the depredation of authentic cultural values.

To conclude, let us identify the three main classes of artisans that exist in the country:

- a) Those who dedicate their entire time to artisanal activity, almost always in their own workshop, both in rural and urban areas. Generally speaking, this artisan commits their production to one or more intermediaries;;
- b) Those who make crafts a complementary activity to their agricultural work. Like the previous one, they also commit their primary supply to intermediaries;
- c) Those who are both producers and merchants. They direct their work to wholesale merchants or directly to the consumer.

### Historical Summary of Crafts

Based on their origins, Guatemalan folk crafts can be divided into three broad groups: the first includes all expressions of indigenous or pre-Hispanic roots; the second includes those that emerged during Spanish rule and can therefore be called colonial; and the third includes those that, while neither indigenous nor colonial, took root thanks to the penetration of foreign influences.

Ceramics offer opportunities to study pre-Hispanic roots, as well as the colonial concepts that still survive in popular art

In a work referring to Central America,<sup>2</sup> some of the genuinely indigenous pottery survivals of today are noted, located in Chinautla, Rabinal, San Pedro Carché, Chimaltenango, San Pedro Jocopilas, and even Mixco, which seems to have had abundant production in the 18th century.

This truly indigenous pottery is the result of an extremely simple process: clay refined on a grinding stone, generally mixed with water, sand, and chive root to give it consistency (the escobilla plant (*Sida rhombifolia*) and other similar products are also used); this mixture is sifted through a sieve or perforated gourd, and then molded into the required shape with the aid of the ray stone (obsidian), which refines the surface. The object is dried in the sun and then fired. A kiln is not used, but large stones are used as supports, with wood and leaves being used as combustible? In a work on Central America,<sup>2</sup> some of the genuinely indigenous pottery survivals of today are noted, located in Chinautla, Rabinal, San Pedro Carché, Chimaltenango, San Pedro Jocopilas, and even Mixco, which seems to have had abundant production in the 18th century.

This truly indigenous pottery is the result of an extremely simple process: clay refined on a grinding stone, generally mixed with water, sand, and chive root to give it consistency (the escobilla plant (*Sida rhombifolia*) and other similar products are also used); this mixture is sifted through a sieve or perforated gourd, and then molded into the required shape with the aid of a ray stone (obsidian), which refines the surface. The object is dried in the sun and then fired. A kiln is not used, but large stones are used as supports, with wood and leaves used as fuel. Indigenous pottery is exclusively the work of women.

Of the Spanish influences introduced during the colonial period, many remain enduring. The wheel (a variety of lathe), which has been modified according to the needs of each location (the Guatemalan potter's wheel, for example); the glaze, obtained from cobalt, copper, or iron oxides, as well as the use of lead and tin, are the most notable features. The best-known survivals of colonial pottery are found in San Miguel and San Cristóbal Totonicapán, as well as in Antigua Guatemala. In the textile arts, the possibility of establishing what is indigenous and what is colonial is more restricted. "There are plenty of reasons to suppose that the tools and methods used by thousands of contemporary indigenous people are survivals from pre-conquest times. Undoubtedly, the Spanish introduced new methods, but it is difficult to determine what they were, and this provides a justifiable basis for discussion. Whether it will one day be possible to isolate what is purely indigenous from what is Spanish and from post-conquest European influences is debatable."<sup>4</sup>

Lilly de Jongh O'Arne. "*La cerámica indínea en Centroamérica*", en *América indígena* (Órgano trimestral del Instituto Indigenista Interamericano. Vol. III, No. 4, Octubre de 1943). p. 351.

Véase Robert- S. Smith, "*Cerámica elaborada sin torno. Chinautla*", en *Antropología e Historia de Guatemala*, (Vol. I, No. 2, Junio de 1949), pp. 58-61. (Vol. 1,

Lib M. O'Neale, *Tejidos de los altiplanos de Guatemala* (Seminario de Integración Social Guatemalteca, Vol. I). Guatemala: Departamento Editorial y de Producción de Material Didáctico "José de Pineda Ibarra", Ministerio de Educación, 1965, p. 13.

However, as with ceramics, it is possible to identify some pre-Hispanic features: the "stick" or "waist" loom, in terms of the instrumental technique; the maguey (*Agave sisalana*), in terms of fibers; indigo (*Indigofera guatemalensis*), logwood (*Haematoxylum campechianum*), and cochineal (*Coccus cacti*), in terms of dyes.

But the Spanish influence is decisive in today's textiles. Cultural transfer—as Foster points out—was planned in this regard, to the point that the Crown of Castile ordered substantial modifications to indigenous clothing.

Some expressions of colonial art and crafts are easily identifiable: wrought iron, paper flowers (used for funerals in certain regions), saddlery, religious imagery, tinwork, glass, carpentry...

Influences foreign to the Spanish are also reflected in the arts and crafts of our time. They generally arise from the imitation of foreign models, thus incorporating them into a specific cultural heritage. This imitative tendency is very common in ceramics, basketry, and textiles.

Sometimes the transfer of traits is slow: these foreign elements become dominant among the upper classes and then spread into the realm of folk culture. "When we examine the content of a particular folk culture," Foster points out, "we realize that it is a reflection of the styles of the city and the court, of the elite and the intellectual sectors that corresponded to the previous years. That is to say, the fashions and dress of the upper classes and the nobility," he adds, "gradually infiltrate down to the level of the proletariat and the peasantry, where, despite being developed to adapt to local patterns, the original model usually largely remains, which quickly reveals its origin. The motivation, he concludes, is prestige; the process of transmission is imitation."

It only remains to add, invoking the points of view of Chilean specialists, that, outside of these groups, there are "spontaneous and instinctive plastic manifestations, which arise sporadically and temporarily in popular markets and fairs, for the purpose of decoration or pure artifice, such as, for example, plaster figures,

5 George M. Foster, *Cultura y conquista, la herencia española de América*, México: Universidad Veracruzana, 1960, p. 181. 8

6 George M. Foster, ob. cit., p. 171.

Toys, feather flowers, and various objects made from scrap materials. These are, therefore, truly popular expressions that emerge and then disappear without leaving an established industry that could later become traditional. They are governed only by the law of demand, since they have no roots to establish them.

The painting of the uneducated classes, "instinctive and naive, which rarely emerges among the people of our community, painting that logically ignores the pictorial techniques of high art," fits, according to this criterion, into this marginal group of popular arts.

The systematic study of the most remote historical sources can greatly contribute to determining the pre-Hispanic and colonial features that survive in today's popular arts. Indigenous texts—the Popol Vuh, the Memorial of Sololá, and Rabinal Achí, to cite works from Guatemala—are rich in references of this kind. Pre-Columbian ceramics, painting, and sculpture can also assist contemporary researchers.

In the case of indigenous texts, there is repeated mention of popular crafts such as musical instruments—flutes, shawms, drums, and bells—as well as various folkloric expressions: games, dances, songs, myths, and legends.

The suitability of written indigenous sources is relative. Almost all known texts were written using Latin characters well into the 16th century. It is easy to assume, therefore, that the significant Spanish influence affecting them also contaminated the popular art forms they refer to.

Material sources—ceramics, paintings, stonework, and others—pose less of a problem in this regard, as their objectivity is unquestionable.

The work of the first Spanish chroniclers who arrived in America also has considerable significance as a documentary source. Despite the discretion that is advisable to maintain regarding this type of historical testimony, its importance is evident. Sahagún, Motolinía, Landa and Fernández de Oviedo in Mexico; Díaz del Castillo, Las Casas, Remesal, Vásquez, Ximénez and Fuentes y Guzmán in Guatemala; and Cieza de León in the Andean region, left behind a treasure trove of historical records.

7 Arte Popular Chileno. Definiciones, problemas, realidad actual (Mesa Redonda de los especialistas chilenos, convocada por la XIX Escuela de Invierno de la Universidad de Chile con la colaboración de la UNESCO, 1959), Santiago de Chile: Editorial Universitaria, 1960, pág. 28.

8 Arte Popular Chileno, ob. cit., p. 28.

Inexhaustible ethnographic and ethnological value that is essential to understand.

## 2. Current situation of artisanal production

### 2.1 General aspects

Mass industry—on a large scale—and contemporary techniques endanger the existence of traditional crafts. Henriquez Ureña warned: "Genuine folk art is in crisis: in many countries—including those of our Spanish America—it is on the way to disappearing." He added: "It is a form of culture that expresses the sense of the land."

Currently, the number of expressions that have disappeared and are contaminated by fatally harmful influences is increasing. Mass production is making its way into even the most remote markets. Why make colored wooden toys, straw baskets, and ceramic objects if it's less expensive to make them from plastic or other low-cost materials?

Many factors contribute to the denaturalization and corruption of popular arts. When the artisan, for example, is "discovered" by a collector and, on commission, works with patterns foreign to their own culture, popular crafts begin to undergo a gradual process of impoverishment. The loss of anonymity, which manifests itself in the expression of capricious individual conceptions, brings with it the abandonment of old forms.

Tourism also contributes to the deterioration of popular crafts. Not only because it constitutes an abrupt cultural contact, but because it entails the existence of a complex commercial mechanism: the popular artisan—this is a very common case now—is asked for copies of pre-Hispanic patterns ("neo-Pre-Hispanic art," as Alberto Beltrán has sarcastically and aptly put it), is offered "ideas," and is generally overwhelmed with demands whose fulfillment is impossible for him to avoid. The "contractors," mostly owners of curiosity shops, establish the work standards in accordance with equally pernicious criteria and trends. Design, quality, production volume, system of

9. Pedro Henríquez Ureña, "Música popular de América", en *Obra crítica*, México: Fondo de Cultura Económica, 1960, p. 628.

10. *Ibid.*

prices are established with complete disregard for the artisan producers. It is a colonial form of labor—of economic exploitation—which translates into an aberrant cultural mutation.

The measures adopted by some national and international entities also lead to the perversion of popular crafts. This is the case in Guatemala, with the Indigenous Economy Development Service (SFEI). Without a prior study of the existing objective conditions, the technicians of this institution opted for the most convenient solution: converting what was once a family craft into a mechanized workshop, also replacing traditional models. In Rabinal, a municipality in Baja Verapaz, where the development of multicolored pottery with pre-Hispanic roots should have been preserved and fostered, a break with the cultural past was made and producers were forced to imitate classic Mayan and even foreign patterns. The lamentable results are evident: since then, a pottery industry of an almost industrial nature has emerged, with no roots in the place, whose fate remains, inevitably, tasteless tourism. It is inexplicable, by the way, that the Community Development Directorate, currently in charge of the workshops founded by the Indigenous Economic Development Service (SFEI), has become the heir to such erroneous and pernicious conceptions.

In Totonicapán, the capital of the department of the same name, similar errors are being made. Despite the fact that this region is rich in various forms of glazed ceramics, the Fifth Artisanal Training Center, established there by the Community Development Directorate, has hired an excellent artisan from Antigua Guatemala—where majolica pottery is grown—to provide technical training for the students. The experience of this transplant has been disastrous: this Center now produces pottery that is neither from Totonicapán nor from Antigua. A hybrid example of an orientation that undermines genuine expressions of cultural authenticity. •

### 2.2 Crafts according to the 1964 Industrial Census

Within this chaotic framework, popular crafts survive amid constant risks. The most important remain the following:

- fabrics
- ceramics
- wrought iron
- carpentry
- carved wood
- tinsmithing
- saddlery
- musical instruments
- rigging
- masks
- basketry
- mats
- silverware
- candle making
- artificial flowers
- sweets
- cob products
- toys
- fireworks
- bone products
- palm products
- muzzle products.

To get a more accurate idea of the current significance of handicrafts in the country, let's look at some figures recorded by the 1964 Industrial Census (the First Handicraft Census is being carried out during 1978):

Types of crafts	Companies	Departaments
Hand looms and spinning mills	991	Quetzaltenango, Totonicapán, San Marcos, Guatemala, Sacate- péquez
Footwear and leather	670	Guatemala, Quetzaltenango, Huehuetenango, San Marcos, Tonicapán
Footwear and leather	127	Guatemala, Suchitepéquez

Types of crafts	Companies	Departaments
Bodywork, plumbing, and sharpening	553	Guatemala, Quetzaltenango, Huehuetenango, El Quiché
Silverware and jewelry stores	58	Alta y Baja Verapaz, El Quiché, Guatemala
Small wood products	183	Guatemala. Huehuetenango Sacatepéquez, Suchitepéquez, Tonicapán
Mud, bricks, tiles	162	Guatemala, Chimaltenango, San Marcos, Huehuetenango.

The companies referred to in the above list are small ones, lacking accounting.

### 2.3 The period 1971-1975

Beginning in 1965, in some regions, especially those with dense populations, handicrafts had developed to meet domestic needs. Likewise, some surpluses were produced and sold in other markets across the country, where artisans traveled as itinerant merchants from fair to fair, primarily selling wool, cotton, fiber, clothing, and ceramics.

According to the General Secretariat of the National Economic Planning Council, the growth experienced in handicraft activity was not due to the implementation of government policies aimed at promoting and guiding it, but rather to its own dynamics, supported by the expansion of domestic demand and by a greater number of people marginalized from agricultural activity who turned to handicrafts starting in 1970. •

The General Secretariat of the National Economic Planning Council also believes that in the current handicraft industry, there is neither the technical division of labor nor an adequate organization that would allow for improved performance, both in the acquisition of raw materials and in the marketing of the final product.



These same circumstances—the appointed Secretary General continues—have made it difficult for artisans to be considered as eligible for financial assistance, except through government-sponsored credit assistance programs.

Among the most important crafts during this period, including several that are not strictly traditional, the following are worth mentioning:

- textiles
- clothing
- food
- furniture
- non-metallic minerals
- wood
- metalworking (wrought iron fences, windows and lamps, tools, grills, barbecues)

Geographically, handicrafts are concentrated in regions where smallholdings predominate: Huehuetenango, San Marcos, Quetzaltenango, El Quiché, Totonicapán, Sololá, Sacatepéquez, and Chimaltenango, where, in addition, there is low land productivity and high rental costs.

The General Secretariat of the National Economic Planning Council believes that there is currently a very significant gap between the manufacturing industry and handicrafts due to the rudimentary production procedures of the latter, the lack of significant efforts aimed at innovation, and deficient marketing methods. Between 1964 and 1973, for example, the value of gross production at current prices increased from 228.9 to 614.9 million for the manufacturing industry (cumulative rate of 12%), while for the same period, gross artisanal production increased from 131.6 million to 286.0 million (annual cumulative rate of 9%).

To the above points of view, the General Secretariat of the National Council for Economic Planning adds these two additional points: first, the high vulnerability and fluctuation in the prices of artisanal raw materials and, second, the displacement of artisans to other economic activities in the event of any crisis.

The lack of any opportunity to increase their income has made this circumstance even more acute after the 1976 earthquake.

Hence, the dynamism that the public sector has sought to foster in handicrafts has come up against the factors mentioned above, as well as unfair competition among artisans. This competition stems from the improved market position some artisans have achieved, the exploitation of artisan producers by intermediaries, the high cost and fluctuating prices of raw materials, their scarcity, the lack of adequate credit assistance, the low educational level, the lack of well-oriented artisan training centers, and the absence of systematic and coherent legislation to protect and promote handicrafts in the country.

Regarding production, it can be said that between 1971 and 1975, handicrafts grew at an annual cumulative rate of 9.4%, rising from 239.1 million to 343.5 million during that period. In 1975, the sectors that contributed the most volumes were clothing (25% of total production), food (23%), and textiles (16% of total production). This means that 64% of production was generated in these sectors.

The value added generated by handicrafts during the period 1971-1975 increased from 85.9 million quetzales to 106.9 million (at constant 1973 prices), which implies a growth in this variable at an annual cumulative rate of 5.6% for that period.

The sectors that contributed the most to the formation of value added in 1975 were clothing (24% of total), food (16% of total), textiles (15% of total), and furniture (11% of total). The remainder corresponded to other handicraft activities.

It should be added that these are data from the Community Development Directorate. In terms of the composition of artisanal value added, the amount paid in wages is higher than the profit margin obtained. From this, it can be inferred that the total amount of wages increased from 77.3 million quetzales to 96.2 million, in terms of constant participation in value added, during the period 1971-1975.

Employment, during the same period, grew at an annual cumulative rate of 3.5%, rising from 130,776 to 150,093.

employed persons, a figure that, in this last year, was equivalent to 680% of total employment in the industrial sector.

In 1975, the sectors that contributed the most to job creation were textiles (25% of total employment in the handicraft sector), clothing (180%), food (160%), and furniture (10%). The remaining employed personnel correspond to 10 other less important sectors.

The sectors that registered the highest employment levels in the same period were: non-metallic minerals (growth rate: 6.5%), food (5.5%), wood (4.1%), and furniture (4.0%).

The other sectors generated employment at slower rates than the average growth rate of handicrafts (3.5%).

Geographically, the artisanal activities that concentrated the largest labor force were located in the following departments, in order of importance: Guatemala City, Quetzaltenango, Totonicapán, Huehuetenango, and San Marcos.

By 1973, the aforementioned departments accounted for 62% of the country's artisanal population. The department with the lowest level of artisanal employment during that same year was Chiquimula (1% of the total).

#### 2.4 Raw Materials

In order to supplement the information contained in the previous sections, the following updated data on raw materials is included:

##### - Wooden furniture:

##### Prices

##### Colonial-style bed

48 feet of conacaste wood	Q	19.20
36 feet of white pine	Q	5.04
1/4 gallon of marine varnish	Q	3.00
1/8 gallon of white glue	Q	0.80
12 pieces of screws	Q	0.25
1 set of hooks	Q	1.75

##### Prices

4 sheets of sandpaper	Q	0.32
56 springs	Q	6.50
4 pounds of maguey pita	Q	2.00
12 pounds of raw cotton	Q	3.00
4 yards of regular cotton	Q *	2.80
5-1/2 yards of colored fabric	Q _	7.25

Total:

Q 51.91

##### section wardrobe

120 feet of cedar	Q	54.00
48 feet of plywood	Q	12.00
1/4 gallon of white glue	Q	2.00
6 sheets of sandpaper	Q	0.48
2 bottles of marine varnish	Q	5.00
105 screws	Q	3.00
3 sheets of metal	Q	4.50
3 hole punches	Q	3.00
6 pairs of hinges	Q	2.00
1 mirror	Q	12.00

Total:

Q 97.98

##### -Clothing:

##### Shirts: No. 13, twelve units

11-1/2 yards of Q-print Dacron fabric	Q	14.38
3/4 yard of white interfacing	Q	0.42
1 'cone of 500 yds. of white thread	Q	0.18
60 small buttons	Q	0.10
24 pins	Q	0.04
12 tags	Q	0.18
12 pieces of cardboard backing	Q	0.21
12 pieces of cardboard butterfly	Q	0.09
12 pieces of cardboard neck ribbon	Q	0.03
12 pieces of plastic bags	Q	0.18

Total:

Q 15.81

## Prices

## —Textiles:

Güipiles, 84 pieces

30	pounds of raw white thread No.	12	Q	30.00
30	pounds of raw white thread No.	12	Q	30.00
27	pounds of mercerized thread No.	20		
	two-ply different colors		Q	
10	pounds of indigo thread		Q	24.00
6	pounds of dyed jasper thread		Q	18.00
13-1/2	pounds in different colors No.	8	Q	J6.00

Total: Q 182.80

**Speckled Cuts**Production: **30 cuts of 7 yards each**

Warp: No. 20 threads 1/ply:

45 pounds of different colors (for jaspers dyed in indigo and other colors) Q 108.00

Weft:

35 pounds of No. 20 thread 1/ply, in indigo and other colors in different colors

Q 84.

**Total:** Q 192.00

**-Footwear:**

Men's boots, one pair

3-1/2	feet of leather	Q	2.75
1-1/2	pounds of sole	Q	1.50
1-1/2	feet of suede	O	0.60
1/4	yard of ordinary blanket	Q	0.15
2	zippers, 15 cm each	Q	0.40

## Prices

2 pairs of rivets	Q	0.16
Pineapple thread for sewing	Q	020

Total: Q 5.96

**For ladies (high heels) one pair**

2-1/2	feet of leather	Q	2.13
2	pounds of sole	Q	2.00
2	pairs of rubber caps	Q	0.30
1/2	foot of chamois leather	Q	0.25
1/4	yard of plain blanket	Q	0.15
	pineapple thread for sewing	Q	0.15
	glue (approximately)	Q	0.10
1	pair of ribbon straps	O	0.05

**Total:** Q 5.13

**-Non-metallic minerals**

5,000 units

12	cubic meters of raw clay		
	(cubic)	Q	12.00
2	tareas of pine firewood	Q	2.00
5	tareas of pine firewood	Q	30.00
1	load of Colorado pine ocote	O.	1.50

Total: Q 45.50

**- Silverware:**

Silver 900 K.	Q	76.00 libra
Silver 720 K.	Q	40.00 libra

It is worth noting here that the inadequate supply of raw materials has paralyzed some activities. In 1975—to cite a few cases silversmiths were forced to

suspend production due to a lack of chemical ingredients; and much the same thing happened to certain weavers who were deprived of cotton threads, dyes, and chemicals.

### 3. Institutional Infrastructure

Given the prominent role that handicrafts play in the economic and social life of Guatemala, it is a contradiction that there is still no institutional infrastructure that corresponds to this reality. The institutions and entities—public and private—that are linked in one way or another to handicrafts are numerous, and many of their objectives are common and repeated.

Perhaps for this reason, the General Secretariat of the National Council for Economic Planning, called upon to coordinate the activities carried out within this sphere, suggested in 1977 the creation of a National Handicrafts Institute "as an autonomous, decentralized state entity with legal personality and its own assets." This Institute would have "functions of research, dissemination, promotion, development, and protection of handicrafts based on the objectives set in the handicraft development programs."

For its part, the Executive Branch established the National Commission for Arts, Crafts and Popular Industries, by virtue of an Agreement of the President of the Republic dated August 22, 1975, composed of a representative of the following institutions: Ministry of Economy, Ministry of Education, Institute of Anthropology and History, National Indigenous Institute, National Folk Art Department of the General Directorate of Culture and Fine Arts, Center for Folklore Studies of the University of San Carlos of Guatemala, National Center for Export Promotion (GUATEXPRO), Directorate of Community Development and General Secretariat of the National Council for Economic Planning.

The powers of the aforementioned Commission are listed below: to advise the Executive Branch on the matter; to study the laws and regulations in force in this field in order to update them; to also study draft laws aimed at the defense and improvement of arts, crafts, and popular industries; and to propose initiatives, reforms, and expansions it deems appropriate.

On June 4, 1976, this Commission submitted to the Executive Branch a draft Organic Law for the Institute of Arts.

Crafts and Popular Industries, prepared by the National Institute of Popular Arts and Crafts, whose basic objectives are:

- a) To comprehensively research popular arts, crafts, and industries and disseminate the results as widely as possible;
- b) To contribute to raising the socioeconomic status of popular artists and artisans by promoting and developing their activities;
- c) Preservar y defender la autenticidad de los patrones culturales tradicionales; y
- d) To assist, within its jurisdiction, in formulating the objectives of the National Development Plan.

The aforementioned draft Organic Law was submitted by the Executive Branch to Congress, but to date, it has not been processed.

With these considerations in mind, it is now time to discuss the programs related to artisanal work in the country:

#### 1. Community Development Directorate

It reports directly to the Office of the President and encompasses five Artisan Training Centers, namely:

##### — Training Center I

Rabinal, Baja Verapaz  
Type of training: Ceramics.

##### — Training Center II

San Juan Chamelco, Alta Verapaz  
Type of training: Silversmithing, carpentry, and tailoring.

##### — Training Center III

Chiantla, Huehuetenango  
Type of training: Weaving, dyeing, and carpentry.

## — Training Center IV

San Marcos, San Marcos  
Type of training: dressmaking.

## — Training Center V

Totonicapán, Totonicapán  
Type of training: ceramics, textiles, wood carving, wrought iron,  
saddlery, and carpentry.

The five centers mentioned have a total of 11 classes, an annual average of 300 students (60 per center), and a minimum educational level of third grade. (See attached organizational chart.)

## 2. IDB-CORFINA Joint Program

Sponsored by the National Finance Corporation (CORFINA), with support from the Inter-American Development Bank (IDB), it includes a Department of Small Industries and Crafts, whose purpose is to promote artisanal businesses.

The funds available for this program total Q6,000,000.00, which are used to provide loans (Q500.00 minimum and Q5,000.00 maximum per artisan; Q5,000.00 minimum and Q30,000.00 maximum per organization) with terms ranging from 1 to 12 years and 4% interest (for both working capital and fixed assets).

## 3. Federation of Artisanal Production Cooperatives ARTEXCO, R.L.

It brings together cooperatives made up exclusively of indigenous artisans, men and women, with the goal of achieving better living standards through the marketing of their products.

The cooperatives affiliated with this Federation are the following:

Cooperative	Depártament	Municipality
Luna de Xelajú	Quetzaltenango	Quetzaltenango
San Luis, R.L.	Quetzaltenango	Salcajá
Ixchel, R.L.	Quetzaltenango	Xecam Cantel Zunil
Santa Ana, R.L.	Quetzaltenango	Cantel
Monja Blanca	Quetzaltenango	Momostenango
El Cordero	Totonicapán	Santiago Chimalte- nango
Flor de Pascua	Huehuetenango	San Juan Atitán
Atiteca, R.L.	Huehuetenango	Todos Santos
Estrella de Occidente	Huehuetenango	Cuchu- matan
La Guadalupana, R.L.	Huehuetenango	San Miguel Acatán
La Jacaltequita, R.L.	Huehuetenango	Jacaltenango Santa
Malín, R.L.	Huehuetenango	Cruz Barillas
Figura Antigua	Chimaltenango	Comalapa (San
Quen San José	Chimallenango	Juan) San José
San José Cabén	San Marcos	Poaquil San José
		Cabén, San Pedro
		Sacaiepe quéz
Sánchez Barahona	Sacatepéq uez	Santa Catarina Bara-

In addition to the aforementioned programs, which are the most important, there is the Social Welfare Center, which is dependent on the Presidency of the Republic and offers courses in baking, dressmaking, and beauty; the Industrial Institute, which is dependent on the Ministry of Education and offers textiles, iron forging, carpentry, and tailoring; and the Vocational Technical Institute, which is dependent on the Ministry of Education and offers baking, iron forging, sheet metal work, and carpentry.

## 11. ARTISANAL PROGRAMS: CHARACTERISTICS AND ACTIONS

## 1. Vocational training

## 1.1 Traditional

Through the three main periods into which it is usually divided

the country's history—pre-Hispanic, colonial, and republican—traditional methods have predominated in artisanal vocational training. Direct transmission, from generation to generation, is still evident in a very high percentage (70% according to approximate data prior to the First Artisan Census of 1978) through the following modalities: master-worker, father-son, and direct observation.

Some examples confirm this assertion: in the field of ceramics, the work coming out of Chinautla (department of Guatemala), Rabinal (department of Baja Verapaz), and Santa Apolonia (department of Chimaltenango), whose roots are pre-Hispanic, is largely individual and domestic, taught and learned through informal means. A similar case is the glazed earthenware of Antigua Guatemala (Sacatepéquez Department), Totonicapán (Totonicapán Department), and Jalapa (Jalapa Department), produced according to techniques brought by the Spanish conquistadors and not yet subject to formal methods—with the exception of a questionable attempt promoted by the Community Development Directorate—.

Even more abundant are traditional weaving methods, both those made on "stick" or "waist" looms and those made on mechanical looms. In other trades—wrought iron (the Antigua example is very illustrative), saddlery, toy making (especially the way it is done in Raqui, Totonicapán), carpentry (think of the popular furniture of Nahualá, Sololá, or the colonial furniture of Antigua Guatemala), rigging, tinsmithing, confectionery and many more—non-formal concepts of teaching and learning also prevail.

## 1.2 Formal

The use of procedures of this kind is recent in Guatemala. The American-inspired Indigenous Economic Development Service (SFEI) was the starting point. In accordance with its erroneous orientation, two large ceramics and textile workshops were established in Rabinal (Baja Verapaz department) and Chiantla (Huehuetenango department), respectively, both aimed at producing exportable handicrafts. To fulfill their purpose,

The SFEI introduced models foreign to traditional patterns—Roman vases, Greek amphorae, and other objects decorated with Mayan figures in bas-relief (on ceramics), as well as whimsical designs and metallic threads (on textiles)—and, in fact, required artisans in those areas to receive professional training devoid of history and, therefore, cultural roots.

Although generalizations are always imperfect, it should be emphasized that the innovations imposed by the SFEI have been prolonged over time, like a harmful legacy, through the Community Development Directorate.

In ceramics, especially, the aforementioned institution continues to uphold the concepts and practices of the SFEI, to the point that in Rabinal, the colored pottery of pre-Hispanic origin that has characterized that municipality for centuries is now very scarce. Much the same is happening in Totonicapán, where glazed ceramics—toy whistles, tableware, and kitchen utensils—are no longer a concern of the Artisan Training Center, operating there under the auspices of the Community Development Directorate, giving way to a series of hybrid products alien to our cultural identity.

For their part, the Technical Institute for Training and Productivity (INTECAP), the Social Welfare Center, and, to some extent, the Industrial Institute and the Technical Vocational Institute, share in practice the criterion of breaking with tradition to make way for mass-produced, undifferentiated products culturally devoid of their own values.

In addition to what was said about formal artisan programs in point 4 of the Introduction, it should be added that the vocational training areas that exist in the country are the following:

Arcas	Institution under your charge
a) Training of new artisans	Community Development Directorate
b) Design	Community Development Directorate
c) Manual trades	Social Welfare Center Technical Institute for Training and Productivity (INTECAP)

Areas	Institution under your charge
d) Production methods	Dirección de Desarrollo de la Comunidad Instituto Técnico de Capacitación y Productividad (INTECAP)
e) Technical improvement	Dirección de Desarrollo de la Comunidad Programa de Fomento de Empresas Artesanales BID-CORFINA Instituto Técnico de Capacitación y Productividad (INTECAP)
f) Administration method	Dirección de Desarrollo de la Comunidad Programa de Fomento de Empresas Artesanales BID-CORFINA
g) Accounting method	Departamento de Cooperativas de la Superintendencia de Bancos Programa de Fomento de Empresas Artesanales BID-CORFINA
h) Marketing method	Dirección de Desarrollo de la Comunidad
i) Public and human relations	Instituto Técnico de Capacitación y Productividad (INTECAP)
j) Artisanal cooperativism	Dirección de Desarrollo de la Comunidad Programa de Fomento de Empresas Artesanales BID-CORFINA Programa de Fomento de Empresas Artesanales BID-CORFINA
k) Marketing	Programa de Fomento de Empresas Artesanales BID-CORFINA.
l) Production planning	

Los niveles de instrucción de los artesanos reflejan con claridad las dificultades existentes en el campo de la formación

artisanal: 50o/o

— Illiterate: 50o/o  
Primary education: 38o/o

-Secondary education: 1o/o  
Higher education (inactive): 2o/o

Source: Dirección General de Estadística. Censo de 1973.

The artisan training centers are located in urban areas; the theoretical and practical instruction and facilities include tuition waivers and, in the case of the Community Development Directorate, room and board.

Regarding the curricula for each of the subjects taught at the centers under the Community Development Directorate, they are prepared by the respective instructor. In 1972, a prospectus containing the curricula for each training center was published (out of print), with the following information:

- General Objectives of the Training Center
- Requirements for scholarship recipients
- Registration dates
- Operation
- Description of each workshop:
- Objectives
- Programs
- Instructor's name
- Assistant's name
- Community development (integrated courses and school-level courses)
- Organizational chart

"The improvement of artisanal production will be greatly enhanced," affirms the appointed General Secretariat, "if it is supported by a better application of science and technology by producers. Accordingly, these new generations of artisans must be trained in order to enrich their skills." Regarding the future of artisanal vocational training, the General Secretariat of the National Planning Council believes that the level of training of the workforce must be raised, channeling it in two ways: a) for artisans, and b) for the training of artisan instructors.

"The improvement of artisanal production will be greatly enhanced," affirms the appointed General Secretariat, "if it is supported by a better application of science and technology by producers." Based on this, these new generations of artisans must be trained in order to enrich their skills."

the artisan population with new members who possess improved production systems in their respective specialties. It is considered appropriate to monitor graduates of artisan centers to evaluate the effectiveness of the system." It then adds: "Both training and capacity building programs could be channeled through artisan centers in close collaboration with national and international institutions. It is important to note that the inclusion of new production techniques in handicrafts should not alter the artistic expression unique to the country's different regions, while utilitarian handicrafts should be improved based on higher-quality production and more appropriate procedures in order to promote their transfer to the manufacturing industry and contribute to increasing productivity levels in the industrial sector as a whole."

Finally, the aforementioned General Secretariat maintains that "It should not go unnoticed that the absorption of handicrafts by the manufacturing industry will be more rational to the extent that the latter has trained personnel. This will contribute to eventually being able to more explicitly consider the replacement of utilitarian crafts in development plans, as has happened in other countries."

Above all, regarding this last paragraph, the reflection that is always suggested by reading documents that emphasize the economic nature (commercialization, large-scale export) of crafts is timely: Is the intention truly to preserve them, or, on the contrary, is their extinction being encouraged under the pretext of "development"?

The question remains.

### 1.3 Business Training

Although this type of training is almost nonexistent, it is worth mentioning the training provided by the IDB-CORFINA Artisanal Business Development Program, as well as the technical assistance in administration, accounting, and marketing offered by the National Finance Corporation (CORFINA).

## 1.4 Goals

Explícita o implícitamente, la orientación fundamental de los programas artesanales existentes se dirige a: Explicitly or implicitly, the fundamental orientation of existing craft programs is directed towards:

- Protect handicrafts because they constitute part of the country's cultural heritage;
- Improve the economic and social status of artisans;
- Promote employment and reduce migration and unemployment;
- Grant economic independence to the producers of handicrafts;
- Promote, when appropriate, cooperative organizations;
- Increase exports of handicrafts as a source of foreign currency for the country.

## 2.Credit

### 2.1 Internal (amount, guarantee, interest, terms, problems)

There are two sources of credit for the artisanal sector:

- a) Program of the Department of Credit for Handicrafts and Small Industry of the National Financial Corporation (CORFINA); and
- b) Program of the Agricultural Development Bank (BANDESA)/520 (Community Development Directorate).

#### a) **Department of Credit Program for Crafts and Small Industries (CORFINA)**

-Credit institution:

National Financial Corporation (CORFINA)

—Name of the credit institution:

National Financial Corporation (CORFINA)



— Nature of the institution:

Mixed

—Amount available for artisan programs:

US\$6,000,000.00

**Minimum amount available per artisan: Q. 500.00**

**Maximum amount available per artisan: Q. 5,000.00**

**Minimum amount available per organization: Q. 5,000.00**

**Maximum amount available per organization: Q. 30,000.00**

—Repayment term:

1 to 12 years.

**Grace period:** 1 year.

**Type:** Working capital loan and fixed asset loan.

**-Collateral required to obtain a loan:**

**Working capital: pledge and fiduciary**

**Fixed assets: pledge, fiduciary, mortgage**

— Interest rate for loans:

**Working capital: 4o/o**

**Fixed assets: 4o/o**

—Procedures for applying for and obtaining the loan:

Fill out the application form  
Declare the financial status of the debtor and guarantor

Register the guarantee with the bank

Pay the stamp duty (2nd), except for cooperatives

Pay the appraisal of the guarantee

Pay for the notarization process.

**-The most significant difficulties artisans face in obtaining credit from the institution:**

Constitution of the guarantee

Expenses (registration of the collateral, payment of stamp duty, payment of the collateral appraisal, payment of the notarization process).

b) **Agrarian Development Bank Program (BANDESA)/520 (Community Development Directorate)**

**- Credit institution**

Community Development Directorate

— **Loan administration entity:**

Agrarian Development Bank (BANDESA)

— **Name of lending**

Community Development Directorate and Agrarian Development Bank (BANDESA)

—Nature of the institution:

Public

**- Amount available for craft programs:**

**US \$ 500,000.00**

**Minimum amount available per artisan: Q. 500.00**

**Maximum amount available per artisan: Q. 2,000.00**

**Minimum amount available per organization: Q. 5,000.00**

**Maximum amount available per organization: Q. 25,000.00**



—**Repayment period:**

1 to 3 years

**Grace period: Not provided**

Type: Working capital loan and fixed asset loan

—Collateral required to obtain a loan:

Pledge •

— **Interest rate for loans:**

8 o/o

—Procedures for applying for and obtaining the loan:

Fill out the application form

Declare the debtor's financial status

Register the guarantee with the bank

Pay the stamp duty (2nd), except for cooperatives

—**Most significant difficulties faced by artisans in obtaining credit from the institution**

Establishment of collateral

Expenses (registration of the collateral, payment of stamp duty)

## 2.2 External

This type of credit does not exist. Resources from abroad are channeled through state institutions and the system's banks.

## Marketing

### 3.1 Domestic

Guatemala's artisanal production—especially artistic production—is primarily oriented toward the domestic market. The most defined marketing channels are found in stores selling so-called traditional goods in the following locations:

—Guatemala (capital city)

—Quetzaltenango (departmental capital)

—Sololá (departmental capital)

—Panajachel (in the department of Sololá)

—Chichicastenango (in the department of El Quiché)

—Antigua Guatemala (in the department of Sacatepéquez)

Due to the lack of an adequate system for handicraft products, numerous sales have sprung up on the country's main highways, especially in the central and western regions.

Utilitarian handicrafts, for their part, are sold in municipal, departmental, and regional markets (San Francisco El Alto in Totonicapán and Chichicastenango in El Quiché).

This type of marketing is complemented by sales to wholesalers who make some of the same products.

### 3.2 External (statistics, freight, insurance, market)

#### Estadísticas

Although some figures of this nature were already included in point 4 of the Introduction, other, complementary figures are now added for the reader's further information:

38

EXPORTS FOB PRICES IN USA_DOLLARS	
YEARS	
1970	674.2
1971	615.7
1972	935.9
1973	2,632.3
1974	2,989.3
1975	1,889.7
1976	2,843.0

Source: Banco de Guatemala, GUATEXPRO. (Preliminary data).

EXPORT PROJECTION	
YEARS	PROJECTIONS IN FOB PRICES IN US DOLLARS
1977	2,872.4
1978	3,179.5
1979	3,486.7
1980	3,793.8
1981	4,101.0

SALES TO TOURISTS	
YEARS	
1971	US\$ 4.496,547.51
1972	6.555,438.40
1973	7.600,258.75
1974	7.764,399.86
1975	8.557,029.88
	7.681,453.71
1977	8.376,393.69

Source: Instituto Guatemalteco de Turismo (INGIJAT).

It is pertinent to note that the Community Development Directorate collaborates with artisanal sector exports by establishing contacts with foreign buyers and guiding sellers through customs procedures, as well as advising them on packaging and product presentation techniques.

However, direct exports are carried out through trading houses, which interact directly with importers.

### Freight

Sea and air rates are listed below:

From Guatemala to European  
Port Terminals (Antwerp, Amsterdam,  
Rotterdam, Bremen, Hamburg, Tilbury,  
Liverpool, Le Havre)

Carol Service Line + \$ 6.30 per cubic meter  
of fuel surcharge.

+ 140/o on the total value  
of the freight.

To Oslo, Norway \$ 35.00 In the concept of  
transfer per cubic  
meter.

To Stockholm,  
Sweden \$ 40.00 per cubic meter as  
a transfer charge.

To Malmoe, Sweden \$ 35.00 as a transfer fee.

40

(Nueva York, N.Y., Saint John y Halifax.  
Canada) From Guatemala to ports on the  
coast of the United States and Canada  
(New York, NY, Saint John, and Halifax,  
Canada)

Mexican Line	\$ 82.00 por 2,000 libraso 40 cubic
Flomerca (New York)	\$ 66.00 por 2,000 librase 40 cubic feet
Flomerca (New Orleans)	\$ 60.00 por 2,000 libras o 40 cubic feet

From Guatemala to Los Angeles and San  
Francisco, California, West Coast, USA

Flota Mercante Gran Colombiana	\$77.75 per cubic meter, if the value is less than Q 200.00
	\$ 93.50 per cubic meter, if the value is greater than Q 200.00 and less than Q 500.00
	\$106.50 Per cubic meter if the value is greater than Q500.00

+ Q 3.00 per cubic meter  
as a fuel surcharge

+ Q 5.00 per cubic meter  
for congestion at the port  
of San José.

### From Guatemala to Japan

Nipon Yusen Kaisha	\$ 87.25 for 2,000 pounds 40 cubic feet
+Q 13.00	per 2,000 pounds or 40 cubic feet fuel surcharge
+ Q 12.50	surcharge on total freight, for change of curren

- All of the above rates are subject to currency exchange rates and fuel price increases and may vary from month to month.

### Insurance

Insurance rates are as follows and apply to handicrafts:

United States	airway	lo/o	sea	1.50o/o
Europa	airway	1.25o/o	sea	2.00o/o
South America	airway	1.50o/o	sea	2.00o/o

These tariffs apply to ceramics and glass crafts:

United States				
And Europa	airway	3.00o/o	sea	5.00o/o
South America	airway	4.00o/o	sea	6.00o/o

### 3.3 Treatments

#### Tariffs and preferential treatment for Guatemalan handicrafts (General System of Preferences GSP)

PRODUCT	UNITED STATES		EUROPEAN ECONOMIC COMMUNITY		CANADA
	TSUS	TAX	NAB	TAX	
Ceramics	534.3100	Free included in SGP	69.12 a and b	Free included SGP	Artisanal rod uments in general 87500-1. enjoying most-favored-nation tariff received, being its entry to Canada, ex- except for textiles and clothing that are are subject to import quotas: MFN tariff 22.5 valorem, enjoys most-favored-Nation tariffs
Typical cotton fabrics		Free	55.09	Free included SGP	
Typical fabrics that are not cotton		Variations depending on the content of fibers			
Ropa exterior de mujeres y niños	382.0001	35 o/o ad valorem	61.02	Free include SGP	
Outwear for mens And boys	380.0001	35 o/o ad valorem	69.12	Free included SGP	
Jeweler's	370.3800	Free included SGP	71.13	Free included SGP	
Typical carpets	361.4400	11 o/o ad valorem	58.01	Free included SGP	
	366.4710	12.5o/o ad valorem	62.02	20o/o ad va lorem	
HBR articles on natural fiber cases	702.3220	Free included SGP	59.06	Free included SGP	

\* Sistema General de Preferencias.

Fuente: Centro Nacional de Promoción de las Exportaciones (GUATEXPRO).

Under the General Agreement on Tariffs and Trade (L/3982/Add. 11, 10 Oct. 1977, p. 29), Australia imported Guatemalan handicrafts using the Australian Handicraft Concession.

1974/75

\$A 1,807\$ A

1975/76

\$A 11,790

### 3.4 Incentives

Tax exemptions are often granted to samples presented at international exhibitions and fairs. Craft cooperatives are also exempt from paying taxes on imported raw materials.

## 4. Cultural Aspects

If culture is understood dynamically and comprehensively, handicrafts—especially traditional ones—constitute an important part of a nation's cultural heritage.

In every national culture, as has been said, when dealing with class-divided societies, two cultures coexist: one that exists in a rudimentary form and the one imposed by dominant social groups. The first includes the arts and crafts, an expression of a distinct culture that reflects the historical and social identity of a people. Of handicrafts, like other cultural manifestations, it can be said that they preserve and summarize the experience accumulated by peoples throughout their history; that they constitute part of the collective memory; that they reveal the existence of knowledge transmitted from one generation to the next; that they synthesize the material and spiritual values of a society; which, ultimately, belong to that great integrative social heritage of human communities to which they contribute their own values, wisdom, and skills.

This leads to the affirmation that handicrafts, along with other expressions of popular culture, must be the object of ongoing scientific study, conservation, defense, and dissemination. Therefore, the task of preserving their authenticity and rescuing their lost or extinct forms—whenever possible—is urgent.

44

scientifically possible—and contribute to raising awareness among those in charge of cultural institutions in order to safeguard their present and future.

Crafts, therefore, should not be conceived unilaterally as productive activities of a restricted economic nature, but, above all, as integrating elements of national culture.

## 5. Craft Organizations

Craft producers are organized into the following entities:

### 5.1 Cooperatives

Cooperativa Chimekena, R.L.	Totonicapán
Cooperativa Nuevo Progreso, R.L.	Totonicapán
Desarrollo del Pueblo. R.L.	Totonicapán
El Cordero, R.L.	Totonicapán

### 5.2 Asociaciones

Tejedores de Cojxac Carpinteros de Nimasac	Totonicapán
	Totonicapán

### 5.3 Guilds

El Porvenir de Obreros Huehuetecos	Huehuetenango
El Porvenir de Obreros	Guatemala

### 5.4 Communal enterprises

Baquiá District, Batz District, Sapón, Ajpacajá, Caxaj Cúa

These districts bring together artisans, merchants, and farmers.

## 5.5 Federations

There is only the Federation of Artisanal Production Cooperatives ARTEXCO, R.L., which includes the cooperatives listed in point 5 of the Introduction.

Fuente: Secretaría General del Consejo Nacional de Planificación Económica.

## III. ADDITIONAL INFORMATION

### 1. Craft legislation

#### 1.1 Constitutional percepts

There is only one specifically referring to the subject (Article 109), but several are added to it that can be considered complementary (Articles 110 and 125).

40. Here are their respective texts:

**Article 109.** "Popular crafts and industries, typical of the Nation, shall enjoy special protection from the State, in order to preserve their authenticity and shall enjoy the necessary credit facilities to promote their production and marketing. National art and folklore in all their manifestations shall enjoy the same protection and shall be cultivated in public and private educational centers."

**Article 110.** "The State shall promote a policy that tends toward the socioeconomic improvement of indigenous groups for their integration into the national culture."

**Article 125.** "In this matter, the State's obligations are: To promote and protect the creation of cooperatives and provide them with the necessary technical and financial assistance."

#### 1.2 Special laws on handicrafts, artisans, and small industries

Governmental Agreement of May 4, 1936, prohibiting the importation of fabrics and articles made from textiles with typical indigenous characteristics and colors that are the same or similar to those produced in the country.



Governmental Agreement of September 25, 1940, creating the School of Spinning and Weaving of San Pedro Sacatepéquez, San Marcos.

Agreement of August 28, 1945, creating the National Indigenous Institute to protect the positive values of contemporary culture, including indigenous products.

Agreement of February 23, 1946, creating the Institute of Anthropology and History of Guatemala, whose objectives include research into the origin and development of popular arts, the conservation of selected pieces of artisanal production and popular art, and the founding of the Museum of Popular Arts and Industries, dedicated to collecting, studying, and exhibiting selected pieces of artisanal production and popular art to preserve their authenticity.

Decree 426 of the Congress of the Republic, of September 19, 1947, protecting indigenous textile production.

Resolution 778 of the National Economic Planning Council, dated March 17, 1966, creating the National Commission for Handicraft Programming to establish a program for the promotion, development, and marketing of handicraft products nationwide.

Governmental Agreement of August 22, 1975, creating the National Commission for Arts, Handicrafts, and Popular Industries, whose function is to advise the executive branch on the matter, review current laws and regulations in order to update them, as well as any projects developed to achieve the purposes of defending and improving arts, crafts, and popular industries, and propose initiatives, reforms, and expansions deemed appropriate.

### 1.3 Provisions on crafts and craftsmen existing in various laws

Decree 425 of the President of the Republic (Chapter III) issued on September 19, 1947, the text of which was modified on March 24, 1966 and which deals with the protection and conservation of monuments, archaeological, historical and typical objects, contains provisions that may be applicable to the

field of crafts, especially if one takes into account that its article 2, paragraph c) includes among the monuments and objects those that have "folkloric value or recognized historical or sociological ancestry."

### 1.4 Draft Law

The National Commission for Arts, Crafts, and Popular Industries submitted the draft Organic Law of the Institute of Arts, Crafts, and Popular Industries to the Executive Branch, which then submitted it to the Congress of the Republic.

## 2. Concepts of Craftsmanship and Artisan

There is no official definition of craftsmanship and artisan in Guatemala, although the notions coined by the Inter-American Charter of Crafts and Popular Art, the Roundtable of Chilean Specialists convened by the 19th Winter School of the University of Chile in collaboration with UNESCO, 1959 (to a lesser extent), and others are frequently and uncharacteristically used.

Let's read the most important definitions used in Guatemala.

### 2.1 General Secretariat of the National Economic Planning Council

#### Handicrafts

Es aquella actividad productiva que reúne estas características:

- a) Direct manual intervention is predominant in the production process;
- b) The technical division of artisanal labor is comprised of the set of tasks that the artisan himself must perform;
- c) Hand tools are primarily used in this process;
- d) The fact that artisanal establishments or workshops do not employ more than four people.

.(with the exception of apprentices), has directly contributed to job creation in the artisanal sector as a whole due to its intensive use of labor (in 1975, 68% of the total employed population in the industry was in the handicraft sector);

e) The total investment of each artisanal establishment or workshop must not exceed Q 5,000.00.

The General Secretariat of the National Council for Economic Planning does not define what it understands by artisan

## 2.2 Centro de Estudios Folklóricos of Univeristy San Carlos of Guatemala

### **Folk Arts**

They are artistic expressions, endowed with aesthetic attributes, whose roots are deep in the past and whose life is explained by

the function they serve within the community that makes them possible. The products of folk art are the result of individual activity carried out within the family, generally in addition to subsistence work.

Folk art is a manual, personal, and domestic craft. It is learned at home with no guidance other than the example of one's elders and tends to manifest itself in places where sources of raw materials are easily accessible. The volume of its production is limited, limited to the local market.

### **Folk Crafts**

Like folk arts, handicrafts also belong to the realm of material culture and possess aesthetic attributes. However, they differ in that the latter owe their existence to a collective workshop, organized hierarchically (master, journeymen, and apprentices), where a fixed salary and time-bound labor constitute characteristic socioeconomic features.

## **Popular Industries**

When mass-produced factory production replaces the processes inherent to popular arts and crafts—especially handicrafts—and focuses on modifying old patterns in search of other uses and functions, we are faced with what are known as popular industries. More so than in handicrafts, the production process in popular industries is mechanized and directed.

Industries of this type tend to have a very large market, generally for export, which increasingly distances them from traditional notions of the people.

The Center for Folklore Studies also does not define the artisan.

## 2.3 **Draft Organic Law of the Institute of Arts, Crafts, and Popular Industries**

The Statement of Reasons for this project includes these criteria:

### **Popular Arts**

They are visual cultural expressions, endowed with aesthetic, traditional, utilitarian, and anonymous attributes, the product of individual, domestic, and manual labor.

### **Folk Crafts**

They are cultural expressions of a visual nature, not necessarily endowed with aesthetic, traditional, utilitarian, and anonymous attributes, a product of the division of labor, predominantly manual, and the use of simple tools.

### **Popular Industries**

These are units dedicated to the mass production of articles originating from models belonging to the field of popular arts and crafts. Their organization is directed and employs mechanization, although predominantly manual.

The aforementioned bill does not define artisans.



### 3. Statistical Summary of the Country

#### 3.1 Generalities

<b>Area:</b>	Km <sup>2</sup>	108,889
<b>Population:</b>	Habitantes:	6.646,2 million
<b>Gross National Product:</b>	US\$	2.531.840,00
<b>Per Capita Income:</b>	US\$	381.00
<b>Population Growth Rate:</b>		
<b>Illiteracy Rate:</b>	o/o	3.8
<b>Foreign Trade:</b>	o/o	70
<b>Export Volume:</b>		
<b>Import Volume</b>	US\$794.3 Million	
	US \$ 904.6 Million	

Note These figures correspond to 1976.

#### 3.2 Population

##### POPULATION IN ABSOLUTE FIGURES

Years	Population
	2.004
1921	2.483
1940	2.790
1950	4.209
1964	5.160
1973	5.910
1974	6.081
1975	6.256
1976	6.435
1977	6.620
1978	6.810
1979	7.006
1980	7.006
2000	12.400

##### URBAN AND RURAL POPULATION

Years	Urban	Rural
1940	20.6 o/o	79.4 o/o
1945	20.8 o/o	79.2 o/o
1950	30.9 o/o	69.1 o/o
1964	34.1 o/o	65.9 o/o
1973	36.4 o/o	63.6 o/o

##### GEOGRAPHICAL DISTRIBUTION OF THE POPULATION

Departamentos	1950	1969	1973
Guatemala	15.8 o/o	18.5 0/0	21.5 o/o
El Progreso	1.6	1.6	1.4
Sacatepéquez	2.1	1.9	1.9
Chimaltenango	4.3	3.8	3.7
Escuintla	4.4	6.0	5.3
Santa Rosa	3.9	3.8	3.4
Sololá	3.0	2.6	2.4
Totonicapán	3.5	3.4	3.2
Quetzaltenango	6.6	6.3	6.0
Suchitepéquez	4.4	4.3	3.9
Retalhuleu	2.4	2.7	2.4
San Marcos	8.4	7.8	7.5
Huehuetenango	7.2	6.8	7.1
El Quiché	6.3	6.1	5.7
Baja Verapaz	2.4	2.3	2.0
Alta Verapaz	6.8	6.2	5.4
El Petén	0.6	0.7	1.2
Izabal	2.0	2.5	3.2
Zacapa	2.5	2.3	2.0
Chiquimula	4.1	3.5	3.0
Jalapa	2.7	2.4	2.3
Jutiapa	5.0	4.5	4.5

## POPULATION BY INDIGENOUS MAJORITY DEPARTMENTS

Departamentos	1950	1964	1973
Totonicapán	96.8o/o	95.1 o/o	97.1o/o
Sololá	93.8	92.7	94.4
El Quiché	84.1	84.7	85.8
Chimaltenango	77.6	75.9	79.2
San Marcos	72.4	60.3	60.2
Suchitepéquez	67.7	54.1	56.1
Quetzaltenango	67.15	53.8	62.7
Huehuetenango	73.3	67.7	69.0
Alta Verapaz	93.4	92.4	91.0

## ECONOMICALLY ACTIVE POPULATION (PEA)

Years	Total population	PEA	o/o
1950	2.790.8	967.8	34.6
1964	4.201.8	1.317.1	31.2
1973	5.160.2	1.545.6	30.0

## DISTRIBUTION OF THE ECONOMICALLY ACTIVE POPULATION ACCORDING TO OCCUPATIONAL POSITION

	1950	1964	1973
Self employed	38.9o/o	30.1 o/o	38.4 o/o
Salaried employees or wages 47.9	40.1	46.0	47.
Patronos	2.7	4.3	1.2

## ECONOMICALLY ACTIVE POPULATION

## BY URBAN AND RURAL AREAS

1950	Urban	Rural
7-14	9.6	19.4
15-64	58.7	53.4
65 and more	8.0	42.0
<b>1964</b>	<b>Urban</b>	<b>Rural</b>
7-14	6.6	18.1
15-64	54.2	51.5
65 and more	37.4	44.3
<b>1973</b>	<b>Urban</b>	<b>Rural</b>
10-14		19.7
15-64	7.9	49.8
65 and more	53.6	40.7
	33.7	

## ECONOMICALLY ACTIVE POPULATION

## BY BRANCHES OF ACTIVITY

	1950	1964	1973
Agriculture, forestry, hunting and fishing	69.8 0.1	65.4 0.1	57.2 0.1
Mines and quarries			
Manufacturing industries			
Self-employed			
Construction	9.0	11.4	13.7
Electricity and water	1.3	2.6	4.1
Salary or wage employees		0.1	0.3
Commerce, banking, insurance			
Employers	4.5	6.2	7.4
Transportation and Communications	1.2	2.1	2.5
Services, including labor, state	10.2	11.4	12.5
Non-specific activities	3.9	0.7	2.1

ECONOMICALLY ACTIVE AND UNEMPLOYED POPULATION				3.3 Artisanal production	
Years	Total PEA	Employed	Unemployed	EXPORTS FOB PRICES IN US DOLLARS	
1950	967.814 (100.0o/o)	964.814 (99.6o/o)	3.809 (0.4o/o)	1970	674.2
				1971	615.7
				1972	935.9
1964	1.363.169 (100.0o/o)	1.346.394 (90.7o/o)	11.725 (1.3o/o)	1973	2,632.3
				1974	2,989.3
				1975	1,889.7
1973	1.545.658 (100.0o/o)	1.524.487 (98.6o/o)	21.171 (1.3o/o)	1976	2,843.0
ECONOMICALLY EFFECTIVE POPULATION BY ETHNIC GROUPS				Source: Bancode Guatemala. GUATE XPk O \	
Años	Indigenous	Non- Indigenous		EXPORT PROJECTION	
Year	PROJECTIONS FOB PRICES IN USA DOLLARS				
1950	53.1 o/o	46.9 o/o		1977	2,872.4
1964	43.4	56.6		1978	3,179.5
				1979	3,486.7
ECONOMICALLY ACTIVE POPULATION BY AGE				1980	3,793.8
Year 1973	o/o			1981	4,101.0
10-14	6.4			SALES TO TOURISTS	
15-19	15.5			1971	<b>US\$ 4.496,547.51</b>
20-24	16.1			1972	<b>6.555,438.40</b>
25-29	12.0			1973	<b>7.600,258.75</b>
30-34	9.9			1974	<b>7.764,399.86</b>
35-39	9.3			1975	<b>8.557,029.88</b>
40-44	8.1			1976	<b>7.681,453.71</b>
45-49	6.5			1977	<b>8.376,393.69</b>
50-54	5.1			Fuente: Instituto Guatemalteco de Turismo (INGUAT).	
55-59	3.4				
60-64	3.0				
65-69	1.6				
70-74	1.1				
75 and more	0.8				

#### 4.1 Location, boundaries and territorial extension

The Republic of Guatemala is the northernmost of the Central American nations. It is located between 13 degrees 45 minutes and 17 degrees 12 minutes north latitude; and 88 degrees 13 minutes and 92 degrees 13 minutes west longitude. It lies between El Salvador, Honduras, and Mexico.

Guatemala's land area is 108,889 square kilometers. Its land area covers an area of 106,390 square kilometers, equivalent to 10,639,000 hectares. The area corresponding to rivers and lakes is 2,500 square kilometers, equivalent to 250,060 hectares.

Guatemala ranks third in Central America in land area. The remaining countries have the following land areas measured in square kilometers: El Salvador, 20,877; Honduras, 112,088; Nicaragua, 148,000; and Costa Rica, 51,011.

#### 4.2 Soil

Almost all of Guatemala is made up of mountain soils, complex mountain valley soils, and lateritic soils (northwest of the country and Izabal). Their distribution is as follows:

	Soil	Km <sup>2</sup>	Percentage
1.	Limestone at low, mid, and high	59,018.1	54.2
2.	Marine deposits at low elevations	1,695.3	1.6
3.	Serpentines and associated rocks (mid elevations)	4,407.7	4.0
4.	Schists at mid elevations	5,574.5	5.1
5.	Volcanic ash at mid elevations	14,918.5	13.6

Soil	Km <sup>2</sup>	Percentage
6. Volcanic ash at high elevations	8,815.3	8.1
7. Fluvio-volcanic material at mid-elevations	5,963.4	5.5
8. Fluvio-volcanic material at low elevation	7,000.6	6.4/^^
9. Suelos alpinos	1,426.0	

**Total: 108,889.0 100.0**

||

#### 4.3 Mountains

Upon entering Guatemala, the Andes mountain range divides into two branches: the Sierra Madre and the Cuchumatanes. The Sierra de Chuacús branch off the former, and the Sierra de Chamá branch off the latter. Let's look at the following table:

#### AREA IN VERTICAL PROJECTION OF THE MOUNTAIN MASSIFS THAT MAKE UP THE OROGRAPHIC SYSTEM OF GUATEMALA

SIERRA	o/o and total area		
Cuchumatanes	9 795.0	979 500	8.99
Chamá	6 731.0	673 100	6.19
Chuacús, Las Minas, Montañas de S. Gil	9 555.0	955 500	8.77
Sierra Madre	24 205.0	2 420 500	22.23
Merendón	2 625.0	262 500	2.41
Cokscumb	5 367.5	.536 750	4.93
Range 0 a 1 000 ' Western Triangular Massif	49 873.0	4 987 370	45.80
	737.5	73 750	0.68
<b>Totals:</b>	<b>108 889.0</b>	<b>10 888 900</b>	<b>100.00</b>

Bridge: COMPACO, Estudio agronómico de la República de Guatemala (Guatemala: 1963), I, p. 32.

#### 4.4 Volcanoes

Guatemala has 33 volcanoes, all aligned along the mountain range that runs parallel to the Pacific. Their names are as follows: Tacaná, Tajumulco, San Antonio, Lacandón, Cerro Quemado, Zunil, Santa María, San Pedro, Santo Tomás, Chicabal, Atitlán, Cruz Quemada, Tollmán, Acatenango, Agua, Fuego, Pacaya, Cerro Redondo, Tecuamburro, Jumaytepeque, Moyuta, Amayo, Chingo, Culma, Ixtepeque, Suchitán, Alzatate, Tuhual, Jumay, Tobón, Monterrico, Ipala and Quetzaltepeque. The highest are these: Tajumulco (4,220 meters); Tacaná (4,092 meters); Santa María (3,772 meters); Atitlán (3,537 meters); Acatenango (3,975 meters); Agua (3,766 meters); and Fuego (3,763 meters).

#### 4.5 Rivers

The continental meridian located between the Sierra Madre Mountains determines the existence of two hydrographic regions: the Pacific and the Atlantic. The latter is divided into two others: the Bay of Honduras and the Gulf of Mexico.

The rivers flowing to the Pacific are short, with steep slopes and rapid currents. Those of the Bay of Honduras are relatively deep, suitable to some extent for navigation. Those of the Gulf of Mexico flow slowly and run through permeable lands, making underground rivers common. The rivers of this region, most of which flow through El Petén, form the most important river network in the country.

##### - Pacific Hydrographic Region

Includes the following rivers: Suchate, Naranjo, Ocosito or Tilapa River, Samalá, Nahualate, Madre Vieja, Coyolate, Guacalate, Michatoya, Los Esclavos, and Paz.

##### - Bay of Honduras Hydrographic Region

The Grande or Motagua, Polochic, Dulce, Sarstún, Belice, and Hondo rivers belong to this.

#### Gulf of Mexico Hydrographic Region

These rivers belong to it: Negro or Chixoy, La Pasión, Usumacinta, and Chiapas

#### 4.6 Lakes and lagoons

-Lakes: Atitlán, Amatitlán, Güija, Izabal, and the Peténo-Itzá region.

-Lakes: Ayarza, Calderas, Dueñas, Ixpaco, Fanal, Garzas, El Pino, Escondida, Yalogüil, Yal Ianel, Salut, Chajovuch, San Cristóbal, Yaxshá, Petexbatún, San Juan Acul, Del Hoyo, Lemoa, and Atescatempa.

#### 4.7 Climate

Due to the differences in elevation above sea level in the territory of Guatemala, there is a great variety of climates, namely:

**Tierra Caliente:** altitude: between 0 and 600 meters above sea level.

Average annual temperature: between 23 and 26 degrees Celsius.

b) **Tierra Templada:** altitude: between 600 and 1,800 meters above sea level. It

comprises two zones:

-Low zone: altitude: between 600 and 1,200 meters above sea level.

Average

annual temperature: 20 to 23 degrees Celsius. -High zone: altitude: between

1,200 and 1,800 meters above sea level. Average annual temperature:

between

17 and 20 degrees Celsius.

c) **Tierra Fria:** altitude: annual temperature: between 17 and 20 degrees Celsius.

#### 5. National Economy

The following data is provided concerning some of the most important aspects of the national economy: natural and human resources, land tenure and use, agricultural systems, agricultural, industrial, and electric power production.

## 5.1 Forest resources

	Kms. <sup>2</sup>	Kms. <sup>2</sup>	Percentage
<b>T o t a l</b>		109 000	100.0
Tropical Belt (400 a 700 m)		62 000	56.9
Tropical savanna (very dry forest)	1 600		
Tropical dry forest	12 000		
Tropical moist forest	39 200		
Subtropical Belt (up to 1,500 m)		26 000	23.8
Subtropical savanna (or dry forest)	12 700		
Subtropical humid forest	4 900		
Extra-humid subtropical forest	7 900		
Subtropical rainforest	500		
Mountain Belt (up to 3,000 m) (Medium altitude)		20 200	18.6
Tropical mountain savannah	300		
Tropical montane rainforest	16 750		
Extra humid tropical montane forest	3 150		
Mountain Belt (3,000 to 4,000 m)		800	0.7
Tropical montane grassland or humid forest	750		
Extra-humid tropical montane fores	50		

## 5.2 Mineral Resources

The mines currently under exploitation are as follows, according to the map of the General Directorate of Mining and Hydrocarbons (1973):

Name	Location	Mineral
Montúfar	Izabal	Nickel, iron, cobalt, chromium
Sexa	Izabal	Nickel, iron, cobalt, chromium
Estor	Izabal	Nickel, iron, cobalt, chromium
Chulac	Izabal	Nickel, iron, cobalt, chromium
Diana Patricia	Izabal	Magnesium
Ixpaco	Santa Rosa	Sulfur
Tajo de Montenegro	Chiquimula	Lead, zinc, and sil
Santa Sofia	Chiquimula	Lead, zinc, and silver
Oxee	Alta Verapaz	Copper
Caquiepec	Alta Verapaz	Lead, zinc, and silver
Grupo Tortón	Huehuetenango	Lead and silver
Grupo La Esperanza	Huehuele nango	Lead and silver
San Francisco Peña Plata	Huehuetenango	Lead and silver
San Francisco Pozo	Huehuetenango	Lead and silver
San Francisco La Mesilla	Huehuetenango	Lead and silver
San Francisco Santa Rita	Huehuetenango	Lead and silver
Grupo Rosario	Huehuetenango	Lead and silver
La Luz	Huehuetenango	Lead and silver
Anabella	Huehuetenango	Antimony and tungsten
Grupo Clavitos	Huehuetenango	Antimony and tungsten

### 5.3 Human resources

POPULATION OF GUATEMALA (1973)			
Departament:	Population	Population 1973	per Kms. <sup>2</sup> 1950
Republic	5 211 929	47.9	26
Guatemala	1 127 845	530.5	206
El Progreso	73 176	38.1	25
Sacatepéquez	99 710	213.3	129
Chimaltenango	193 557	97.8	
Escuintla	300 140	68.5	40
Santa Rosa	176 198	59.6	37
Sololá	126 884	119.6	78
Totonicapán	166 622	157.0	94
Quetzaltenango	311 613	149.3	94
Suchitepéquez	212 017	90.2	50
Retalhuleu	133 993	71.3	36
San Marcos	388 100	102.4	61
Huehuetenango	368 807	49.8	27
El Quiché	300 641	39.9	21
	106 909	34.2	21
Baja Verapaz	276 370	23.9	22
Alta Verapaz	64 503	1.8	0*
El Petén			6
Izabal	170 864	27.8	
Zacapa	106 726	39.7	26
Chiquimula	158 146	66.5	47
Jalapa	118 103	57.2	36
Jutiapa	231 005	71.8	43

♦ The actual density for El Petén was 0.4 inhabitants per square kilometer.

### 5.4 Land Tenure (1964)

	No. Farms	Blocks	o/o	Blocks o/o
Total Farms	417 344	4 926 766	100.0	100.0
Less than 10 blocks	364 880	916 616	87.7	18.6
10 or fewer blocks	43 656	928 674	10.5	18.8
Maiores of a cavalry	8 808	3 081 047	1.8	62.5

### 5.5 Forms of land tenure (1964)

Form of ownership	No. Fincas	Porcentaje
TOTAL	417 344	100.0
Owner	241 541	57.8
Tenant	47 026	11.2
Communities	20 593	5.7
Settler	48 605	11.7
Other simple forms	13 274	3.1
Mixed forms	46 305	11.0

### 5.6 Agricultural systems

System	No. Farm	Blocks o/o	No. Farms	o/o Blocks
TOTAL.	417 344	4 926 766	100.0	100.0
Self-sufficiency	364 879	916 016	88.0	18.0
Mixed	43 656	928 674	10.0	20.0
Monocultivo	8 809	3 081 576	2.0	62.0

### 5.7 Agricultural production

#### a) Staple food crops

Corn, beans, rice, wheat, maize, potato, cassava, vegetables, barley.

#### b) Plantation crops

Sugarcane, coffee, cotton, rubber, bananas, plantains, oilseeds.

For a reference point with respect to other Central American countries, see the figures in this table:

PRODUCTION OF SOME MAJOR CROPS IN CENTRAL AMERICA  
(THOUSANDS OF YM)

Country	Corn	Rough rice		Wheat	Beans	Potatoes
		Bean				
Guatemala	725 69/70	55	27	33 69/70	2	23
El Salvador	279 69/70	26	23	1 69/70	-	-
Honduras	346 70/71	55 69/70	6	-	-	3
Nicaragua	230 69/70	44	68 69/70	-	-	2
Costa Rica	45 70/71	9	70/71 79	70/71	17	70/71

  

Country	Banana	Cotton (fiber)		Coffe	Letter	Tobacco
Guatemala	80 69/70	52	70/71	114 68/69	1 632 68/69	2
El Salvador	1 400 70/71	46	69/70	113 69/70	1 500 69/70	1
Honduras		8	69/70	40 69/70	1 127 69/70	6 70/71
Nicaragua	1 229 70/71	60	70/71	36 69/70	1 862 69/70	2
Costa Rica		2	70/71	157 70/71	1 749 70/71	2

Source: América en Cifras. 1972.

### c) Cattle raising

Cattle (milk and dairy products), sheep, horses, mules and donkeys, pigs, and goats.

In 1972, the value of livestock production was included as follows:

Thousands of quetzales

Livestock Production	204,524.3
Livestock Products	108,181.3
Cattle	74,191.4
Pork	39,049.9
Sheep	34,417.3
Goats	607.9
	116.3

### d) Poultry farming

Poultry production in 1972 produced the amount of Q 22,151.6.

### 5.8 Industrial production

Since industry is divided into basic, intermediate, and processing industries, it is important to note that only the third of these types exists in Guatemala.

The number and location of industrial establishments, according to more or less recent data, are shown in the following table:



NUMBER OF INDUSTRIAL  
ESTABLISHMENTS INDUSTRIALISTS  
BY DEPARTMENT  
(OCTOBER 1971)

Departament	No. of establish- ments
Republic	1 865
	1 249
Guatemala	7
El Progreso	43
Sacatepéquez	21
Chimaltenango	80
Escuintla	5
Santa Ro	6
Sololá	26
Totonicapán	118
Quetzaltenango	62
Suchitepéquez	38
Retalhuleu	14
San Marcos	25
Huehuetenango	21
El Quiché	6
Baja Verapaz	26
Alta Verapaz	4
El Peten	24
Izabal	50
Zacapa	10
Chiquimula	11
Jalapa	19
Jutiapa	

Source: Directorio Industrial 1971.

The industrial sector's share of the gross domestic product can be seen in the following table:

	1970	1971	1972
PGB	1 792 753.7	1 892 831.7	2 015 064.5
PGB industrial	282 948.8	303 164.6	319 001.3
% PGB industrial	16.0	16.0	15.8

\* Preliminary figures.

Source: Estudio Económico y Memoria de Labores 1971-72. Banco de Guatemala.

The value of total gross production and value added are expressed as follows:

Year	Thousands of quetzales
1970	699 469.8
1971	758 127.0
1972*	795 609.0

\* Preliminary figures

Source: Estudio Económico y Memoria de labores 1971-72. Banco de Guatemala.

Let's now look at some figures corresponding to the number of people employed in industrial establishments during 1971:

68	Clase Industria Industry Class	Total number of workers	In the capital	
	TOTAL	58.2	40.3	17.9
	Food products except	15.0	7.7	7.3
	beverages	1.8	1.1	0.7
	Drinks	1.0	0.8	0.2
		9.4	5.4	4.0
	Tobacco Textiles Footwear, clothing, and other items	4.7	3.9	0.8
	Wood and cork (excl. furniture)	3.2	1.8	1.4
		1.3	1.1	0.5
	Furniture and accessories	1.4	0.9	0.5
	Paper and paper products			
	Printing, publishing and allied industries Leather and leather and skin products, except	2.5	2.5	0.0
	footwear and other clothing	0.7	0.4	0.3
	Rubber products Chemical substances and products	0.7	0.7	0.0
	Petroleum and coal products	4.3	3.3	1.0
	Non-metallic mineral products (except petroleum and coal)	0.2	0.0	0.2
	Basic metals Metal products (except machinery and transport equipment)	3.7	3.3	0.4
		1.0	0.7	0.3
	Machinery (except electrical machinery) Machinery, accessories, and electrical appliances Construction materials - transport	2.3	2.2	0.1
	Miscellaneous manufacturing industries	0.3	0.3	0.0
		1.0	1.0	0.0
		2.1	1.8	0.2
		1.6	1.4	0.2

Source: Statistical Informant No. 86. December, 1971. Dirección General de Estadística.

Finally, to establish terms of comparison between the different industrial inputs, let us examine this table:

Sector de origen	1970		1971		1972*	
	Q	o/o	Q	o/o	Q	o/o
TOTAL	322 672.8	100.0	359 246.0	100.0	383 337.3	100.0
Agricultural	141 248.5	43.8	163 560.5	45.5	175 398.5	45.8
Industrial	94 756.5	29.4	103 232.8	28.7	103 990.4	27.1
Electricity	10 695.4	3.3	10 952.8	3.0	12 873.1	3.3
Transport	25 588.6	7.9	— —	—	— —	—
Diversr	50 383.8	15.6	81 499.9	22.8	91 075.3	23.8

• Preliminary figures.

Source: Publicaciones citadas.

Regarding craft activity, see point 4 of the Introduction, in this same text.

## 5.9 Electrical energy

### a) Historical process

The first concessions in this area were granted in 1887;  
The first plant opened its doors in 1889;  
In 1896, Germany built a hydroelectric plant in Patín (732 kW), Escuintla;  
In 1901, Germany built the "Modelo" hydroelectric plant in Amatitlán;  
In 1918, at the end of World War I, the Guatemalan government confiscated the Guatemalan Electric Company from the Germans;  
In 1920, the Guatemalan government sold the shares of the Electric Company to Electric Bond and Share; in 1921, the shares became the property of Central American Power;  
In 1924, the Guatemalan Electric Company became the Guatemalan Electric Company, Inc.;

- In 1939, it became Empresa Eléctrica de Guatemala, S.A.;
- Recently, Empresa Eléctrica de Guatemala was "nationalized" and converted into a joint venture with 960% state ownership.

### b) Installed capacity

It is distributed across three state-owned systems. Numerous municipal and privately owned plants operate simultaneously. The systems are as follows:

#### Central

Includes the area that previously belonged to the Guatemalan Electric Company: departments of Guatemala, Sacatepéquez, and Escuintla. The Guatemalan Electric Company is now responsible for distributing the energy generated by the National Electricity Institute (INDE).

#### Oriental

It covers the areas of Zacapa, Jalapa, Chiquimula, and Santa Rosa. The National Electricity Institute sells bulk energy to the municipalities of Zacapa, Chiquimula, Jalapa, San Pedro Pinula, Gualán, and Puerto Barrios.

#### Occidental

This system covers Quetzaltenango, El Quiché, Sololá, Totonicapán, Suchitepéquez, San Marcos, and Retalhuleu. The National Electricity Institute sells energy in bulk to the municipality of Quetzaltenango. Until 1972, the installed capacity of these systems was as follows:

#### Installed Capacity

	Thermal	Hydropower
1. Central system.	108,162	70,662
2. Eastern system	-----	3,562
3. Western system	11,575	5,488
4. Southern region (Tiquisate)		1,000

#### c) Chixoy Project

According to this project, financed by the Guatemalan government and several international institutions (IDB, IBRD, CABEL), with a total budget of \$300 million, the country will have a hydroelectric plant generating 250,000 kW by 1983.

## IV. BIBLIOGRAPHY

Almarío Estadístico 1974. Guatemala, Dirección General de Estadística.

DIAZ CASIILLO, Roberto. Folklore y artes populares, Guatemala: Editorial Universitaria, 1968, 105 pp.

(JUATEXPRO, Evaluación del potencial exportable de las artesanías de Guatemala, Guatemala: mimeografiado, 1973, 54 pp.

GUERRA BORGES, Alfredo. Geografía Económica de Guatemala, Guatemala: Editorial Universitaria. 1969, 420 pp.

SECRETARIA GENERAL. DEL CONSEJO NACIONAL DE PLANIFICACION ECONOMICA. Programa de desarrollo artesanal 1977-1979, Guatemala: mimeografiado, 1977, 58 pp. •

VILLACORTA ESCOBAR, Manuel. Recursos económicos de Guatemala, Guatemala: Editorial Universitaria. 1976, 15) pp.