

# A Proposal for a Model of Sustainable and Competitive Craft Management

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## Abstract

The purpose of this article is to identify the essential characteristics necessary to the proposal of a model of sustainable and competitive management for the crafts managed by the Brazilian municipality of Chapecó, Santa Catarina. It is aligned with the theoretical precepts of Administration which have been structured as dimensions of analysis: Management, Crafts, Sustainability and Competitiveness. The methodology used is based on a qualitative approach with the support of descriptive statistics, which has been applied to a survey of 156 accredited artisans, managers and employees of a city government organization that coordinates this craftwork. This study analyzes artisans to explore their profiles and the organization's characteristics to address aspects of the way in which artisans perform their crafts and evaluates the way that they are managed from the point of view of the artisans. The results make it possible to construct the proposed management model using the following dimensions: values, relationships, processes, actions and results. Our survey of sustainable and competitive elements includes management, its implementation and the monitoring process. Thus, we conclude that utilizing this model with support from the science of Administration can contribute to professionalizing craft management to raise its competitiveness and address aspects of sustainability.

**Keywords:** Crafts. Sustainability. Competitiveness. Management Model.

## *Proposição de um modelo de gestão sustentável e competitivo para o artesanato*

### *Resumo*

O objetivo deste artigo é identificar as características essenciais e necessárias à proposição de um modelo de gestão sustentável e competitivo para o artesanato gerenciado por uma entidade pública de um município de Santa Catarina. Tal proposição alinha-se com os preceitos teóricos da Administração que foram estruturados nas dimensões de análise: gestão, artesanato, sustentabilidade e competitividade. A metodologia está baseada na abordagem qualitativa com apoio de estatística descritiva, com aplicação de uma pesquisa com 156 artesãos credenciados e gestores e colaboradores de uma entidade pública de um município de Santa Catarina que coordenam os trabalhos do artesanato. Foi feita análise da caracterização dos artesãos ao explorar as informações sobre o seu perfil, das características da organização ao abordar aspectos da sua forma de atuação com a atividade artesanal e avaliação de sua forma de gestão conforme a percepção dos artesãos. Os resultados possibilitaram construir a proposta de um modelo de gestão que contempla as dimensões: valores, relações, processos, ações e resultados. Efetuou-se o levantamento dos elementos sustentáveis e competitivos inseridos na gestão, seu processo de implementação e acompanhamento. Concluiu-se que a admissão do modelo com suporte na ciência da Administração pode contribuir para profissionalizar a gestão do artesanato ao elevar sua competitividade e abranger aspectos de sustentabilidade.

**Palavras-chave:** Artesanato. Sustentabilidade. Competitividade. Modelo de Gestão.

## *Propuesta de un modelo de gestión de sostenible y competitivo para la artesanía*

### *Resumen*

El propósito de este artículo es identificar las características esenciales y necesarias para proponer un modelo de gestión sostenible y competitivo para la artesanía, gestionado por una entidad pública de un municipio del estado de Santa Catarina. Tal proposición se alinea con los preceptos teóricos de la Administración que han sido estructurados en las dimensiones de análisis: gestión, artesanía, sostenibilidad y competitividad. La metodología se basa en el enfoque cualitativo, con el apoyo de la estadística descriptiva, y la aplicación de una encuesta a 156 artesanos acreditados, gestores y colaboradores de una entidad pública de un municipio de Santa Catarina que coordinan los trabajos de artesanía. Se realizó el análisis de la caracterización de los artesanos al explorar la información de su perfil; de las características de la organización al abordar aspectos de su forma de trabajar con la actividad artesanal, y la evaluación de su forma de gestión de acuerdo con la percepción de los artesanos. Los resultados hicieron posible la construcción de una propuesta de modelo de gestión que considera las dimensiones: valores, relaciones, procesos, acciones y resultados. Se efectuó el relevamiento de los elementos sostenibles y competitivos insertados en la gestión, su proceso de implementación y seguimiento. Por lo tanto, se concluye que la admisión del modelo, basado en la ciencia de la Administración, puede contribuir a la profesionalización de la gestión de la artesanía al elevar su competitividad y abarcar aspectos de sostenibilidad.

**Palabras clave:** Artesanía. Sostenibilidad. Competitividad. Modelo de Gestión.

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## INTRODUCTION

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Crafts are a subject of great relevance due to the age and prevalence of this activity throughout the world. In essence, the methods of production are different for all artisans, who are free to determine their methods and raw materials, by using their creativity, knowledge, techniques and culture (LIMA, 2005). Crafts combine the social, economic and cultural aspects of man, providing employment and income for the neediest and a link to the development of this group with its environment. The economic development of crafts leads to social inclusion and sustainability within the context of complex ecological and socioeconomic relationships (SACHS, 2008).

The United States Agency for International Development (USAID), in its 2008 Creative Economics Report, examined craft numbers and noted that developing countries lead the world market in arts and crafts. The international craft trade reached US \$ 23.2 billion in 2005, and its exports grew 31% between 2000 and 2005, results that are supported by local factors, traditions, culture, and the history conveyed by these artifacts. In Brazil, crafts present robust social and economic numbers. In 2002, the Ministry of Economic Development, Industry, and Commerce (MDIC) revealed that there are 8.5 million artisans in Brazil, responsible for an annual market of R\$ 28 billion, which is close to the numbers of the automobile and fashion industries, for example. According to Duarte and Silva (2013), based on IBGE data, crafts are practiced in 64.3% of all municipalities, accounting for 2.8% of the Gross Domestic Product (GDP) of Brazil.

One of the greatest challenges facing crafts is to transform this activity by consolidating its business side by prioritizing the association of what is economic and sustainable, and solidifying its commercial structure and distribution as well as its productive capacity through the organization and management of the artisans involved (SEBRAE, 2008). Offering support and technical subsidies from public and private entities for crafts directly assists the development of this activity, because artisans lack assistance in their weaker areas of performance, especially management.

The importance of public organizations has been noted in collaborative efforts with artisans to support programs that promote and coordinate direct and the indirect management of this activity, seeking to improve training and strengthen and maintain their practices. The works of professionals from organizations related to arts and culture, in their vision based on practical learning, exalt the possibility of contributions made by governmental or private initiative action, through policies devoted to these activities (FLACH and ANTONELLO, 2011).

Sachs (2008) concludes that organizational enhancements in the area of crafts are as important as the development of skills in producing its artifacts. It thus may be perceived that it is imperative to establish models and develop scientific studies to formulate management and organization strategies aligned with this activity.

Various advances are possible through using better methods for managing and organizing crafts. Measures can be taken in this direction by using research and technical information; the design and development of new products; new processes; testing and experimentation; training and improvement; and the promotion, exhibition and commercialization of artisanal production (BARROSO NETO, 1999).

A systematic managerial approach, instituted based on the precepts of Administration in these organizations, can provide effective craft management, and the structuring of new strategies and actions of a sustainable and competitive character. The low-income and school-age sectors have a great capacity for crafts, which is effective in containing the constraints of globalization and its negative effects on employment. In this case, external support is essential to structure the capacity of crafts in the management area (LIRA, GONÇALVES and CÂNDIDO, 2007).

To Santos, Pacheco, Pereira et al. (2001), a management model is comprised of a structure of perceptions of ideas, concepts and actions that involve management and management techniques in organizations. Thus, the objective of this article is to identify what are the essential characteristics necessary to the proposal of a model of sustainable and competitive craft management by a public entity in Chapecó, Santa Catarina.

It is worth noting that this article intends to contribute to the conception of an organizational management model that seeks to structure strategies based on sustainability that focus on the competitiveness of crafts.

## Sustainable and Competitive Craft Management

Elkington (2001) established the fundamentals of sustainability through three themes: economic prosperity, social justice, and environmental quality – a triple bottom line of profit, people, and the planet. The aim of aspiring to make crafts sustainable is to achieve the proposal of a management model that makes it possible to outline a strategy that takes into account its social (equality among craftsmen, drivers of labor), economic (the generation of income to sustain artisans), environmental (the use of recycled materials) and cultural (the preservation of an activity's cultural and historical values) aspects as parameters for the crafts program. Sachs (2002) points out that crafts can be perceived through their aggregate social, economic and cultural aspects.

Sustainable management requires considerations related to elements including its environmental, cultural, social and economic aspects. Managers working within this context need to take into account aspects that may affect the local community. The key to sustainable management is planning with sustainability in mind. Local authorities need to consider the interactions and impacts of the sustainable management model (CONAGHAN, HANRAHAN and MCLOUGHLIN, 2015).

To obtain crafts derived from a sustainable and competitive management model; this model needs to be linked with the planning and dimensions of sustainability. It also needs to follow an ideological approach, as recommended by Hall (2005), who emphasizes that planning is an orderly sequence of operations. That is, we must observe the anticipation and regulation of a change of system, to promote its orderly implementation with the aim of increasing its social, economic and environmental benefits. Gunn (1988), on the other hand, mentions that planning is a concept associated with visualizing the future and dealing with consequences in advance, which makes certain advantages possible. Therefore, a vision of the future that defines the appropriate steps for action, as well as a strategy that makes the realization of the original vision possible (LEE, 2001), is fundamental to sustainable management.

In order to make craft management more sustainable, the necessary assumptions and impacts must be taken into account during planning, in a similar way to the manner in which Conaghan, Hanrahan and Mcloughlin (2015) discuss the development of a sustainable management model for the tourism sector. Therefore, the development of a transition model for sustainable and competitive management requires the adoption of process mapping for each instance of planning. The relevant stakeholders need to be identified and a partnership development group has to be established. Consulting industry and stakeholders is an essential step in sustainable development. Ideally, the process should be initiated, funded, and coordinated by a federal foundation or funding body. This demonstrates a national commitment to sustainable management in all regions and ensures a flow of funding to facilitate the process (CONAGHAN, HANRAHAN and MCLOUGHLIN, 2015).

Bouzidi and Boulesnane (2015) point out that information and communication technologies offer different managerial implications, turning traditional practices into a more effective and sustainable management model. The implementation of electronic management, taking into account the sustainable management dimension, requires the adoption of multidimensional measures with approaches also based on the human dimension as well as actions and technology. The ecological or sustainable dimension also encompasses these other dimensions. The main challenge is the implementation of systems capable of ensuring that citizens, enterprises, administrations and international institutions have real access to these systems based on sustainable practices.

Park, Kwon and Kim's (2016) study identifies a firm's environmental, social, economic, and ethical responsibilities as key components of successful sustainable management and investigates how these corporate responsibilities contribute to increased competitiveness and customer satisfaction. A structural equation modeling analysis was performed on data collected from 914 train users in South Korea. The results indicate that environmental, social and ethical responsibilities in enterprises help improve service and increase competitiveness. This leads to greater customer satisfaction. However, corporate economic responsibility is a less influential component of sustainable management.

Porter and Kramer (2006) elucidate the relationship between corporate social responsibility and competitive advantage and find that corporations can more effectively execute their business strategies when they look at social agendas and issues that lead to greater corporate sustainability. Likewise, Galbreath (2009) investigates how corporate social responsibility (CSR) can be incorporated into business strategies. The author points out that CSR is not an independent concept, but rather is associated with dimensions related to strategy, including competitive advantage, corporate mission, strategic issues, markets, resources and customer needs.

Competitiveness is a complex concept because of its multidimensional characteristics. In general, the term competitiveness is defined as the ability to create sustainable competitive advantages that can be employed at the individual, corporate, industrial and national levels (MARÍN, RUBIO and DE MAYA, 2012; VILANOVA, LOZANO and ARENAS, 2009). At the corporate level, Porter (1996) defines competitiveness as the ability to create services and products that generate significant value or act against competitors in the marketplace. In other words, the success or failure of a corporation depends largely on its competitiveness to the detriment of rival / competing corporations (PORTER and KRAMER, 2006). Previous studies have shown that corporate competitiveness can be developed through the execution of CSR practices (PORTER and KRAMER, 2006). Amit and Schoemaker (1993) present the theory of resources and capabilities to explain corporate social responsibility activities. Such activities are usually employed to increase customer loyalty, attractiveness to investors, and positive attitudes on the part of the community and the media (PRIOR, SURROCA and TRIBÓ, 2008). Similarly Sen et al. (2006) argue that awareness of corporate social responsibility has led to positive reactions from stakeholders in most companies. Corporate social responsibility includes activities that enable companies to induce positive attitudes and behavior on the part of stakeholders while providing them with leading positions in the market and increased competitiveness (MARÍN, RUBIO and DE MAYA, 2012). More specifically, corporate social responsibility consists of four responsibilities that can improve corporate sustainable management: environmental, economic, social and ethical responsibilities. Recently, environmental issues have attracted a lot of public attention and have begun to be incorporated by companies.

Some perspectives on sustainable management are illustrated in the studies of Lun (2011), Russo and Perrini (2010), Wahba (2008), Dopte and Sinha (2016) and Pimpa (2017). Several studies on organizational competitiveness indicate that an organization's environmental activities are significantly associated with performance improvements (KLASSEN and MCLAUGHLIN, 1996; STREIMIKIENE, SIMANAVICIENE and KOVALIOV, 2009). For example, Welford, Chan and Man (2008) find that environmental responsibility is the most important factor among corporate social activities. In addition, Kang and Jeong (2014) have demonstrated that corporate environmental responsibility is one of the key determinants of customers' perceived trust.

In addition, corporations are increasingly encouraged to be aware of social issues. Brown and Dacin (1997) note that customer perceptions of a company's social responsibility positively affect their ratings and satisfaction with the services and products provided, thus generating a favorable attitude towards the company. Ellen, Webb and Mohr (2006) have shown that clients have positive opinions about the services provided by a company when they recognize that it is constantly attentive to its corporate social responsibility. In addition, Lantos (2001) observes that strategic activities of corporate social responsibility lead clients to experience greater competitiveness in their services.

As a way to increase the sustainability of corporations, much emphasis has been placed on the economic component (TORUGSA, O'DONOHUE and HECKER, 2013). Corporate economic contributions are fundamental to success in terms of competitiveness and in the market; therefore, corporate obligations are also believed to maximize profits (BANSAL, 2005). Economic responsibility in the service industry generally consists of activities that seek to create new employment opportunities, improve service quality, and add new value to existing services (MORALES, 2005). When companies make these economic efforts, customers realize that corporations are aware, and are aware of their economy. Responsibility, and as a consequence the sense of confidence that this develops, contributes to increasing company competitiveness (MORALES, 2005).

Kim and Jeon (2012) argue that better executive ethics improve corporate competitiveness and encourage employees to be more proud of their work. They also increase corporate profitability and long-term brand loyalty, motivating employees to strive for greater work efficiency and quality of service, which suggests a positive relationship between a company's ethics and the quality of its services and competitiveness.

## Methodology

This study's approach is mainly qualitative in the form of a survey. In one of its stages, a descriptive and empirical approach is used. To Fachin (2006), the qualitative approach is characterized by its qualities, based on its measurable factors and descriptions in line with the study's objective. Qualitative variables are categorized and presented through an analytical exposition. Here the case study method is used. This option was selected due to the fact that the municipal public entity of Chapecó manages local crafts, aligning the purpose of this research with the proposal of a model of sustainable and competitive management.

The unit of analysis used is the Secretariat of Social Assistance of Chapecó (SEASC). A total of nine semi-structured interviews were conducted, two with organization employees, one with the president of this public entity, which manages the city's crafts, and six with the presidents of the artisan associations. The focus population consisted of 253 artisans registered in with this public entity in Chapecó. Of these, 156 effectively answered the questionnaire.

The interview script consisted of the following elements: a profile, the management system, difficulties encountered in management, the elements necessary to and relevant to management, elements relevant to competitiveness, elements relevant to the production of sustainable crafts, a perception of aspects relevant to the sustainable craft management model and how to implement this model.

The questionnaire script included inquiries about the following aspects:

- characterization of the interviewees;
- profiles of the artisans and their activities: types of craft developed, how they have learned their crafts, the portion that craftsmanship represents in terms of family income, how long have they have worked as artisans, how many days of the week they dedicate to crafts, their daily production, their average monthly earnings through crafts, craftsmanship and its characteristics, current craft management strategies, and the interviewee's perceptions in terms of proposal of a sustainable and competitive craft management model.

The questionnaire was constructed and validated by three specialists. Then a pre-test was carried out with ten artisans to verify their comprehension level in terms of the questions. It was necessary to make adjustments in the vocabulary used. Once the changes were made, the questionnaire was applied.

After the interviews were applied, the content was transcribed in its entirety. Then a flexible reading was employed, following the premises of Bardin (2011). The steps were: a) breaking down the material to be examined; b) classifying the parts into categories; c) describing the results of this categorization; d) making inferences from the results; and e) interpreting the results obtained with the aid of the adopted theoretical framework.

This study uses categorical or thematic analysis, which, according to Bardin (2011), consists of a process of analysis of the text based on units categorized and grouped analogously in relation to the thematic axes.

The answers to the questionnaires were tabulated using an Excel spreadsheet, in order to calculate variable frequencies, standard deviations and correlation coefficients. A detailed analysis of all of the information obtained from the application of the questionnaires was correlated with the key content obtained from the interviews, and the essential categories for the creation of this study's analysis model were established. In this way, the model categories emerged from the empirical content extracted from the interviews and the application of the questionnaires. Through the repetition of terms, the key constructs of the analysis model emerged, which were based on the theory described in Section 2 of this article.

In the research protocol we contemplated:

- a) this study's main question: what characteristics are necessary in order to propose a sustainable and competitive management model for the crafts managed by SEASC;
- b) its main objective: to propose a sustainable and competitive management model for the crafts managed by SEASC;
- c) the theme of theoretical support: sustainable and competitive management. The interview questions were prepared based on theory and were applied to the key subjects described above, in order to generate inquiries that could answer the main research question and address the study's objectives. After the application and analysis of the interviews, a questionnaire script was developed for application;
- d) the definition of the unit of analysis: SEASC;
- e) potential respondents: SEASC director and operational manager, SEASC advisors and consultants, and the chairmen of the six artisan associations associated with SEASC;
- f) the period of the study's realization: from December 2014 through April 2015;
- g) the locations for data collection: SEASC and the artisan associations located in different districts of the municipality of Chapecó, SC;
- h) the obtaining of internal validity through multiple sources of data based on assumptions of plausibility and credibility. The phenomenon's reality is accessible through various perspectives of it (in this article the data from the application of questionnaires and interviews are described). This study seeks to present its reality and not



reproduce it, as recommended by Flick (2009). The interview data’s degree of authenticity was formally verified on the spot;

- i) a synthesis of the interview script, which includes aspects of the organization’s characterization, the interviewee’s profile, practices adopted by the artisans; craft characteristics; and the proposal of possible practices to be implemented by artisans to manage their activities. The data collection instruments were elaborated based on the assumptions of the studies of Guimarães (2014), Cunha (2012), Lemos (2011), Johann (2010), Oliveira (2007) and Ferreira (2006), authors of thematic studies on sustainable development, strategies, the generation of employment and income, management analysis, applied techniques, relationships, and sustainability and competitiveness for crafts, developed in other locations throughout Brazil.

In summary, this study’s methodology is described in Box 1.

**Box 1**

**Research Design**

Search Design	Classification
Approach	Qualitative
Type of research	Descriptive
Classification of procedures	Case study
Data collection method	Interviews with SEASC president + 1 manager + 2 consultants as well as 6 presidents of artisan associations linked to the public entity Application of the questionnaire to 156 artisans
Data tabulation techniques	Tables Frames Lines of narrative
Data analysis techniques	Content analysis Frequency analysis Correlation between variables
Analysis categories	Dimensions of sustainability Dimensions of competitiveness Dimensions of management Craft characteristics

Source: Elaborated by the authors (2017).

In order to present a proposal for our sustainable and competitive craft management model for this public entity in a Santa Catarina municipality, this study seeks to identify the essential characteristics necessary to this proposal.

**Results analysis**

*Interview data*

As explained in the methodology, emphasis was placed on obtaining data and information that characterize this Santa Catarina public entity. The results derived from the interview script relate to the research variables regarding our sustainable and competitive craft management model from the perspectives of the entity’s managers and employees.

First, based on the dimensions listed – sustainability, competitiveness, management, and craftsmanship - the interviewees exposed their perceptions regarding the formation of the elements and the categorization of the presented dimensions, due to the importance of the focus on the entity’s craft management. The results mentioned refer to the following dimensions: sustainability (environmental, economic and social), competitiveness (production capacity, markets, marketing, and value-added), management (organization, structure, strategy, and direction), and craftsmanship (social capital, and cooperation).

Next we examine the results of the interviews that address the essential characteristics necessary for each dimension and subdimension as identified by this study in the proposal of a sustainable and competitive management model focused on the crafts managed by this public entity.

### *Sustainability Dimension*

In examining the main points listed for the subdimension of sustainability / social scope, we may note the importance attributed by the respondents to the issue of training in relation to the profession of craftsman. Certainly, this element corroborates the standardization of processes, raises the knowledge level of these professionals, increases industry innovations, group synergy, and practices that minimize waste and promote continuous improvement, as well as social inclusion and empowerment mechanisms for these individuals.

This finding demonstrates that economic growth needs to be linked to social well-being and a decrease in inequality (SACHS, 2008).

With regard to the elements of the sustainability / environmental subdimension, there is a perception that creating green and sustainable crafts is essential and necessary. However, as pointed out in the social dimension, the need for and importance of training again arises. People need to know, be sensitive to, be motivated, and be encouraged to incorporate ecologically sound practices. Craftsmen do not always have access to new craft production alternatives through their training and network contacts. In this sense, SEASC has a relevant role to play in promoting and introducing new concepts, new options and new opportunities for artisans in the region. These aspects are aligned with the literature in terms of preserving and renewing available natural resources and encouraging new technologies and ways of promoting environmental protection (SACHS, 2008).

In examining the subdimension of sustainability / economic scope, the cited variables refer to the issues of cooperation, team and group work. Therefore in the perception of the respondents, collective action has the power to promote change, instill new perspectives in the production of local crafts and generate new opportunities.

This allows us to infer that by strengthening the sustainable programs that support craftsmanship, the organization can offer more resource and income options to artisans, a thought in line with the writings of Bonilha and Sachuk (2011).

Therefore it is possible to observe that artisans are adept at innovations, the internalization of new knowledge and the production of sustainable craftsmanship. They therefore demand ways and alternatives that stimulate, teach and prepare them for the concept of sustainable and competitive craftsmanship.

**Table 1**

**Summary of the essential characteristics necessary to the proposal of a sustainable and competitive craft management model from the perspective of managers and employers in a municipal public entity – for the sustainability dimension**

Aspects evaluated	A.F.	R.F. (%)	Standard deviation	Variation coefficient
Social – Women’s group activities encourage empowerment and craft training	3	30.0	<b>0.82</b>	49.4%
Social – Importance of social inclusion through women’s group craftsmanship	2	20.0	<b>0.82</b>	49.4%
Environmental- Encourages green, sustainable and ecologically correct craftsmanship	2	20.0	<b>0.82</b>	49.4%
Environmental – Disseminates information that raises awareness of the importance of artisan care and responsibility	2	20.0	0.46	36.8%
Economic – Prioritizes more joint activities that can strengthen group craftwork	2	18.2	0.52	37.8%
Economic – Through current resources, artisans are presented with a number of free opportunities	2	18.2	0.52	37.8%

Source: Elaborated by the authors (2016).

### Competitiveness dimension

The study results indicate that there is a need to professionalize the work of artisans, to incorporate new work techniques and to improve strategies related to production control and demand. These aspects are in line with the literature in terms of the application of sustainable competitive advantages at the individual and manufacturing level (MARÍN, RUBIO and DE MAYA, 2012; VILANOVA, LOZANO and ARENAS, 2009).

Among the main points related to the competitiveness / markets subdimension, we can see concern about the future, the technical dimension of artisanal production, the attractiveness of the final products elaborated, the projection of objects manufactured within a macro-context, broadening marketing possibilities, attracting new customers and participating in e-commerce. Therefore, there is a concern related to positioning in terms of consumers, that is, of becoming adept in the use of virtual commerce and finding ways and alternatives that will contribute to the success of artisans in this market niche as well.

When we analyze the elements of the competitiveness and marketing subdimension, there is a perception among these respondents that SEASC needs to provide official public space for the commercialization of their products. This implies a space that is well-known by the population to facilitate access. They are concerned with generating new opportunities, new marketing environments, new connections, and new partnerships with designers and architects, as well as maintaining the cultural identity of the municipality in terms of crafts, are relevant aspects and examples of how competitiveness translates into services and products that compete for commercial space in the market (PORTER, 1996).

Regarding the elements of the competitiveness and value aggregation subdimension, the artisans show their desire to produce objects of quality, with good aesthetics, visual identity, finish and cultural value. Competitive products and services generate significant value (Porter, 1996). This perception shows that, despite the low level of education of the majority of respondents, they have clarity in terms of the elements that generate value for their customers, and what will lead them to return to acquire new products, making the city of Chapecó eternal in their minds by creating good memories and good experiences in this city, representing the city in the best way possible to local customers.

**Table 2**

**Summary of the essential characteristics necessary to the proposal of a model of sustainable and competitive craft management from the perspective of the managers and employees of a municipal public entity – for the competitiveness dimension**

Aspects evaluated	A.F.	R.F. (%)	Standard deviation	Variation coefficient
Production capacity- Artisans must organize their production in a different and more professional way	3	21.4	<b>1,00</b>	50,0%
Production capacity- Artisans need to develop techniques for higher production capacity	3	21.4	<b>1,00</b>	50,0%
Production capacity – SEASC provides workshops in the management area through a partnership between SEBRAE and SENAC	3	21.4	<b>1,00</b>	50,0%
Production capacity- It is up to artisans to master and manage their production capacity	2	14.3	<b>1.00</b>	50.0%
Markets- Trend workshops and technical advice make craftsmanship more attractive and more visible	3	27.3	0.98	<b>53.6%</b>
Markets – SEASC provides workshops for the development of new markets	3	27.3	0.98	<b>53.6%</b>
Markets- Incentives for virtual commerce users and development of catalogs and showcases	2	18.2	0.98	<b>53.6%</b>
Commercialization – SEASC offers official public spaces for the artisans to directly market their products	3	37.5	0.82	<b>41.0%</b>
Commercialization- Revitalization of the municipal airport space offering access to artisans for the sale of cultural crafts	2	25.0	0.82	<b>41.0%</b>
Commercialization- Opening new spaces for sales focused on tourist locations in the city with a large amount of pedestrian traffic	2	25.0	0.82	<b>41.0%</b>
Value aggregation- Encourage pieces of quality, with good aesthetics, visual identity, finish and cultural value	2	50.0	<b>0.58</b>	43.6%

Source: Elaborated the authors (2016).



### Management dimension

In the management and organization subdimension, the variables considered relevant by the respondents are directly associated with the administration of the business and production of crafts. There is a perception of the need to program, plan, control, meet time demands, satisfy customers and earn income encapsulated within the expectations of the entrepreneur and the artisan. This directly affects the purchase of materials to be able to produce and assiduously maintain deadlines.

In terms of the responses related to the management and structure subdimension, the emphasis given to the environment shows that space has a relevant role for artisans. It is there that they create, innovate, and produce art. Guidance, advice and consulting are associated with space as key elements of professionalization, used to make products attractive and competitive and supply elements that create distinctive local crafts.

Regarding the main points of the management and strategy subdivision, artisans realize the importance of planning and honoring it in its entirety and, consequently, the value that it provides businesses, with a consecrated contribution to customer satisfaction. A concern with the constant improvement of products and their visual identities points to the respondents' understanding of the importance of being distinctive, of creating unique and substantial value for those who acquire Chapecó craftsmanship. These initiatives to adopt public and non-governmental entity strategies in terms of craftsmanship determine the participatory processes that consolidate them and are essential to the development of artisan strategies and actions (CARVALHO, 2001).

Looking at the elements of the management – direction subdivision, it may be observed that the respondents indicate a concern with engaging as many artisans as possible in the public actions that are developed which are devoted to the professional category. Membership and participation are key elements for disseminating new ideas to the artisan class, stimulating co-creation, aligning the premises of the local artisan class. In addition, it shows that direction is provided through a style of work that signals constructive attitudes to the organization's members (GUERREIRO, 1989).

**Table 3**

**Summary of the essential characteristics necessary to the proposal of a model for sustainable and competitive craft management from the perspective of the managers and employees a municipal public entity – for the management dimension**

Aspects evaluated	A.F.	R.F. (%)	Standard deviation	Variation coefficient
Organization- Planning, execution, and monitoring of actions	2	18.2	<b>0.52</b>	<b>37.8%</b>
Structure – Training and appropriate environment for action development	3	21.4	<b>0.70</b>	<b>50.0%</b>
Structure- Develop guidance and advice for artisans	2	14.3	<b>0.70</b>	<b>50.0%</b>
Strategy- Follow the planned action schedule	3	18.8	<b>0.70</b>	43.8%
Strategy- Focus on the training and advice of the artisan	2	12.5	<b>0.70</b>	43.8%
Strategy- Focus on product improvement and creation of a visual identity	2	12.5	<b>0.70</b>	43.8%
Direction- Focus on greater participation of artisans in the free services being offered	2	18.2	<b>0.52</b>	<b>37.8%</b>
Direction – Follow-up actions that should be directed to the maximum number of artisans	2	18.2	<b>0.52</b>	<b>37.8%</b>

Source: Elaborated by the authors (2016).

### Craft dimension

With respect to the elements of the craft and artisan subdimension, there are again elements of training, technical advice, design and visual identity. This leads one to believe that the respondents understand that the path of training can create new opportunities and new projects that they can undertake as artisans, including new alternatives and work guidelines that will make them more competitive. Following this logic, it is not a matter of demystifying what is artisanal and the unique processes of this trade in order to generate an industrial production line.

It is understood that the artisan is the central element to the existence of crafts: “[...] an individual who possesses the complete mastery of one or more techniques, combining creativity, skill and cultural value” (BRASIL, 2010, p. 2).

Regarding the craft / manual work subdimension, we verified the concern of the artisans with the valorization and improvement of the forms of manual work, through cultural information and authorial characteristics. This shows that artisans are preoccupied with perpetuating the legitimacy of their area of activity through unique objects and creations. Preferably these pieces must have some connection with the region’s identity, the progression of local culture and the history of the municipality. This is interesting because it shows that the attachment to the land and the region and the commitment to disseminate their work is linked to this geographic identity.

What stands out is that manual labor is included and is part of the craft, and that without the first, the second would not even exist. (BRAZIL, 2010, USAID, 2006).

In the craft / social capital subdimension, the importance and necessity of group synergy have been described in several ways. The collective action of the artisan class helps increase their level of knowledge, furthers the exchange of experiences, expands the production and marketing network, and can contribute to the expansion of the work of these autonomous professionals in their streets, neighborhoods and cities. In this case, the participation of all is necessary to create opportunities for the exchange of experiences and the search for new alternatives for this sector.

Public institutions can create a synergy between the institutional relationship and its members, based on trust and collaboration, acting with tactics that foster development, promote participatory inclusion, and lead to economic improvement (Evans, 1996).

Regarding the indications related to the craft and cooperation subdimension, the constant search for interactions to find viable solutions in common with the group is considered important. The generation of new knowledge through partnerships, designed to provide benefits through the skills and characteristics of competitors, can be an interesting strategy. Artisans create gains among themselves by using this strategy, but they do not stop competing and continue to search for own their individual results (NALEBUFF and BRANDENBURGER, 1996).

**Table 4**

**Summary of the essential characteristics necessary to the proposal of a model of sustainable and competitive craft management from the perspective of managers and employees in a municipal public entity - craft dimension**

Aspects evaluated	A.F.	R.F. (%)	Standard deviation	Variation coefficient
Artisan – Offers related to training, technical advice, and design	3	21.4	0.89	50.9%
Artisan – Offers related to product development and visual identity workshops	3	21.4	0.89	50.9%
Artisan- Offers of spaces for trade in fairs and shows	2	14.3	0.89	50.9%
Manual Work – SEASC works towards enhancing and improving the artisan’s manual work	3	16.7	<b>0.76</b>	50.7%
Manual Work- Development of lines of work that have greater cultural significance and authorial characteristics	2	16.7	<b>0.76</b>	50.7%
Social Capital- Role of stimulating relations among artisans	3	25.0	0.89	<b>37.1%</b>
Social Capital- Developing professional relationships in terms of production, commercialization and business in common	3	25.0	0.89	<b>37.1%</b>
Social Capital- Developing affective relationships between artisans	3	25.0	0.89	<b>37.1%</b>
Social Capital- Relationships between artisans are somewhat more developed in associations	2	16.7	0.89	<b>37.1%</b>
Cooperation- Presentation of the artisan not only as a competitor but as a possible partner	3	23.1	<b>0.92</b>	<b>56.6%</b>
Cooperation- Despite the competition in the craft, there are moments of interaction in which viable solutions are discovered in common	3	23.1	<b>0.92</b>	<b>56.6%</b>
Cooperation- Focus on the indication of suppliers of raw materials and service providers for artisans	2	15.4	<b>0.92</b>	<b>56.6%</b>

Source: Elaborated by the authors (2016).

## Aspects demonstrated in this study’s proposal of a model for sustainable and competitive craft management (recommendations for strategies and actions): from the perspective of the public entity managers

In terms of the fact that strategies and actions are implemented by the entity with the goal of sustainable and competitive craft management in mind, the most commented variables were: (a) a craft program voted and approved by councilmen with its own guidelines and budget; (b) a qualified team that can provide individual technical advice and consulting services; (c) the availability of adequate space and a good structure for marketing and services; (d) the creation of a Chapecó artisans’ website to exhibit their works, exhibiting information including contact information; (e) increasing the partnership and synergy of the public entity with other municipal departments to favor crafts; and (f) prepare artisans for entrepreneurship, with the purpose of formalizing their crafts as businesses. These ideas, aligned with the concepts of Porter and Kramer (2006) regarding the adoption of strategies and actions focused on creating competitive advantages and corporate social responsibility, provide these organizations with greater sustainability.

In this way, it can be seen that the artisans understand that public legitimization, through guidelines approved by the City Council, can contribute to the development of their businesses and make them more competitive. Likewise, training, a favorable environment and the stimulation of commercialization in different public spaces can be crucial to fomenting local craftsmanship. These can serve as guidelines for an action plan outlined by SEASC to meet the expectations of its target audience.

**Table 5**

**Summary of the main strategies and actions to be implemented aiming at sustainable and competitive craftsmanship as perceived by the managers and employees of the public entity**

Aspects evaluated	A.F.	R.A. (%)	Standard deviation	Variation coefficient
Craft program voted and approved by the councilmen, with its own guidelines and budget	2	11.8	0.52	33.8%
Qualified team providing individual technical advisory and consulting services	2	11.8	0.52	33.8%
Availability of adequate space and good structures for commercialization and services	2	11.8	0.52	33.8%
Creation of a website for the artisans of Chapecó to exhibit their works, offering information and contact data	2	11.8	0.52	33.8%
Increasing the partnership and synergy of the public entity with other municipal departments in favor of crafts	2	11.8	0.52	33.8%
Preparing these artisans for entrepreneurship, with the aim of formalizing their crafts as businesses	2	11.8	0.52	33.8%

Source: Elaborated by the authors (2016).

We will now examine the data and information that highlight the profile of the artisans accredited by the public entity who have participated in the current study.

### Artisan profile

The elements derived from this study have been extracted from the registration data that reveals the profile of the 156 artisans registered with this public entity who responded to our data collection instrument.

Among this sample of 156 artisans, the female gender was dominant with 128 representatives, corresponding to 82.1% of the sample surveyed. In terms of the male gender, there were a total of 28 participants; a relative frequency of 17.9%. Regarding age groups, the average age of the respondents was 49.5 years. The age group of 50 to 59 years old was predominant with 47 respondents (30.1%). The survey indicates that 94 respondents were married (60.3%). This information is relevant in portraying the predominant profile of the artisan: female, married, aged 50 to 59 years of age. Thus, there is a gap to be addressed: the inclusion of younger people by stimulating their entry into this sector, so that it can be renewed and perpetuated in the city of Chapecó.

In terms of education, the most common response for artisans was the completion of secondary education by 32.7% of those surveyed, followed by incomplete primary education, with 19.9% of respondents. In total, only 66.7% perform a single type of work. It may be noted that crafts are considered a priority and an important activity. Of the group of 52 artisans who reported having another type of profession or paid activity, 38 of these respondents reported having 25% of their total income coming from crafts.

The average working experience in crafts was 10.9 years. In this survey, 59 respondents reported that they have performed this activity for more than 15 years (37.8%), followed by 42 respondents whose reported experience was between 1 and 5 years (26.9%).

The number of days worked per week in the production and marketing of crafts was an average of 4.54 days: 34 respondents work 5 days a week (21.8%), and 29 respondents work 7 days a week (18.6%). The analysis of the time dedicated daily to the production and commercialization of crafts averaged 5.2 hours/day. It was verified that 69 respondents work between 2 to 4 hours a day (44.2%) and another 45 respondents perform this activity between 5 and 8 hours a day (28.8%).

In terms of the main source of income, 81 respondents answered crafts (43.3%). This demonstrates its importance as an income generator for this group. Regarding the average monthly earnings from crafts in terms of minimum wages (national minimum wage: R\$ 880.00 - 2015), we can see that 85 respondents revealed earnings of less than one monthly minimum wage (54.5%), followed by average monthly earnings of one minimum wage as indicated by 36 respondents (23.1%). Using these average earnings for artisans in terms of minimum wages, we can determine that each artisan earned an average monthly income of R \$ 1,052.05.

**Table 6**

**Profile of respondents - Artisans**

Aspects evaluated	A.F.	R.F. (%)	Standard deviation	Variation coefficient
Feminine gender	128	82.1	<b>70.7</b>	90.6%
Male gender	28	17.9	<b>70.7</b>	90.6%
Prevailing age group (50-59 years)	47	30.1	17.5	67.3%
The average age of the artisans surveyed	49.5	-	-	-
Predominant marital status (married)	94	60.3	35.5	113.8%
Prevalent education (complete and incomplete high school)	75	48.1	14.7	56.5%
Having no profession other than crafts	104	66.7	36.8	47.2%
Crafts represent up to 25% of total income (for other professionals)	38	73.1	15.9	124.7%
Working as an artisan for over 15 years.	59	37.8	20.9	67%
Average time working with crafts (in years)	10.9			
Dedicates 5 days a week to crafts	34	21.8	<b>9.4</b>	<b>42.2%</b>
Average days per week dedicated to producing and marketing crafts	4.54	-	-	-
Dedicates 2 to 4 hours a day to producing and marketing crafts	69	44.2	24.7	63.3%
Average daily time spent on the production and marketing of crafts (in hours)	5.2	-	-	-
Crafts are the main source of family income	81	43.3	29.6	110.8%
Average monthly earnings from crafts < one minimum wage	85	54.5	31.9	106.3%

Source: Elaborated by the authors (2016).

**Sustainability dimension**

This study indicates that sustainability is recognized as the incorporation of practices such as the reuse of materials, recycling, and financial savings through the more efficient management of materials. Therefore it refers to the prioritization of the environmental and economic dimensions in terms of the performance of the artisans surveyed.

Table 7

**Summary of the main indicators derived from our analyses in terms of the proposal of a model of sustainable and competitive craft management from the perspective of accredited artisans – for the sustainability dimension**

Aspects evaluated	A.F.	R.F. (%)	Standard deviation	Variation coefficient
Sustainability- Reuse of materials – Recycling	69	34.3	17.6	<b>166.3%</b>
Sustainability- Reuse of materials in an economically viable way	27	13.4	17.6	<b>166.3%</b>
Sustainability- Do not harm the environment	24	11.9	17.6	<b>166.3%</b>
Sustainability- Importance of the sustainability theme for crafts	21	10.4	17.6	<b>166.3%</b>
Sustainability- Respecting people's rights	5	2.5	17.6	<b>166.3%</b>
Sustainability- No response	33	16.4	17.6	<b>166.3%</b>

Source: Elaborated by the authors (2016).

### Competitiveness dimension

In terms of their knowledge of competitiveness, the collected results indicate that they are concerned with perceived quality, finish, a focus on satisfaction and good customer service. This shows that the artisan understands that making a good product and serving the customer well are the key elements to becoming competitive. Note here the indicated relevant links in the production chain: creation/ design/ projection/ manufacturing and the customer.

Table 8

**Summary of the main indicators derived from analyses related to the proposal of a model of sustainable and competitive craft management from the perspective of the accredited artisans – for the competitiveness dimension**

Aspects evaluated	A.F.	R.F. (%)	Standard deviation	Variation coefficient
Competitiveness- Makes pieces with noticeable quality	41	18.1	10.2	125.8%
Competitiveness- Delights the customer, provide good services	17	7.5	10.2	125.8%
Competitiveness – Has the ability to make different products	16	7.0	10.2	125.8%
Competitiveness- Adds value to their products	15	6.6	10.2	125.8%
Competitiveness – Offers combination of craft quality and price	14	6.2	10.2	125.8%
Competitiveness- No response	39	17.2	10.2	125.8%

Source: Elaborated by the authors (2016).

### Management dimension

From the perspective of the artisans, the key elements in the management of their work are the dissemination of new learning and the conquest of new markets for the commercialization of production. These elements are essential to ensure that the craft can perpetuate itself and remain attractive to its customers. The data indicates that systematic management can contribute to the organization and provide effective management for craftsmanship (LIRA, GONÇALVES, and CÂNDIDO, 2007).

**Table 9**

**Aspects evaluated by the artisans in terms of the strategies and actions of current craft management by SEASC**

Aspects evaluated	Standard deviation	Average	Variation coefficient
I know and participate in the activities developed by SEASC to manage crafts.	17.9	5.4	91.8%
I understand that the work that SEASC does is important to increase the sales of these crafts.	29.5	5.8	151.3%
I understand that the work that SEASC does is important to making crafts known throughout the region and also Brazil.	27.9	5.8	143.1%
I understand that the work SEASC does is important to encouraging people to begin making crafts in the city of Chapecó	<b>33.1</b>	6.3	<b>169.7%</b>
I understand that the work that SEASC does is important to encourage stores and people who have never bought handmade products to start buying them	19.6	5.4	100.5%
I seek support, attention and improvement to help my work as an artisan from SEASC	<b>10.3</b>	4.2	<b>52.8%</b>
SEASC seeks to offer me individual attention, help me and point out ideas that will improve my work	11.7	4.1	60.0%
SEASC hires people to give courses to learn to make new crafts that are different from the items that we already produce	20.3	5.4	104.1%
I know federal, state and/or municipal government programs and projects that are specific to artisans and which help improve the quality of our products and also offer ideas for new products	11.4	3.6	58.4%

Source: Elaborated by the authors (2016).

These findings confirm that artisans value the activities that SEASC makes to train them, motivate them, suggesting mechanisms, ideas, and alternatives to increase their income. However, they realize that there are ways, mechanisms, and possibilities to contribute more to the artisan class so that they can become more sustainable and competitive.

**Table 10**

**Aspects evaluated by the responding artisans regarding the strategies and specific actions for artisan associations and/or work groups offered by the current craft management of the SEASC – from Artisan Associates**

Aspects evaluated	Average	Standard deviation	Variation coefficient
I give my opinion to SEASC to improve their work in publicizing the craft <b>associations</b> and stimulating their sales	4.2	<b>4.2</b>	<b>50.0%</b>
SEASC comes to my <b>association</b> and helps me, gives ideas for me to improve my work	4.3	6.8	79.1%
SEASC helps my <b>association</b> increase my income from crafts	4.3	6.4	76.2%
SEASC helps my <b>association</b> so I can sell products in new places that I did not know before.	4.2	6.6	78.6%
SEASC helps my <b>association</b> establish goals for producing a certain number of crafts per day	3.2	<b>6.9</b>	<b>82.1%</b>
SEASC helps my <b>association</b> make me feel more motivated to develop craft activities	4.7	6.6	78.6%

Source: Elaborated by the authors (2016).



## Craft characteristics

The predominant profile among those surveyed is that of artisans who have learned to develop their activities on their own. Added to this are courses, schools, books, and magazines, as well as family and friends, that have contributed to improving craft activities, making it possible to make them a profession. This study also indicates the taste for this activity, the possibility of obtaining income from these products, and the occupation of idle time. Other important elements include: doing what you like, what makes you happy, what encourages you to do better and to commit yourself fully to crafts. In other words, these characteristics lead to the generation of valuable products.

There are asymmetries in the membership of artisan associations and workgroups: 58.3% work individually and 41.7% work in groups. This raises the question of why these artisans prefer autonomous work. We asked them whether it had to do with the peculiarities of their crafts, their personal preferences or a lack of incentives to participate in groups?

The purchase of raw materials for crafts in conjunction with other artisans to acquire greater quantities at lower prices is not adopted by 134 respondents (85.9%); it is practiced by only 22 respondents (14.1%). Thus, this practice is not widespread in this activity.

The best way to market crafts (currently), with 78 mentions, is participating in the city's Craft Fair (34.8%). It is held on the Benjamin Constant Street boardwalk in the center of Chapecó, usually on Saturdays. Direct sales to homes had 36 mentions (16.1%); internet sales, 36 (16.1%); sales in the association's store and/or the work group had 26 mentions (11.6%). This demonstrates the strength of the Craft Fair promoted by the public entity as an agent for the commercialization of these crafts, which suggests potential ways to increase artisan activity, such as using new sales channels and searching for new areas for commercialization (CARVALHO, 2001).

Respondents were asked about their perceptions, in the marketing of their products, of what buyers value in their pieces and crafts. To 99 of these artisans, they value the quality of the product (63.5%); 19 indicated the variety of pieces (12.2%); 11 indicated the novelties presented in these crafts (7.1%); and 10 indicated their price (6.4%).

In terms of product promotion, 81 artisans mentioned fairs and events (30.6%), 71 do it through family and friends (26.8%), and 66 use the internet - websites, blogs, social networks and email - (24.9%).

**Table 11**

**Craft characteristics and behavior**

Aspects evaluated	A.F.	R.F. (%)	Standard deviation	Variation coefficient
Learned to make crafts based on their own initiative	63	31.5	26.9	67.3%
Learned how to make crafts with family and friends	57	28.6	26.9	67.3%
Learned to make crafts through school/ courses/ ateliers/ books or magazines	58	29.0	26.9	67.3%
Learned how to make crafts to satisfy their own tastes	97	44.9	29.5	109.8%
Learned to make crafts for subsistence	32	14.8	29.5	109.8%
Learned to make crafts for leisure/ to occupy idle time	28	13.0	29.5	109.8%
Participates in an artisan association or workgroup	65	41.7	18.4	<b>23.6%</b>
Does not participate in any artisan association or workgroup	91	58.3	18.4	<b>23.6%</b>
Buys materials to make crafts with other artisans	22	14.1	<b>79.2</b>	101.5%
Does not buy materials to make crafts with other artisans	134	85.9	<b>79.2</b>	101.5%
Sells crafts at the city Handicraft Fair	78	34.8	24.4	66.5%
Markets direct crafts in homes	36	16.1	24.4	66.5%
Sells crafts online	36	16.1	24.4	66.5%
Trades crafts in association stores and workgroups	26	11.6	24.4	66.5%

*Continue*

Aspects evaluated	A.F.	R.F. (%)	Standard deviation	Variation coefficient
Customers most value product quality when they buy handmade products	99	63.5	31.1	<b>161.1%</b>
Promotes crafts via fairs and events	81	30.6	33.9	77.3%
Promotes crafts via family and friends	71	26.8	33.9	77.3%
Promotes handmade crafts via the internet (websites, blogs, social networks, email)	66	24.9	33.9	77.3%

Source: Elaborated by the authors (2016).

### Aspects found through research for the proposal of a sustainable and competitive craft management model (strategies and actions): from the perspective of artisans

The certified artisans were asked whether sustainability and competitiveness are factors that help their crafts and/or craftsmanship. The response of 107 participants was affirmative. They understand that a sector management model could offer distinctive characteristics that the professional category does not have today. They indicated support and potential adherence to an initiative to develop a sustainable and competitive management model. This shows that there is interest in developing this activity which possesses hitherto unknown possibilities. Dialogue and clear communication between public entities, craft management, and artisans can generate alternatives that will enable all involved to form a consensus. At this point, this study will look at the relevant elements that would be of interest to this group.

**Table 12**

#### Summary of the main findings related to the proposal of a sustainable and competitive craft management model, from the perspective of accredited artisans

Aspects evaluated	A.F.	R.F. (%)	Standard deviation	Variation coefficient
Sustainability and competitiveness can help craft and/or artisan activity	107	68.6	43.5	139.4%
Sustainability and competitiveness cannot help the craft and/or artisan activity	4	2.6	43.5	139.4%
I would support and participate more if SEASC were to adopt a sustainable and competitive management model	124	79.5	<b>57.1</b>	146.4%
I would not support and participate more if SEASC adopted a sustainable and competitive management model	4	2.6	<b>57.1</b>	146.4%
Action taken- Realization of new fairs and events	93	24.6	30.4	72.4%
Action held- Fixed location for the craft fair	80	21.2	30.4	72.4%
Action taken- Training in new craft courses	52	13.8	30.4	72.4%
Desired action- Crafts and tourism partnership	69	19.4	23.9	<b>60.4%</b>
Desired action- Municipal craft website	68	19.1	23.9	<b>60.4%</b>
Desired action- Coverage at the fixed place of the craft fair	59	16.6	23.9	<b>60.4%</b>
Average evaluation of the current crafts management by SEASC	7.5	-	-	-
Artisan perception – SEASC should offer different craft courses	18	7.0	<b>7.7</b>	143.1%
Artisan perception – There is support, effort, and dedication in the work carried out by SEASC	-	-	-	-
Artisan perception – SEASC’s work is very good	16	6.2	<b>7.7</b>	143.1%
Artisan perception- SEASC has a good team and offers good services	15	5.8	<b>7.7</b>	143.1%
Artisan perception- SEASC lacks support and a greater presence on the part of the association	-	-	-	-
Artisan perception- SEASC does good work	11	4.3	<b>7.7</b>	143.1%

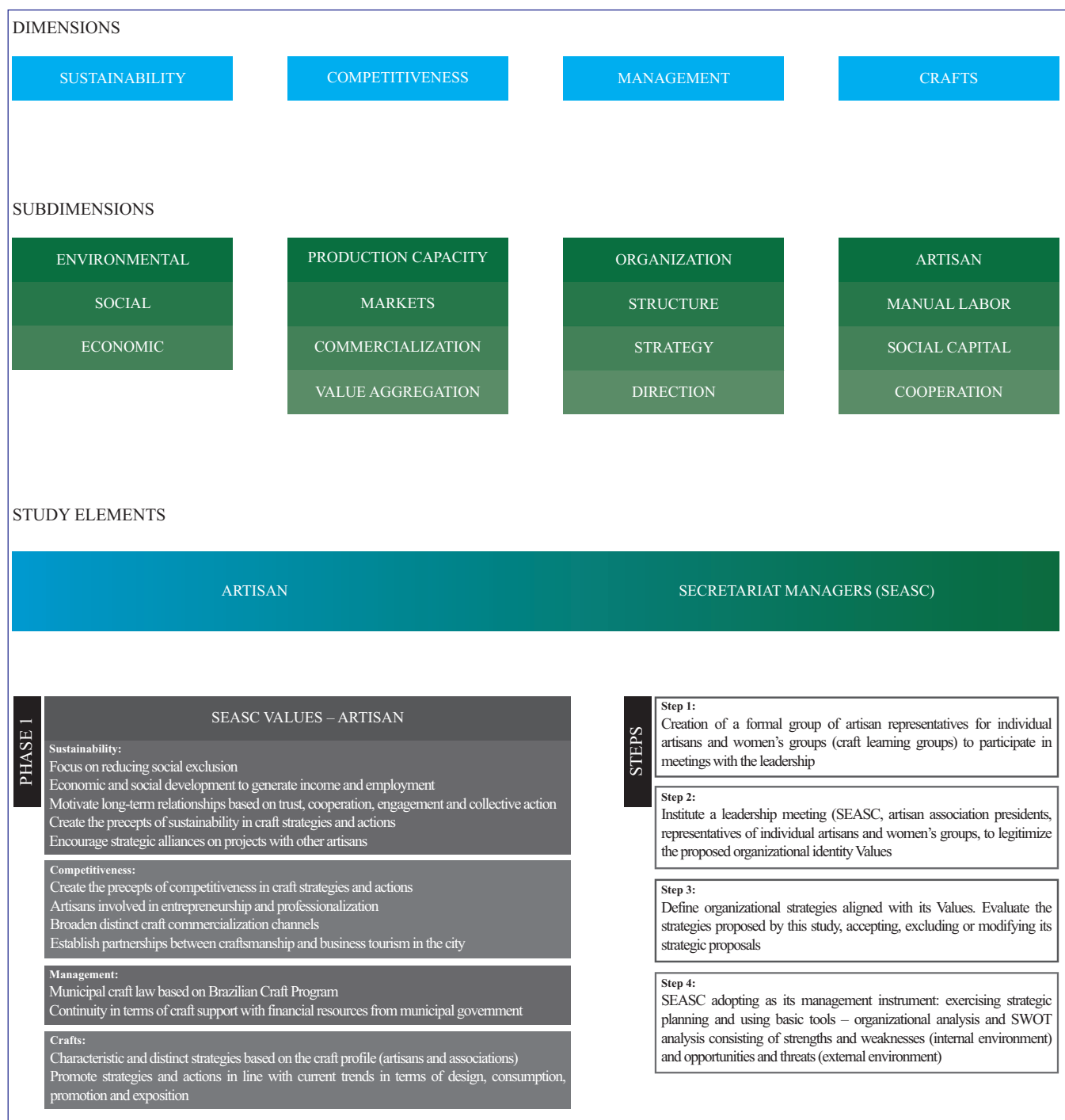
Source: Elaborated by the authors (2016).

Next, we will present our model of sustainable and competitive craft management for this public entity based on our exploration of this study’s results and theoretical foundations.

## Proposal of a model for sustainable and competitive craft management for this Santa Catarina municipality

Figure 1

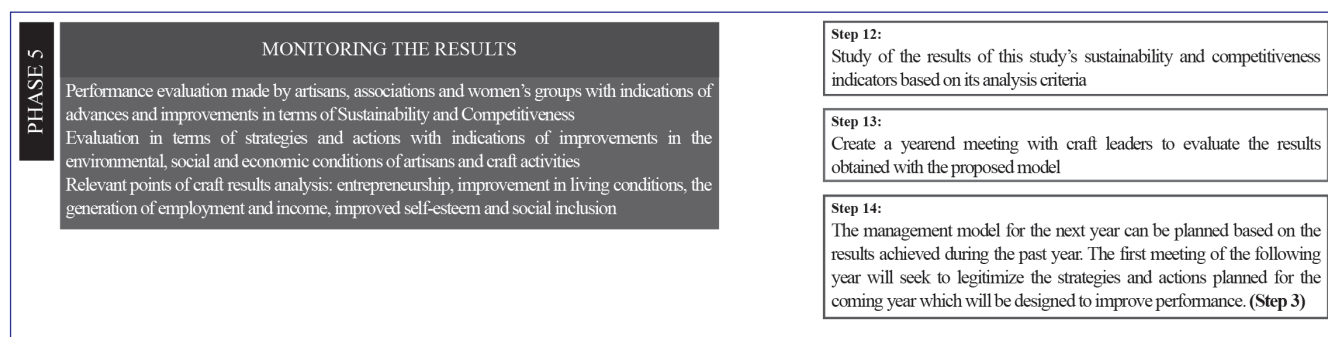
Sustainable and competitive craft management model



Continue

<b>PHASE 2</b>	<b>ORGANIZATIONAL AND INTERPERSONAL RELATIONSHIPS</b>	<p><b>Step 5:</b> Disseminating strategies through the transmission of collective knowledge through stimulating the exchange of experiences in discussion forums using brainstorming and benchmarking techniques</p> <p><b>Step 6:</b> Performing a study of the organizational climate with artisans and based on this, remodeling future strategies to be constructed during the first phase of the proposed model</p> <p><b>Step 7:</b> Implementing new organizational communication activities to establish a closer relationship between SEASC and the artisans</p>
	<p><b>Sustainability:</b> Group of women with focus on social and economic inclusion with goal of professionalization in crafts</p> <p><b>Management:</b> Employ informational resources of the SEASC database in a strategic manner to plan actions Improve the organizational relationship between SEASC and the artisans (closer relationship with the associations) Promote professional relationships and trust among artisans and between SEASC and artisans through joint projects Achieve greater participation in free SEASC activities</p> <p><b>Crafts:</b> Improve relationships between artisans</p>	
	<p><b>PHASE 3</b></p> <p style="text-align: center;"><b>STRUCTURE OF CRAFT PROCESSES</b></p> <p><b>Sustainability:</b> Sustainability processes linked to the precept of value Green artisan project process, sustainable and ecologically correct</p> <p><b>Competitiveness:</b> Competitiveness processes linked to the precept of value Process of developing appropriate environments for craft customer services and sales Business employment stimulation process through the use of the internet</p> <p><b>Management:</b> Continual learning process and training offers Public entity's team training process Organizational communications process Internal customer service scheduling process and schedule of entity consulting visits to artisans Process of planning, executing and monitoring support activities for established strategies</p> <p><b>Crafts:</b> Aesthetic, design, visual identification and product improvement processes through assistance and consulting Licensing process for creating multiple innovative artifacts of quality Process to add more sophisticated cultural, artistic and authorial craft lines Process of creating a database of raw material suppliers</p>	
<b>PHASE 4</b>	<b>ACTIONS TO BE IMPLEMENTED</b>	<p><b>Step 8:</b> Create the structure for the SEASC craft processes which will make up the strategies which are presented in the first phase of the model and validated in the second phase</p> <p><b>Step 9:</b> SEASC will implement management instruments for the craft model processes by using PSOD Model and GUT Priority Matrix instruments to support the management of timing and execution</p> <p><b>Step 10:</b> Increase the use of the actions suggested by this study which are part of the validated strategies</p> <p><b>Step 11:</b> SEASC will implement management tools to develop actions characterized by greater objectivity and performance: the 5W 2H Model and the PDCA Cycle Model</p>
	<p><b>Sustainability:</b> Increase the partnerships and synergy between SEASC and other municipal secretariats to help the craft industry Specific actions related to publicizing, promoting and presenting the city's indigenous crafts Establishing a Green Crafts Seal for sustainable pieces and a Cultural Crafts Seal for crafts with cultural visual identities and authorial identities Encourage the use of recyclable raw materials in the production of crafts</p> <p><b>Competitiveness:</b> Continue to offer free locations for commercialization Study to identify new locations for craft fairs with pedestrian traffic Revitalize the space at the Municipal Airport to commercialize cultural crafts Continue to offer courses on craft business management in partnership with SEBRAE and SENAC Developing artisans for entrepreneurship through training for future formalization of their businesses Stimulating and facilitating the shared purchasing of raw materials at reduced costs Study to improve the structure of the crafts fair (covering the fair) Campaign to form Individual Micro-Entrepreneurships (MEIs) with support from SEBRAE Construction of an identifying totem to advertize the location of the crafts fair</p> <p><b>Management:</b> Construction of an official city crafts website by SEASC to display work, information and contact data Institute a definitive municipal crafts program approved by the councilmen with its own guidelines and budget Meeting to publicize information about federal, state and municipal projects that benefit artisans</p>	
	<p><b>PHASE 4</b></p> <p style="text-align: center;"><b>ACTIONS TO BE IMPLEMENTED</b></p>	

*Continue*



Source: Elaborated by the authors (2016).

Based on the data collected, a connection has been made between the empirical elements and the theoretical elements. Refining this, the results obtained through the three elements considered in this study, its theoretical base, the accredited artisans and managers, and the employees of the public entity, have made it possible to triangulate between the most prominent concepts, ideas, information and data used to structure the basis for this management model.

With the foundation of the results achieved in this triangulation, we can present the junction of the outstanding elements and characteristics of each dimension of analysis examined for this proposal for a craft management model for this public entity of a Santa Catarina municipality. The indicated model is based on theoretical references related to sustainability, competitiveness, management, and crafts, and is supported by management instruments.

Figure 1 presents the proposal for the management model. First we list its theoretical foundations and dimensions. It is an empirical framework, built on the basis of our interviews and the questionnaire responses. Subsequently, our framework was compared to the theory described in Section 2 of this article.

It is displayed in a schematic design of the structure of the indicated management model, which seeks to provide sustainability and competitiveness to the craft management provided by this municipal public entity. This is a constructive approach to sustainable and competitive management, as used by Klassen and McLaughlin (1996), Porter and Kramer (2006), SEBRAE (2008), Galbreath (2009), Vilanova, Lozano and Arenas (2009), Streimikiene, Simanaviciene and Kovaliov, (2009), Marín, Rubio and De Maya (2012), Park, Kwon and Kim (2016).

The proposed management model represents the desires and demands of the relevant actors in the Chapecó arts and crafts industry as signaled by our research results. At the same time, it compiles key elements that the literature understands to be relevant to craftsmanship. The proposed steps seek to create a path that will gradually brings gains, advantages, value, innovation, visibility, and competitiveness to local artisans and crafts.

The results of this study have led to the conception of a management model that brings together the facts, perspectives and environment in which crafts are produced in Chapecó. The management model aspires to provide a basis for the public entity to conduct more efficient and effective organizational guidance for this class of artisans. Above all, it seeks to make these initiatives more effective in generating competitiveness and sustainable competitive advantages for these actors.

## FINAL CONSIDERATIONS

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The proposal of this management model intends to build new knowledge and functionality through strategies and actions derived from the target audience that meet the necessary and transformational characteristics of sustainable and competitive artisanal activity. In the context of this Santa Catarina municipal public entity, the main benefit of this model is to collaborate in the development of crafts, an activity that has a relevance to local society due to its social function as an inclusive factor, and its generation of employment and earnings for its citizens, who for the most part are from lower social strata.

The management model seeks to contribute to the organizational and structural growth of the existing craft program in this municipality, generating greater development with strategies and actions of a sustainable and competitive nature. With the proposed model, the SEASC will be able to prioritize the development, organization, and growth of artisanal activity and its actors.

In terms of its bases, the suggested management model's sustainability dimension aims to provide an interface between traditional players and artisans with various environmental, economic and social aspects and their entrance into changing markets. In the competitiveness dimension, it promotes individual and collective entrepreneurship and provides better conditions for greater market penetration.

The public entity surveyed, through this study, has a consistent analysis of its system and procedures as perceived by its target public. This enables it to know which strategies need to be honed through the adoption of new specific actions.

The proposed model provides a structured management approach, built in light of the precepts of Administration, focusing on artisanal activity, given its relevance in terms of its social scale and ability to generate potential income and employment.

The research question regarding the essential characteristics necessary to the proposal of a model of sustainable and competitive craft management for a Santa Catarina municipal public entity has been answered. In short, it needs to be based on useful and functional management tools that enable us to adapt to the reality of craftsmanship in Chapecó.

Among the gains derived from the implementation of this model, it has an organizational framework based on a theoretical foundation which emphasizes fundamental aspects of sustainability and competitiveness, which have therefore been applied to the management of crafts. This fact facilitates the insertion of related factors into this model, such as entrepreneurship, professionalization, the consolidation of the chain of production, relationship networks and the combination of management instruments. This is due to the fact that it is possible to achieve sound management based on the norms, laws, and rights associated with a public entity.

In particular, the craftsmen accredited by this public entity will be favored by this model, because they will not lose their "artisanal" essence, nor their knowledge and expertise, creative capacity, or culture. The proposed model is only a guide to strategies, processes and organizational actions involved in craft management.

One restriction of this study is that it has been developed exclusively for a particular Santa Catarina municipal public entity and its relationship with artisans. We suggest that it would be a good idea to validate this model with other artisans in order to ratify their results under other realities. Also, future studies can study new groups to be evaluated, such as craft consumers, traders or shopkeepers and suppliers of raw materials for crafts, expanding the context of this analysis beyond the management of these crafts and their stakeholders. Finally, new studies can be conducted to refine our management model, adding more robust resources and statistical methodologies to enhance the analysis of our results.



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