

La Makana y El Público: Promoting a Small Museum

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Abstract

Due to the recent pandemic, the problems small museums and businesses face have been amplified; fewer visitors means decreased sales. La Casa Museo de la Makana, a small craft museum in Cuenca Ecuador, strives to attract visitors in-person and online through developing a new ecommerce platform. Our team analyzed the general approaches of other small museums to find best practices. We also examined how to digitize their makana creation and sales to increase purchases of the makana worldwide.

Resumen en Español

Debido a la reciente pandemia, los problemas que enfrentan los pequeños museos y empresas se han visto amplificados; menos visitantes significa una disminución de las ventas. La Casa Museo de la Makana, un pequeño museo de artesanía en Cuenca Ecuador, se esfuerza por atraer visitantes en persona y en línea a través del desarrollo de una nueva plataforma de comercio electrónico. Nuestro equipo analizó los enfoques generales de otros pequeños museos para encontrar las mejores prácticas. También examinamos cómo digitalizar su creación y ventas de makana para aumentar las compras de las makanas en todo el mundo.

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Executive Summary

The internet is a platform where information spreads quickly across massive distances and can be implemented in different ways. It can be vital in promoting a business and selling its goods. If a business does not adapt to the ever-evolving digital environment it may struggle to maintain its operation. To work with digitalization, businesses have to adapt their strategies to an online environment which can be especially difficult during such a tumultuous time.

The recent COVID-19 pandemic has made it extremely difficult for many organizations to branch out, attract visitors, and sell their products. One such organization is La Casa Museo de La Makana, a small craft museum in Gualaceo, Ecuador.

La Casa Museo de la Makana has struggled to sell their product, the makana. The makana is a cultural garment, similar to a shawl, made with traditional Ecuadorian methods that have been passed down through generations of craftsmen. The makana is traditionally handwoven and dyed using the Ikat technique and natural ingredients. It has become increasingly more apparent that this culture and tradition are in danger of being lost. As a result, fewer visitors and sales have amplified these pre-existing problems. These issues have led to an increase in the supply of makanas over the



demand. This threatens the livelihood of artisans that create *makanas* for a living, which has led artisans to leave the museum. The threat brings us to the question: how will the museum effectively present their products and also continue Ecuadorian traditions?

When presented with these issues, the team looked at methods of aiding the museum in developing a more prominent and effective digital presence. The team began by researching the websites, social media, and struggles/benefits of museums and craft centers moving towards a digital environment.

Goal and Objectives

The goal of the project was to ensure that La Casa Museo de la Makana continues to expand its tradition, culture, and history through the development of e-commerce opportunities and an expanding online presence.

To accomplish this goal we formulated three main objectives:

1. Identify websites of small institutions and their effective features.
2. Examine how craft centers and museums adapt to an online world.
3. Compare and analyze the techniques behind the sale of artisanal items online.

Methods

The first method was to analyze the digital presence of museums and cultural centers across the world. A list was populated with their names, locations, websites, and key aspects (such as connected social media and online sales). Each museum or cultural center was then compared based on their respective website and location to develop a practical list of suggestions for La Casa Museo de La Makana. We looked for some essential features such as an about/home page, a statement of their mission, location and tour/visitation options, connections to social media, and a section for digital sales.

We examined the different ways people sell goods online through different e-commerce platforms or third-party sites. The team identified and compared the benefits and disadvantages of implementing each of these sites. An analysis was done to ensure the recommendations made are a practical next step for the museum.

We interviewed representatives of third-party sellers who help craft centers and museums create and develop their digital presence by selling or advertising their work. The interview questions revolved around what they do, if they sell items online, and any recommendations they have for a small museum moving to a digital platform.

Results

Website development is critical to craft centers and museums, regardless of scale. The website comparative analysis sheet determined the functionality and variety of options that websites employ to design and maintain their sites. The majority of museums within the Northern Hemisphere opted to develop their websites themselves, whereas Latin American museums resorted to third-party pre-built templates (or solely on social media and TripAdvisor). In addition, all of the museums with websites had social media platforms, shared links, a statement of their mission and/or historical information, and an about/home page.

Museums in the U.S. used a self-developed transfer method on their websites. However, in Ecuador museums and craft centers used some form of direct transfer (either through PayPal or straight from a bank). Additionally, many small artisan shops partnered with other groups to help promote and sell their work. Third-party vendors form partnerships with artisans and charge them commissions for every product sold; commissions may vary by vendor. The groups we interviewed charge 10%. However, for smaller organizations, which may not be able to afford these costs, such a commission could be limiting. An alternative we investigated was third-party websites that provide a custom online shop. Many of these third-party sellers we interviewed highlighted the importance of user-friendliness (for both the website handler and visitors), this led the team to evaluate website development.

Using the e-commerce comparative analysis chart, the team concluded that Weebly was the best fit for our sponsors' needs. Weebly provides website customization and e-commerce capabilities within an easy-to-use user interface. Weebly is cost-efficient and offers the user the ability to design a free version (with nearly the same functionality as a paid version) However, to accept payments through PayPal the user needs to make a custom domain. We designed an initial website through Weebly with essential features such as an About page, the importance of traditional makana weaving and ikat history, contact information, and links to their social media platforms.

Recommendations & Conclusion

Our team's project goal was to promote the culture and tradition of La Casa Museo de La Makana while making sure they gain more visitors, continue the tradition of the makana weaving, and popularize their presence online. As our group examined other small craft museums, similar to La Casa Museo de la Makana, we identified specific features on small museum and craft centers websites that stood out. This helped our team create an efficient website for La Casa Museo de la Makana, and allowed our group to consistently improve the new website to make certain sections of the page stand out to potential viewers.

With our formulated objectives and proposed methods, our group developed three recommendations. The first was advising La Casa Museo de la Makana to use Weebly, a third-party site, that would help the museum attract viewers online with its designs and themes. A deliverable for this was creating a guide to help our sponsor understand the user interface of the Weebly so that he can run, update, and maintain the site. Our second recommendation was urging the museum to use trusted bank platforms to purchase products, using Paypal, and avoid using direct transfers. The third was to reach out to other craft and artisan museums that have up and running websites to promote their products.

The culture and tradition of La Casa Museo de la Makana should continue and people should not lose sight of the museum's history. We hope that our project has provided the small craft museum with the right steps to help their business and that the suggestions provided will help the museum progress its digital presence and showcase its craft efficiently. With our data and research, we seek to keep La Casa Museo de la Makana sustainable to visitors and locals as the pandemic settles.

Resumen Ejecutivo

El Internet es una plataforma en la que la información se difunde rápidamente a través de enormes distancias y se puede implementar de diferentes formas. Puede ser vital para promover un negocio y vender sus productos. Si una empresa no se adapta al entorno digital en constante evolución, puede tener dificultades para mantener su funcionamiento. Para trabajar con la digitalización, las empresas deben adaptar sus estrategias a un entorno en línea que puede resultar especialmente difícil en un momento tan tumultuoso.

La reciente pandemia de COVID-19 ha dificultado enormemente a muchas organizaciones diversificarse, atraer visitantes y vender sus productos. Una de esas organizaciones es La Casa Museo de La Makana, un pequeño museo de artesanía en Gualaceo, Ecuador.

La Casa Museo de la Makana ha tenido problemas para vender su producto, la makana.



La makana es una prenda tradicional, similar a un chal, confeccionada con métodos tradicionales ecuatorianos que se han transmitido a través de generaciones artesanas pasadas. La makana se teje y tiñe tradicionalmente a mano con la técnica Ikat e ingredientes naturales. Cada vez es más evidente que esta cultura y esta tradición corren peligro de perderse. Como resultado, menos visitantes y ventas han amplificado estos problemas preexistentes. Estos problemas han llevado a un aumento en la oferta de makanas sobre la demanda. Esto amenaza el sustento de los artesanos que crean makanas para ganarse la vida, lo que ha llevado a los artesanos a abandonar el museo. La amenaza nos lleva a la pregunta: ¿cómo el museo presentará efectivamente sus productos y también continuará las tradiciones ecuatorianas?

Cuando se le presentaron estos problemas, el equipo analizó métodos para ayudar al museo a desarrollar una presencia digital más prominente y efectiva. El equipo comenzó investigando los sitios web, las redes sociales y las luchas/beneficios de los museos y centros de artesanía que avanzan hacia un entorno digital.

Meta y Objetivos

El objetivo del proyecto era asegurar que La Casa Museo de la Makana continúe expandiendo su tradición, cultura e historia a través del desarrollo de oportunidades de comercio electrónico y una presencia en línea en expansión.

Para lograr este objetivo, formulamos tres objetivos principales:

1. Identificar sitios web de pequeñas instituciones y sus características efectivas.
2. Examinar cómo los centros de artesanía y los museos se adaptan a un mundo en línea.
3. Comparar y analizar las técnicas detrás de la venta de artículos artesanales online.

Métodos

El primer método consistió en analizar la presencia digital de museos y centros culturales en todo el mundo. Se completó una lista con sus nombres, ubicaciones, sitios web y aspectos clave (como redes sociales conectadas y ventas en línea). Luego, se comparó cada museo o centro cultural en función de su respectivo sitio web y ubicación para desarrollar una lista práctica de sugerencias para La Casa Museo de La Makana. Buscamos algunas características esenciales, como una página de inicio / acerca de, una declaración de su misión, ubicación y opciones de recorrido / visitas, conexiones a las redes sociales y una sección para ventas digitales.

Examinamos las diferentes formas en que las personas venden productos en línea a través de diferentes plataformas de comercio electrónico o sitios de terceros. El equipo identificó y comparó los beneficios y desventajas de implementar cada uno de estos sitios. Se realizó un análisis para asegurar que las recomendaciones hechas sean un próximo paso práctico para el museo.

Entrevistamos a representantes de vendedores externos que ayudan a los centros de artesanía y museos a crear y desarrollar su presencia digital mediante la venta o publicidad de su trabajo. Las preguntas de la entrevista giraban en torno a lo que hacen, si venden artículos en línea y cualquier recomendación que tengan para que un pequeño museo se mude a una plataforma digital.

Resultados

El desarrollo de sitios web es fundamental para los centros de artesanía y los museos, independientemente de su escala. La hoja de análisis comparativo del sitio web determinó la funcionalidad y la variedad de opciones que emplean los sitios web para diseñar y mantener sus sitios. La mayoría de los museos del hemisferio norte optaron por desarrollar sus sitios web ellos mismos, mientras que los museos latinoamericanos recurrieron a plantillas prediseñadas de terceros (o únicamente en las redes sociales y TripAdvisor). Además, todos los museos con sitios web tenían plataformas de redes sociales, enlaces compartidos, una declaración de su misión y / o información histórica, y una página de inicio / acerca de.

Los museos de EE. UU. Utilizaron un método de transferencia de desarrollo propio en sus sitios web. Sin embargo, en Ecuador los museos y centros de artesanía utilizan alguna forma de transferencia directa (ya sea a través de PayPal o directamente desde un banco). Además, muchas pequeñas tiendas de artesanías se asociaron con otros grupos para ayudar a promover y vender su trabajo. Los proveedores externos forman asociaciones con artesanos y les cobran comisiones por cada producto vendido; las comisiones pueden variar según el proveedor. Los grupos que entrevistamos cobran el 10%. Sin embargo, para las organizaciones más pequeñas, que tal vez no puedan pagar estos costos, dicha comisión podría ser limitante. Una alternativa que investigamos fueron los sitios web de terceros que ofrecen una tienda en línea personalizada. Muchos de estos vendedores externos que entrevistamos destacaron la importancia de la facilidad de uso (tanto para el administrador del sitio web como para los visitantes), esto llevó al equipo a evaluar el desarrollo del sitio web.

Utilizando la tabla de análisis comparativo de comercio electrónico, el equipo concluyó que Weebly era la mejor opción para las necesidades de nuestros patrocinadores. Weebly proporciona capacidades de comercio electrónico y personalización de sitios web dentro de una interfaz de usuario fácil de usar. Weebly es rentable y ofrece al usuario la posibilidad de diseñar una versión gratuita (con casi la misma funcionalidad que una versión de pago). Sin embargo, para aceptar pagos a través de PayPal, el usuario debe crear un dominio personalizado. Diseñamos un sitio web inicial a través de Weebly con características esenciales como una página acerca de la importancia del tejido tradicional de makana y el historial de ikat, información de contacto y enlaces a sus plataformas de redes sociales.

Recomendaciones y Conclusión

El objetivo del proyecto de nuestro equipo era promover la cultura y la tradición de La Casa Museo de La Makana mientras se aseguraba de que obtengan más visitantes, continúe la tradición del tejido makana y popularice su presencia en línea. Cuando nuestro grupo examinó otros pequeños museos de artesanía, similares a La Casa Museo de la Makana, identificamos características específicas en los sitios web de pequeños museos y centros de artesanía que se destacaron. Esto ayudó a nuestro equipo a crear un sitio web eficiente para La Casa Museo de la Makana y nos permitió a nuestro grupo mejorar constantemente el nuevo sitio web para hacer que ciertas secciones de la página destacaran para los posibles espectadores.

Con nuestros objetivos formulados y métodos propuestos, nuestro grupo desarrolló tres recomendaciones. El primero fue aconsejar a La Casa Museo de la Makana que usara Weebly, un sitio de terceros, que ayudaría al museo a atraer espectadores en línea con sus diseños y temas. Un resultado de esto fue la creación de una guía para ayudar a nuestro patrocinador a comprender la interfaz de usuario de Weebly para que pueda ejecutar, actualizar y mantener el sitio. Nuestra segunda recomendación fue instar al museo a usar plataformas bancarias confiables para comprar productos, usando Paypal, y evitar el uso de transferencias directas. El tercero fue llegar a otros museos de artesanía que tienen sitios web en funcionamiento para promocionar sus productos.

La cultura y la tradición de La Casa Museo de la Makana deben continuar y la gente no debe perder de vista la historia del museo. Esperamos que nuestro proyecto haya proporcionado al pequeño museo de artesanías los pasos correctos para ayudar a su negocio y que las sugerencias proporcionadas ayuden al museo a progresar en su presencia digital y a exhibir su oficio de manera eficiente. Con nuestros datos e investigación, buscamos que La Casa Museo de la Makana sea sostenible para los visitantes y los lugareños a medida que se asienta la pandemia.

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Introduction

COVID-19 has left a devastating impact on the economy. Both large and small organizations have struggled to stay afloat during this difficult time. Museums, in particular, rely on visitors and residents to sustain their operation, yet visitation has decreased around 90% due to the effects of the global pandemic and the need to socially distance (Pennisi, 2020). Museums and craft centers have a vital role in the maintenance of culture. If they do not survive, that threatens the continuation of cultural practices (Pop, 2019). They help teach tourists about local traditions and spread regional history, so that the communities' culture may remain relevant (Clavir, 2002). However, the pandemic has made it difficult for organizations to share their craft. With the help of e-commerce opportunities and an online presence, small organizations have a better chance of generating an income from local crafts and conserving their traditions (Proctor, 2010).

La Casa Museo de la Makana, a small cultural museum located in Gualaceo, Ecuador, specializes in the creation of a traditional piece of clothing, called a makana (similar to a shawl). Currently, this workshop is struggling to stay financially afloat because the demand for traditionally crafted makanas has diminished. The craft museum intends to reach a wider audience and is looking to not only sell its product to visitors but also appeal to a global audience online. We will be working with the museum to achieve our goal of ensuring the continuation of not only the museum but also the art, through assisting with the movement to a digital platform where people can learn about the topic and buy the pieces.

In the following chapter, we begin by examining the role of small institutions, like museums and craft centers, in the continuation of cultural practices. We examine the loss of culture and traditions that can occur if craft museums struggle to sustain themselves. Next, we look into the importance of small cultural establishments. We describe the reciprocal relationship between cultural tourism and cultural sustainability. We conclude by presenting details about the global marketplace, the digital presence of museums, and how online platforms can enable their promotion.

In the Methods chapter, we outline our project objectives and how to achieve them to address our goal of ensuring the continuation of both La Casa Museo de la Makana and the

tradition of makana weaving. Our objectives include identifying websites of small institutions and evaluating their effective features, determining how smaller businesses can adapt to the online world, and finally comparing and analyzing techniques behind the sale of artisanal items online.. The findings and discussion chapters highlight what can be done to assist with this process. The team found that most small museums have some form of digital presence, whether it is a website, social media, or both. Additionally, when it comes to selling a product online a lot of smaller institutions use Paypal or a bank transfer.

Small Museums & Craft Centers: Their Importance and Their Future

Continuation of Cultural Practices

Culture is defined as the beliefs, customs, and characterizations of societies (Garcia et al, 2014). Cultural practices are considered carriers of testimony or evidence from the past including practices, representations, expressions, knowledge, and skills handed down from generation to generation (Owete & Ikechukwu, 2016). These practices are formed by the members of the community who are the bearers of collective and active memory (Bortolotto, 2007). This living heritage gives communities a unique identity that constantly adapts to the environment that surrounds them. Additionally, culture and tradition provide a wealth of skills based on living experience that shapes the behavior and motivation of individuals within the community (Chirkov et al, 2005). Societies carry the responsibility of teaching the value of cultural practices to the next generation so that they may be passed down to the ones to come.

At the core of the continuation of these practices is the concept of cultural sustainability. Cultural sustainability was first defined by the World Commission on Culture and Development (WCD) as inter-and intra-generational access to cultural resources (Wu et al., 2015). Cultural sustainability also implies that development takes place in a way that respects the cultural capital and values of society (Wu et al., 2015). Thus, the WCD added cultural sustainability as a fourth pillar to the standard model for sustainable development, represented in **Figure 1**.

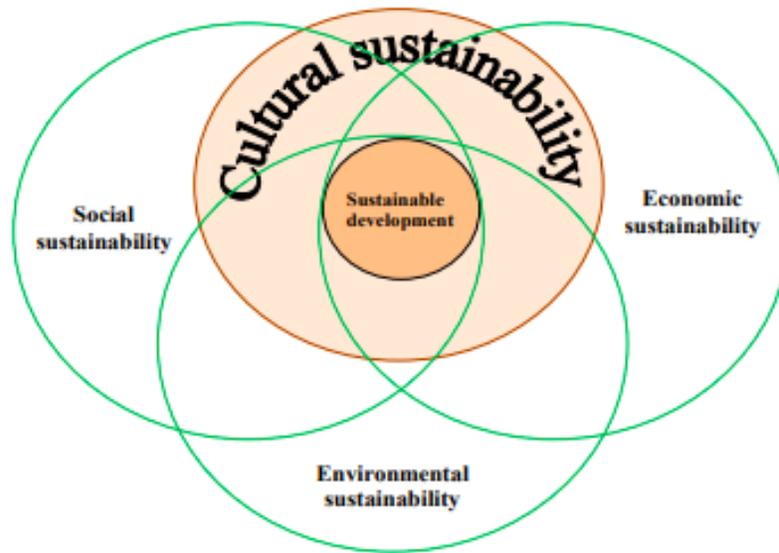


Figure 1: This Venn diagram shows the four pillars of sustainability within small organizations, one of which is economic sustainability (Pop, 2019).

All of the pillars mentioned in the diagram work towards creating sustainable development. UNESCO, a specialized agency of the United Nations, has been safeguarding communities' living heritage and cultural sustainability. The organization advises communities to “take control of their heritage and make it their own through unceasing reanimation and reshaping” (Bortolotto, 2007, p 26). Practices such as artisanship, help maintain the family and strengthen community relations, as well as maintain a localized cultural identity. Furthermore, artisanal production provides rural people with an economic alternative to migrating to crowded areas (Chibnik, 2000), all of which contribute to both cultural sustainability and sustainable development in general.

The loss of tradition and knowledge threatens a communities' unique identity. Economic globalization also challenges the practice of traditional artisanship through increasing competition and mass production, which is jeopardizing the existence of communities whose livelihood depends on selling artisan goods (Scrase, 2003). For example, in India, the commercialization of goods and the production of cheap factory items have all but replaced the items that have previously been produced by the artisans. The effect of this commercialization is a 30% decrease of artisans in the past 30 years (Seth, 1995). In addition, State and Central Governments neglect the artisans that continue to practice their craft. Despite these artisans being

an essential part of the country's culture and rural life, they are not helped by or included in relief programs (Solanki, 2008). Commercialization and other threats of this kind are present and affecting most artisans/craft workers found in Central and Latin America, Africa, and Asia (Solanki, 2008). In the face of these economic threats, artisans work at a variety of small cultural craft centers to share and continue their traditionally practiced crafts (Solanki, 2008).

Small Museums and Cultural Tourism

Small museums and craft centers provide a space to link cultural continuity with sustainable development. They create continuity by highlighting the importance of integrating culture and heritage to show that it falls on a continuum that links past to present (Pop et al., 2019). These museums and craft centers also help continue culture through their local environment by bringing communities together and providing a bridge for cultural sustainability through tourism. Most scholars have focused their attention on highlighting how museums can contribute to the economic goals of sustainable development by being or becoming culturally sustainable (Wu et al., 2015). In particular, technological innovation was found to be a source of competitive advantage for museums, and consequently, it usually has a higher impact on cultural sustainability (Wu et al., 2015).

Small Museums Unifying Communities

Small museums help unify communities through their engagement. This involves identifying and addressing what people care about and doing things that matter, for example, conducting activities focused on building better communities (Matelic, 2013). Community outreach entails identifying and establishing long-term relationships and partnerships with other community groups and going beyond the traditional alliances with other cultural or educational organizations, which focuses on engaging the whole community (Matelic, 2013). This is part of the process of building trust, learning about enduring needs and issues, and seeking new connections by discovering shared visions, often with the most unlikely groups and community organizations (Matelic, 2013).

Communities could be local, regional, state, provincial, or national scale (Brida et al., 2012). The geographic definition of a community helps highlight how a museum or craft center does its business based on its community. The location itself acts as a member of the community,

regardless of how active it has been in civic affairs (Matelic, 2013). The people who live in the community are the museums' or craft centers' constituents. A geographic community provides resources for the place, such as supplies, equipment, marketing, knowledge, and expertise (Matelic, 2013). As a craft center and museum becomes an active contributor to community life, these resources grow. Also, most communities have a distinguishing character and spirit that emerges over time from their people and history (Matelic, 2013). This means that community engagement and service are different in every community.

Small museums enable various groups, notably local communities, and disadvantaged groups, to rediscover their roots and approach other cultures (Brida et al., 2012). The social contribution of museums to sustainable development consists of building new relationships with their communities and particular groups of people, to stimulate intercultural understanding and acceptance, social cohesion, and a sense of belonging (Brida et al., 2012, Pop, 2019). Social interaction and interconnection between people from all social classes and ethnic communities take place within exhibitions or at other events and activities organized by museums around their collections (Brida et al., 2012). In this context, being inclusive and welcoming are basic requirements for an interactive museum. Besides improving the quality of people's lives, an interactive museum and craft center helps attract community members and tourists to bring them closer together (Pop, 2019).

Cultural Sustainability: An Asset of Cultural Tourism

While small museums help bring communities together, they also provide a bridge to cultural sustainability through tourism. Sustainable tourism suggests preserving the communities' assets - the historical sites and buildings, traditions, culture, heritage, and attractions - for future generations and long-term economic gain (Duxbury, 2021). Therefore, the economic value in protecting these assets helps both small and large communities enhance the overall tourism potential. The number of travelers who want to gain new information about local culture, willing to stay longer, and spend more money in areas that sustain the culture and its environment are increasing (Duxbury, 2021). The number of travelers who are interested in local culture, willing to stay longer, and spend more money in areas that sustain culture, is increasing. These are the characteristics of travelers who identify with cultural tourism and sustainable tourism. They are often the most common visitors of museums (McNulty & Koff, 2014).

The idea of sustainable tourism has been recognized at many international levels, as an approach that should result in social and economic benefits to all types of tourism. Cultural tourism is a significant part of the tourism industry and therefore it is important to construct a platform on which sustainable cultural tourism could grow (Durovic & Lovrentjev, 2014). Sustainable development of cultural tourism includes socio-cultural effects of tourism on host communities, local public safety, the social carrying capacity of the local community, conservation of the cultural heritage, safeguarding the cultural identity of the local community, and quality of life in general.

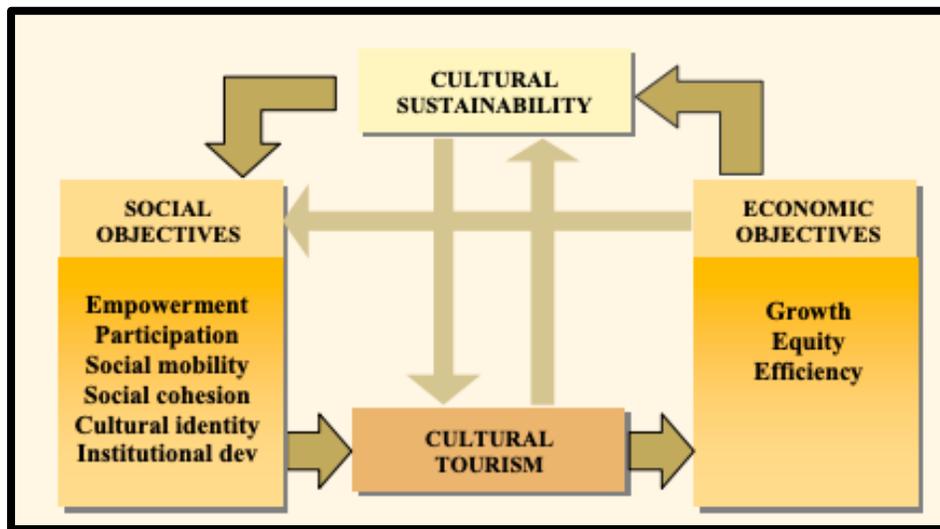


Figure 2: cultural tourism within and its linkage between economic objectives, cultural sustainability, and social objectives (Durovic & Lovrentjev, 2014).

As shown in **Figure 2**, the relationship between cultural sustainability and cultural tourism can be presented in two ways. The first way draws the linkage between cultural tourism, economic objectives, and cultural sustainability; the second emphasizes cultural sustainability as a pathway for achieving cultural tourism assets within social objectives (Durovic & Lovrentjev, 2014). These linkages help emphasize that cultural sustainability can influence social and economic development through cultural tourism.

Ecuador, with its biodiversity and cultural wealth, is a country with a particularly strong tourist economy (Ballesteros, 2019). The primary reason many tourists travel to Cuenca, a UNESCO World Heritage site, is to experience the area’s direct connection to culture and

tradition. In fact, cultural tourists makeup 74% of tourists in Cuenca (Espinoza-Figueroa et. al., 2018). Cultural tourists visit particular sites with the primary objective of learning about a particular culture.

Cultural tourism helps shape the system that supports sustainable tourism (Duxbury, 2021). This system can consist of heritage sites, museums, and those selling cultural products working in tandem with hotels, restaurants, tour companies, retailers, and attractions. As a result of aiding this system, there is a direct effect on the positive image for the residential area, increasing the attractiveness of local businesses, and spurring the economy of the area via job creation (Durovic & Lovrentjev, 2014).

The Global Marketplace and Digital Presence of Museums

When the world is not open for travel and tourism, local businesses struggle. Social Media, Websites, and e-commerce platforms help draw in people eager to learn about a new topic. The internet's wide reach allows information to spread across vast distances. These platforms create an environment where smaller organizations get their name to the public, allowing for more sales and attention from the global community.

Today, the expanding reach of technology impacts everything from local restaurants to small museums. Growth of Social Media and websites has been occurring rapidly over the past two decades, shifting traditional methods of advertising, like flyers and brochures, to e-commerce and digital promotion. Some promotional and sales platforms include Facebook Marketplace, Etsy, Instagram Store, and many other internet campaigns, which have all the desired information in one location whether it is general information or relating to sales (Tien, 2010). To help adapt to this changing environment, smaller museums have adopted a few strategies to keep up with the times.

Why use a Digital Platform?

When looking deeper into how museums promote their sales and visitation, they typically use websites, third-party sites, and social media. In a study conducted with a group of small to medium scale museums, 93% of locations had websites, 87% used external sites like trip advisor, and 86% had social media pages (Leoni & Cristofaro, 2021). The study identifies that, within the analyzed group, digital promotion has the potential to be a helpful tool for small institutions to

use to get their message to the general public. This highlights the benefits of moving to the internet and using social media, to promote their organization.

Small businesses and museums capitalize on the fact that the internet makes it easy to share information across vast distances. To gain a “competitive advantage” in the local environment, businesses must share it in a manner that is easily understood by an average viewer (Song, 2002). To assist in sharing information effectively, institutions typically rely on a social media presence or websites to promote themselves on their platforms or rely on visitors to share their images and stories (Proctor, 2010). Tourists often share pictures and videos through platforms like Instagram or Youtube (Proctor, 2010). Typically, this type of promotion through social media allows for a general audience to relate to what is being viewed. Similarly, it represents what the individual would experience if they were to become a visitor to the museum and also interact with people who have first-hand experience with a visit to the site. This allows people to learn more about what the museum is and why it should matter to them from an “outsider's perspective,” since it is not the staff relaying information to the public, but rather somebody unaffiliated (Proctor, 2010).

The internet also allows businesses to appeal to and interact with potential customers by having “targeted” audiences. This is because there are “digital local environments,” composed of users with similar interests (de Matos et al, 2020). The outcome of different aspects of the internet is that it provides both businesses and customers with a digital space to interact with people of similar interests. For business owners, these circles of interest let them reach out to people who would be interested in buying their products or visiting what they have to show, increasing revenue and knowledge about who they are. Customers on the other hand are given a space where they can purchase items and interact with other people who share the same passions as themselves. It is important to keep in mind that these bubbles on the internet are not mutually exclusive, but rather overlapping with an ever-growing number of other groups (de Matos et al, 2020). “Passively” sharing information through these regions of the internet allows for people to learn about something they may not have directly searched for.

Online sales give craft centers the ability to share their art with the world without having an in-person interaction. This can be extremely effective for this type of business since their craft is usually based on a local tradition that cannot be found elsewhere (Capriotti, 2010). These remote sales assist with passing the traditional items across large distances, increasing the

exposure, allowing more people to learn about diverse cultures (Duxbury, 2021). These key components of digital platforms usually help keep a company active so that people all around the world learn about and develop an intimate understanding of the place (Leoni & Cristofaro, 2021).

Struggles Behind Moving to a Digital World

Digital platforms are useful for small institutions, though they can come with some struggles. According to the authors Lazzarretti, Sartori, and Innocenti, small to medium-sized cultural organizations show amazing amounts of creativity when it comes to using technology, but are limited by certain aspects solely due to their type of business (2015). Because of this, social media can be both a “blessing and a curse” for cultural non-profit organizations (Lazzarretti et al, 2015, 281). This is true because the different platforms and exposure will significantly help the site promote itself, but at the same time, these new aspects can distract from aspects of the museum that were already in place. Despite social media, and other free platforms, small institutions can often struggle in developing effective strategies for the digital world. This struggle can be due to a lack of funding or professional experience in this field (Lazzarretti et al, 2015, 281; Lein, 2017). Additionally, when they do implement these strategies, it can often be given low priority compared to general operations. This is because in smaller institutions people often fill multiple roles, and already have to divert their attention to multiple tasks (Catlin-Legutko & Klingler, 2012). Adding this additional burden upon the staff can sometimes lead to an ineffective social media campaign.

Online sales can also create new complications. For example, some locations struggle with implementing a digital sales program due to limited funding for setting up and general operation (Capriotti, 2010). With a less developed sales strategy, businesses are often unable to support the infrastructure needed to ship long distances or meet rising demands. Additionally, since some businesses do not have a large surplus of funding to include costs for international shipping, those costs must be placed upon the customer, potentially diminishing sales (Norah, 2020). Costs like this can lead customers to decide against ordering and look at cheaper alternatives. This problem arises when additional taxes and fees get compounded onto any costs

that were already present, thus making it less and less effective for small institutions to sell internationally because profits will be lower and not worth the effort (Norah, 2020).

La Casa Museo de la Makana

La Casa Museo de la Makana is a small museum that showcases the creation of makanas to tourists. Ever since COVID-19, the museum has struggled to bring in tourists leading to fewer makanas being sold. The lack of sales not only affects how the museum operates, but also puts the art at risk because the artisans do not have much incentive to keep weaving with a lack of demand. Don José Jiménez, the owner of La Casa Museo, wanted a way to not only share the museum but also devise strategies to sell his products to a larger audience. According to our sponsor, La Casa Museo de la Makana currently sells their product online using an email posted in the bio of their Instagram, @ikatjimenez, and bank transfers. Bank transfers are not a trusted method of transferring money which can scare away potential buyers. A digital platform to sell crafts would greatly improve the ability of the museum to make more money to support the staff, thus keeping the tradition alive within La Casa Museo.

Methods

The project aimed to support the continuation of La Casa Museo de la Makana and the tradition of makana weaving, through the development of e-commerce opportunities and a digital presence. To accomplish this goal we formulated three main objectives:

1. Identify websites of small institutions and their effective features.
2. Examine how craft centers and museums adapt to an online world.
3. Compare and analyze the techniques behind the sale of artisanal items online.

These topics helped the team determine strategies that could be implemented by *La Casa Museo de la Makana* to appeal to the digital market of people from across the globe and create templates for use on its website.

Objective 1: Identify Websites of Small Institutions and their Effective Features

Our group's goal of creating a website led us to look into features that small museums use on their websites to promote their businesses and help keep their traditions and cultures alive. The team analyzed different features from museum websites based on a set of criteria.

The team first started with a general search, using the Google search engine, to find small museums throughout the world. After looking through the various types of small museums we decided to focus on small museums, craft centers, and historical museums that showed similar characteristics as La Casa Museo de la Makana in terms of their focus on cultural crafts or if they had a substantial website. When we located a museum that fit our criteria we determined if they had any or all of the following features: website, social media accounts, or online sales (see the set of criteria in **Appendix A**). Our group then examined the content of small museum websites to determine if they had an About page, digital sales (payment method), and social media. Other components that the team examined were donation pages, mission statements, collections, and events from the museum. This information was organized on a spreadsheet. Our team wanted to get a good grasp of how certain pages within websites were content oriented to get viewers. We looked into the content and layout of small museums, specifically examining content in websites involving craft centers, artisan museums, different art galleries, regional, and small Smithsonian

museums. Our team made note of features and pages of websites. For example, our team was able to compare the digital layout and presentation of gallery websites to artisan/craft websites.

Although in our initial search we were only looking through small museums we wanted to get a broader understanding of how other museums throughout the world set up their websites. Our group started Google searching different websites from larger museums and evaluated those larger sites for the following features: About pages, display features, and sales processes. The team examined specific content that each website presented to understand what makes a website informative, yet attractive to other online viewers. Our team used the same method for searching different places to examine the features that both small and large museums promoted on their web pages. See **Appendix B** for the recorded data on each museum found; the table contains information on the museums and craft centers whether it had a website or not.

In addition to looking through websites, the team searched for different social media platforms that were used by museums and craft centers. If it was not directly linked to a website, or if the organization did not have a website we would search on google “name-of-institution social media.” Once on a platform, like Instagram, we would look at the content that was posted and also habits that the museum had, such as posting frequency.

Objective 2: Examine How Craft Centers and Museums Adapt to an Online World

The next step in this process was to understand how museums work with a changing market, due to the ever-growing presence of the internet. The team considered every aspect of operation including promotional material and ways to sell products. Drawing on the list of websites evaluated in Objective 1, we contacted representatives of small cultural museums or artisan shops that we interviewed. Certain topics that were asked about during the interviews included: How has promotion changed in a digital environment? Were there any hurdles that you had to overcome when going online? What plans do you have for the future of moving to a digital stage? A full list of questions can be found in **Appendix C**.

The group conducted three semi-structured interviews with representatives from the different institutions with preference to video calls because it allowed us to gain context from body language and expression (Opdenakker, 2006, Beebe, 2014). A full list of the eight museums we contacted can be found in **Appendix D**. All information from these interviews was recorded on a note sheet for later analysis. Additionally, if interviews were conducted over zoom

(or similar platforms) the team asked for consent to record the meetings for later reference in addition to working with the note sheet. From here, the team coded the data to find any common trends between these businesses. Coding allowed us to further look for trends among the museum set, which helped provide insight into what museums have to consider in an online world (Beebe, 2014).

Objective 3: Compare and Analyze the Techniques Behind the Sale of Artisanal Items Online

After reviewing the websites in Objective 1, we determined the most common online sales platforms and evaluated them. Using the same searches as the first objective, the team searched through travel websites to find museums or artisan products with cultural associations. Next, the team looked for places that had items to be sold and identified what e-commerce platform was used. It is important to keep in mind that donation pages were not included in the study of sales platforms.

The team evaluated seven common e-commerce platforms: Facebook marketplace, Square, eBay, Instagram Store, Etsy, and Shopify (see **Appendix E** for more information). Each platform was assessed on a set criterion: the market of buyers they commonly sell to, user-friendliness, the accepted methods of payment, the infrastructure behind delivery (flexibility, cost, uniformity, etc.). For example, with Paypal, the team went through the platform's website or any reviews and terms of service to gain more insight into the uses and benefits. We compiled each platform's evaluation and created a document to compare the data. We classified the platforms based off functionality in **Appendix F**. The criteria we used was based on a comparative analysis of different US university websites and their effective features. The study has the viewer evaluate whom the audience of the material is directed to, the material being provided, the method of delivery of that material, the organization of the website, and the terminology (see **Appendix G** for more information on how the team used these criteria to evaluate the audience and function of both website templates and e-commerce platforms). Using the collected information they delve deeper into the organization of the website and break down what information populates each tab (University of Oregon). While universities are not necessarily selling you a physical product, they are selling you an idea and the promise of an education. The team was able to extract strategies for analyzing successful website features and

utilize them in a comparative analysis as seen in **Appendix G**. In addition, the financial costs posted on each platform were compared in **Appendix H**.

After examining how small businesses adapt to an online world, analyzing comparative techniques for how artisan items are sold online, and identifying the effective features from small organization websites. From the given data, our team developed themes for our results and findings, based on our methods and objectives, that would help improve our project. These themes would help us create a list of suggestions of where La Casa Museo de la Makana could go in the future to bolster their digital presence.

Results and Findings

Drawing on the research discussed above, the team determined a number of effective ways for a small cultural museum to promote itself, the artwork, and the culture/traditions in a digital setting. We analyzed aspects such as Social Media, Sales Platforms, e-commerce Platforms, and how websites were developed. **Table 1** illustrates the regions where small museums were located and the digital platform that they used by percentage. In total, we analyzed 79 museums, of which 51 were located within the northern hemisphere and 26 in Ecuador. Our comparative results are located in **Appendix I**.

	Digital Platforms	Northern Hemisphere	Ecuador
Website	Self Developed	69%	15%
	Third-party	25%	22%
	None	6%	63%
Social Media	Facebook	80%	59%
	Instagram	84%	26%
	Twitter	49%	30%
	Youtube	41%	7%
	Pinterest	18%	4%
	Trip Advisor	8%	7%
	None	8%	41%
Online Shop	Bank Transaction	57%	7%
	Paypal	16%	7%
	Google Pay	6%	0%
	Donation Page	18%	0%
	None	31%	85%

Table 1: This represents how museums use common digital platforms based on where they are located

Websites and Digital Presence

The team did a comparative analysis of websites based on the general layouts, About page, and whether or not they sell through their website. When investigating websites from both Ecuador and other places on the globe, we focused on small to large museums. After analyzing this data, the team found that most smaller museums or cultural sites have websites; in particular, this trend was highlighted within the U.S. and Europe. Around 53% of institutions within

Ecuador did not have dedicated websites. Instead, the Latin American institutions had informational pages on platforms such as *Tripadvisor* or Social Media. Out of the 26 museums within Ecuador, only 11 had a website, which is a much lower percentage than other places around the world. We represent this data in **Figure 3** where we make a comparison between US and Ecuadorian museums.

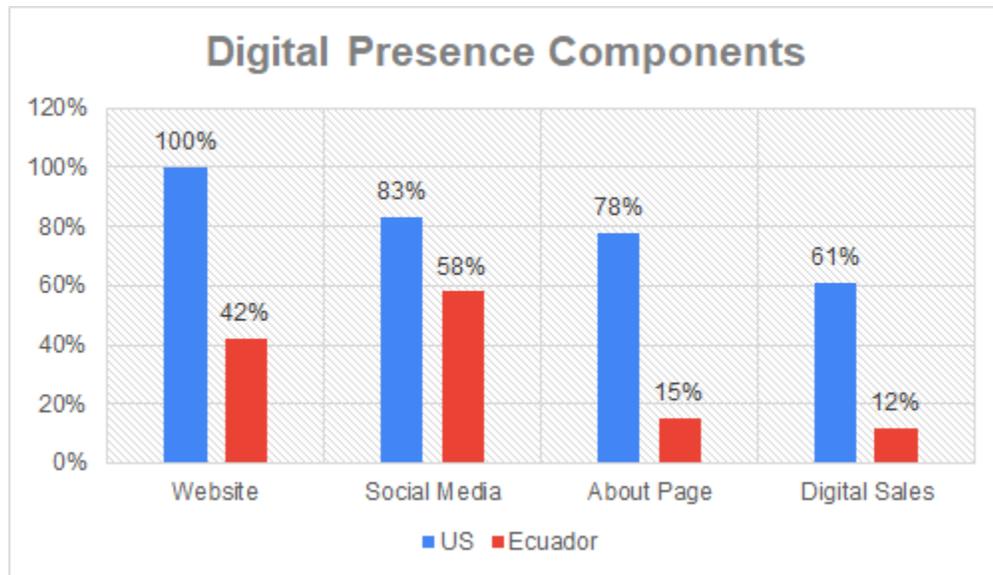


Figure 3: Digital Presence Components of Ecuador compared to the U.S.

The representatives of Crafts in America, a nonprofit organization, focused on giving artisans an online presence stated that the use of social media and a website helps to bring visitors to a central location. Both the communications director and the associate producer of Crafts in America explained to us that their website is very active and they get visitor attendance through zoom for their events (They typically have 50 to 75 people in attendance). The Arden Craft Shop Museum stated that “the public expects a website” (A. Harting, email correspondence, April 28, 2021). Our data also shows that most museums find websites to be important, since 61 of the 79 museums evaluated had a website. In the US all of the museums use websites. Our interviews pointed to the idea that websites help draw in visitors and sales because links can be shared with different travel platforms or on social media. We can conclude from this research and information that a website generally has a positive impact on a museum. Additionally, websites contain information about tours, sales, and a summary of the business’ mission, making public education easily accessible.

We determined that there are six key components to museum and craft center websites, which are the following: the about/mission page, events and exhibitions/gallery, an online shop, support/donation page, contact information, and social media platforms. This was determined because they were the most common trends among the different digital presences. The About page can act as a homepage for some websites but is commonly found in its tab because it displays more information than a typical homepage (Business News Daily Editor, 2020). Through analysis, the team found that the About page can display the hours of the institution, directions to the site, and other facets of general operation. This portion of the website was typically separated into a different location with roughly 87% doing this. Unfortunately, nearly one-third of the institutions we researched are currently closed due to covid. Many of these sites did not have visiting hours posted, but those that were open provided visiting hours, directions, and/or an application to set up a visit on the About page.

Another common design choice found in our research is that nearly every website (87%) provided their viewers with their contact information at the bottom or in the top right of their site. These areas of the site generally remain on all pages despite the user having clicked on a tab within the site. The contact page, for large museum websites analyzed, included the email of the institution and for the different people or departments offered at the place (communications, website manager, representatives, associates, human resources, etc), whereas the small scale museums had one email to contact because they don't have different departments. Our team also found the phone number associated with the institution and for each department located on the contact page. Researching the layout of other websites helped our group get a better understanding of how institutions created their web pages for visitors. Efficient website development is vital for smaller museums because they may not be able to dedicate as many resources to having an in-depth website due to staff workload (Lazzeretti et al, 2015, 281). We found that museums use different types of websites. Self-developed sites are created from the ground up by users or a contractor/web developer (mainly using HTML coding) and can be custom-built for one's site. Pre-built templates with a customizable layout created by a hired professional are also available for self-developed sites, but the template will be similar to other pages on the internet. The third alternative is a pre built site (such as Wix, Squarespace, or Weebly) that offers limited templates for easier set up. We took note of which type of website development museums chose in **Figure 4**.

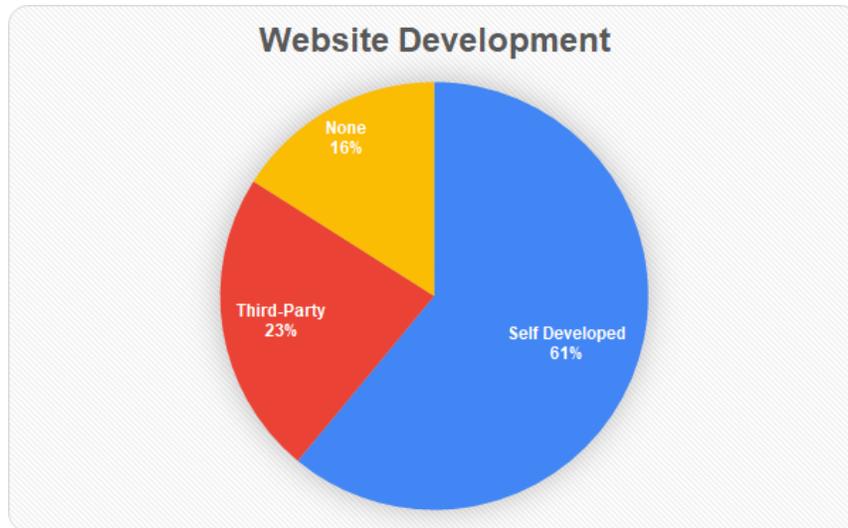


Figure 4: How Websites are Developed (Self-Developed vs Third-Party vs No Website)

The data represented in **Figure 4** concludes that museums in the surveyed areas of North America tend to create their websites from scratch. In contrast, the areas the team surveyed in Latin America showed a higher rate of using third-party platforms to create their websites. The team learned from analyzing the copyright of websites of small crafts museums in the United States that websites with a creator had unique structures and layouts that help make their content stand out.

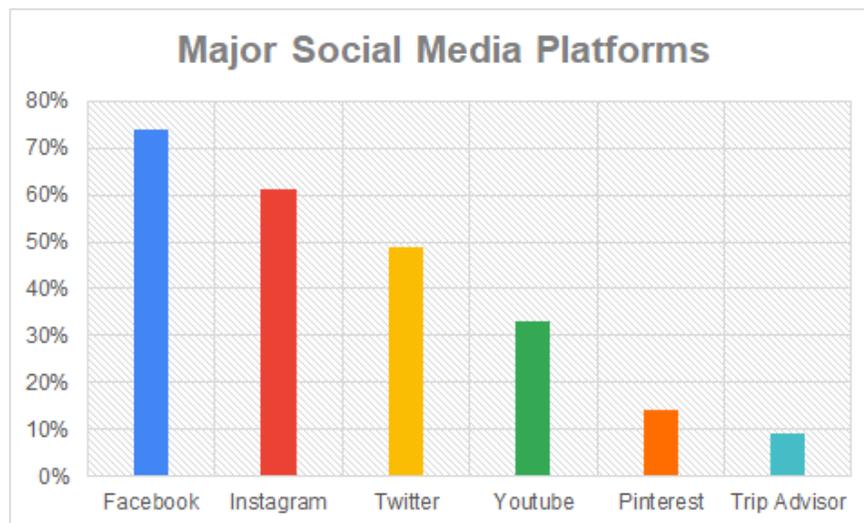


Figure 5: Social Media Platforms Linked Within Websites

As seen in **Figure 5**, a common method of reaching a larger and specific audience is through the use of Social Media platforms such as Twitter, Instagram, and Facebook. This is due

to the algorithm used in social media platforms that customizes a user's experience based on the posts they interact with. To reach an audience, an organization has to be active regularly. We found that they typically post something every couple of days to ensure they do not oversaturate the feed of their followers. In addition to posting every couple of days, it was found that videos were better received and had more views than a picture. Based on these findings the team concluded that keeping up with posting creative content a couple of times a week was imperative to developing a digital presence for La Casa Museo de La Makana.

Utilizing E-commerce and Social Media Platforms in Digital Sales

To gain a better idea of the most efficient and beneficial way small cultural institutions can sell their product, the team analyzed different sales platforms that could be used. Some of the data collected are presented in **Appendix G** which shows the spread of different platforms (as well as the essential components to these platforms) utilized by museums on their websites. To direct people to places where they can buy items, about 80% of the time there was a sales page on the website which would allow customers to browse through items and check out their chosen product(s). In all places studied, the primary methods of payment we discovered were Paypal, Google Pay, and directly through the website as a direct transfer of money through a bank. Most of the sales shops offered purchases directly through the shop where customers were asked to fill out their credit/debit card information to make a purchase. The sites that use Paypal as an option offer a convenient and trustworthy form of payment because the sensitive bank information of the purchase is encrypted. Additionally, some websites have a donation page where payments in the form of a donation can be made through the same manner. **Figure 6** represents the payment methods that websites offer.

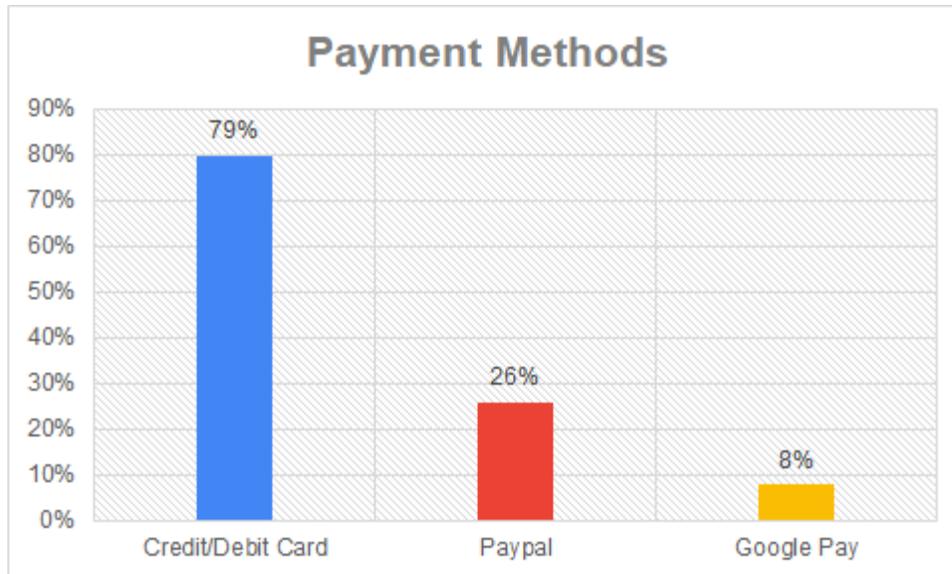


Figure 6: Sales Page Forms of Payment

We also considered the possibility of using existing e-commerce platforms such as Etsy, Amazon, eBay, Facebook Market, or the Instagram Store as an option for online sales. **Figure 7** lists the fees, commissions, and monthly subscription costs (see **Appendix E** for more information on e-commerce fees and **Appendix H** for more information on website template fees).

Type of fee	Sign up fee	Monthly subscription	Commission	Posting fee	Renew listing	Advertising	Other
Etsy	\$0-10 *	-	5%	\$0.20/listing	\$0.20	Limit set by seller	Shipping and taxes
Amazon	-	\$0-39.99 *	8-15%	-	-	-	Shipping, storing and taxes
Ebay	\$0-20 **	-	Up to 14.5%	-	-	\$9.95/month	5% commission charge if requirements not met
Facebook Marketplace	-	-	5%	-	-	-	-
Instagram Store	-	-	5%	-	-	-	-
Shopify	-	\$29-299 *	-	-	-	-	0.5-2% of commission for external payments
Square	\$0-60 *	-	2.6-3.5% ***	-	-	-	-
Key:							
*depends on package							
** depends on product							
*** depends on payment method							

Figure 7. E-commerce Financial Comparison

The e-commerce platforms mentioned above may lack customization which constrains the design of other aspects of the website such as what one can add and customize (see **Figure 9** for a more in-depth comparison of these e-commerce platforms and website templates versus using a self-developed option). Despite this, these sites allow for different templates (website templates are chosen by the user and populated with their selected information) and pre-made

methods (the information that can be populated in a template or site) which create a more user-friendly environment for both the business and the consumer.

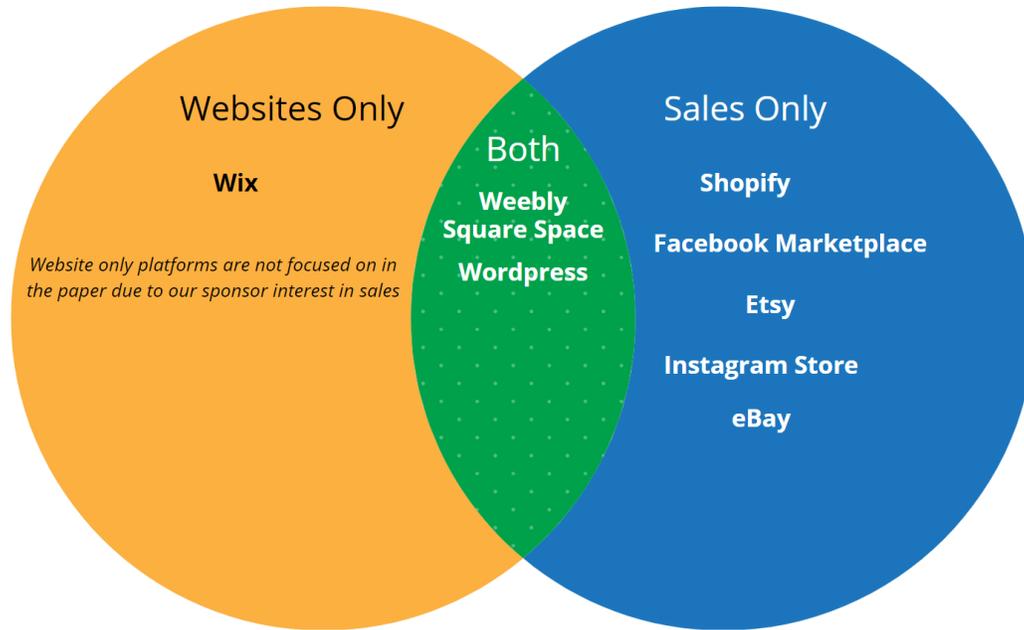


Figure 8: Venn Diagram showing different platforms and if they are exclusively for website development, sales, or can be used for both

Finally, we considered using third-party websites that provide e-commerce capabilities. Third-party platforms such as Squarespace, Shopify, and Weebly offer web templates and provide an easy route towards creating a personal website that includes an online shop. After looking at different third-party options we learned to value ease of use over the flexibility that other options provided. In particular, we found Weebly to provide intuitive tools and themes while also incorporating the ability to connect third-party accounts (such as social media). Weebly offers the museum and any future proprietors the ability to grow their online presence and business. Weebly offers a variety of plans; they span in price range from a free basic website to a \$30 monthly subscription offering a custom domain integrated with e-commerce tools. In comparison to WIX, WordPress, and Webflow, we found that they tended to have a monthly fee or would have fewer themes to offer than Weebly does. Based on this comparison and the results of our research we concluded that Weebly would be the most practical and fitting option for La Casa Museo de La Makana’s website. **Figure 9** shows the costs associated with third-party

websites with e-commerce functionality. Weebly offers the functionality and simplicity that the museum needs for the cheapest price.

	A	B	C	D	E
1	Fees	Sign up	Commision	Compatable with selling on site?	Key
2	SquareSpace	\$12-40 *	2.6-3.5% ***	Yes, is included	*depends on package
3	Wix	\$0-56 *	N/A	Yes	*** depends on payment method
4	WordPress	\$4-45	N/A	Yes **	** this method requires coding or extra steps
5	Webflow	\$12-36	N/A	Yes **	
6	Weebly	\$0-26 *	N/A	Yes	

Figure 9. Third-party Website Financial Comparison

Working with Online Artisan Groups

In our research, we found that many museums and craft centers struggled to advertise to and access their seller’s market. One way to aid in this endeavor is to consider creating a partnership where a third-party sells and advertises products directly. This would entail a vendor submitting their inventory to a third-party. Typically, a partnership would require a slight commission taken by these groups to fund the operation, which would be a certain percentage or amount of money taken from each sale that would go to the sales platform. For example, *The Cultural Bazaar* takes an average of 10% commission on each item. This strategy combined with in-person sales at the museum/institution allows the seller to reach larger audiences drawing in more sales. So, the strategy for having a larger selection of items helps a seller appeal to visitors browsing larger sites. In our interview with the Cultural Bazaar and the Crafts in America, both representatives stated that having a larger presence or site with many options brings in an increase of visitors. The Cultural Bazaar stated that they only take up to five products from each vendor since they take products from so many different vendors. They mainly focus on the story of each vendor rather than the profit. Crafts in America is a much bigger site so they can take on vendors with a varying inventory size. Crafts in America did not have a commission or monthly fee on their website for partners. In our interview they stated that they were liberal based on their return policies. In general, some of the benefits of working with these groups is that they allow for artisans or other sellers to join a larger group of like individuals to promote different crafts.

The team asked the interviewees for some suggestions that would help someone develop a website to sell artisan products. Cultural Bazaar mentioned a site called Culture Dock, a craft

sales site that was recommended because it is up and coming and trying to accomplish a similar goal of allowing artists to sell their works to a larger market (however, they are working with multiple artisans and small culturally-focused businesses). The Cultural Bazaar recommended this site as an alternative because they do not currently take inventory from vendors outside of the US. They went on to describe the function of their site and the issues that they have run into along the way. The Cultural Bazaar provides the chosen vendors with a spot on their site to add images, their story, and relative information to create a clear story and inventory for visitors of the site to browse. The interviewee stated that some vendors struggled to add their craft inventory to the Cultural Bazaar site (this can be due to varying levels of knowledge of the site/technology or potentially limited access to internet and computers). Lastly, we concluded that finding a niche and developing a market was very difficult. The interviewee stated that most successful culturally-focused vendors have active social media to advertise and building a market can take nearly 10 years. The Cultural Bazaar discussed that their website focuses on promoting and advocating for handmade crafts and artists. Through their website, they host live concerts and exhibitions over zoom and other broadcasting software. The Cultural Bazaar interviewees claimed they do a great deal of revamping and changing their website pictures, layout, and content and conduct daily maintenance and updates.

Artisan groups attract people who are interested in the topics that are being shared, helping spread awareness of individual craft makers. A downside to a platform like this is that they sometimes take commissions or would require a fee to be showcased. For smaller organizations, this could be very limiting, as they may not be able to afford these costs.

Discussion

According to our findings, creating an effective sales campaign, as a small museum on the internet, requires a centralized digital location where sales are conducted on a trusted platform. For example, a page on a website that implements Paypal or Google Pay can be supplemented with links from social media or sites such as trip advisor. Combining the information gathered through website investigation we compared the two main options in the following Venn diagram.

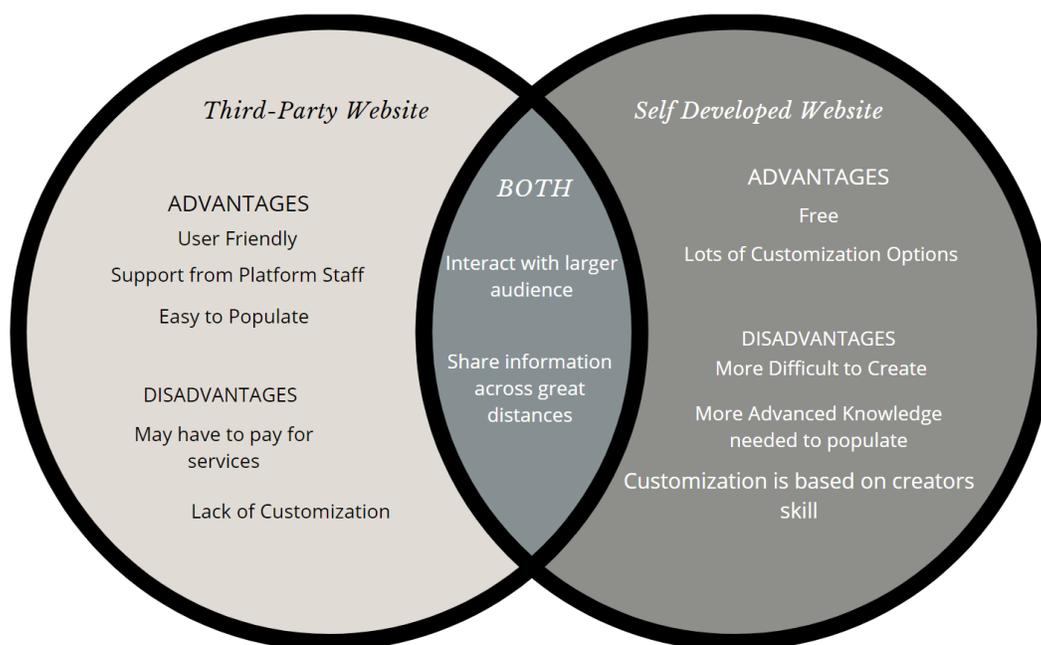


Figure 10: Venn Diagram Showing Aspects of Self-Developed and Third-Party Websites

The findings show that websites are a useful tool for promotion. Websites are able to host a variety of necessary information all in one location accessible to potential visitors. This can include: hours, address, events, news, and even how to purchase items. Our literature review also points out that tourism is not a stable market and Covid-19 has made apparent that craft businesses should not rely solely on visitation, thus highlighting the importance of sharing information online. For a generalization about the aspects of both third-party and self-developed websites, refer to **Figure 10**.

When considering e-commerce options, we must recommend the most viable choice that fits the constraints of our sponsor's business. From our findings, small cultural museums outside of the US tend to use direct transfers of money. A trusted worldwide payment platform, rather than direct bank transfer is a more acceptable solution for international shoppers. Internet communities and other third-party sales platforms will help institutions get products to a wider audience and sell globally by providing an audience who is interested in a certain type of item. Refer to **Figure 11** for a basic decision tree that shows the evaluation of different e-commerce platforms that could be used.

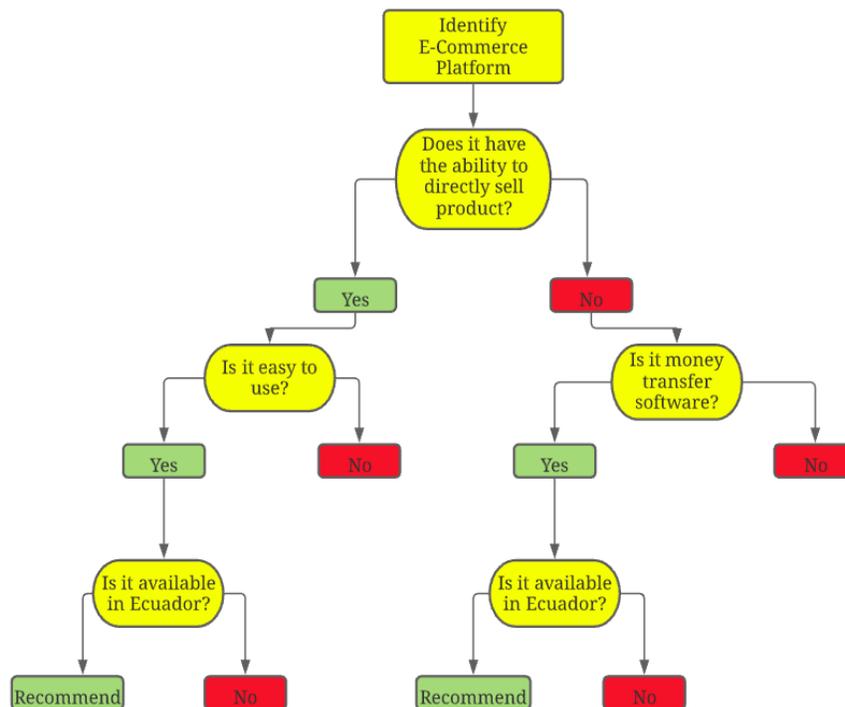


Figure 11: Shows a step by step decision tree for E-commerce platforms

Our interviews also showed that websites require a steady flow of content and maintenance to ensure success. We did not believe this would be too much of an additional hassle because our sponsor’s Instagram and Facebook accounts are fairly active. Our sponsor can implement these same strategies towards web promotion. We must also make sure that our recommendations are feasible and as straightforward as possible. We would not want to recommend tasks that would overwhelm the staff. Ideally, the e-commerce part would be low maintenance, where the museum would only worry about fulfilling orders and packaging them.

Recommendations

To move forward with this project, the team has a list of recommendations that will help the museum strengthen its “Digital Presence”.

The first thing we suggest is to use and update the website that we started to create for the museum (or use it as a template) which can be found at this link:

<https://lacasamuseodelamakana.weeblysite.com/>. We recommend the museum use a third-

party website development platform such as Weebly, as it allows a good amount of customization for free, while still being simple enough for most people to edit. Compared to other options such as Wix or WordPress, Weebly has the most options available for free, even including the ability to host an online shop and post videos directly onto the page. Additionally, it offers the most options for different free templates when creating the website which allows La Casa Museo to experiment with layouts to find something to their liking. Currently, the website we created contains a home page where visitors can contact the museum (there is also a brief discussion of the mission of the museum), an About page that gives a summary of who they are, and a location that gives information about how to purchase a makana. Our sponsor, Don José Jiménez, requested this page to display how the museum staff creates their trade and the importance of what they represent. Additionally, on this website, both the museums' Facebook and Instagram accounts are connected on the bottom left, giving quick access to their social media platforms. We would like the museum to develop the website to their liking. To help further the website for promotional purposes, it would be helpful to add a news, events, and accomplishments tab. As mentioned previously the museum can add a direct sales page through Weebly. This customizable shop would be able to list the different makanas in their inventory with their designated price. Additionally, the page offers a customer's estimated shipping costs and payment options. It is the responsibility of the museum to keep the product listing up to date and to package the products for delivery. We have made a guide to help our sponsor with learning the user interface of Weebly, it is located in **Appendix J** and **Appendix K** in both English and Spanish.

To fulfill the money transactions, the team also recommends that the museum steers away from any direct deposits to purchase the products. **As an alternative, we advise the museum to use trusted platforms such as Paypal to transfer currency between both parties, as it is used globally.**

When the online sales page has been developed to the museum's liking, reaching out to a third-party vendor could supplement sales even further, providing the museum with a broader craft market. This is a secondary step because the third-party market charges monthly fees to use the service and the museum should focus on self-promoting for little to no cost first.

In addition to creating the website, the team recommends that the museum reaches out to the local community and also digital communities of artisans, which are groups who

specialize in sharing cultural items. When looking at the local community, we recommend that La Casa Museo de La Makana also reach out to tour centers, welcome centers, and even hotels to draw in as many visitors who are in the area. We understand that the Cuenca region is currently under quarantine, but the museum should be able to take advantage of this recommendation shortly.

The culture and tradition of La Casa Museo de la Makana should continue and people should not lose sight of the museum's history. We hope that our project has provided the small craft museum with the right steps to help their business and that the suggestions provided will help the museum progress its digital presence and showcase its craft efficiently. With our data and research, we seek to keep La Casa Museo de la Makana sustainable to visitors and locals as the pandemic settles. We would also like La Casa Museo de la Makana to continue to handweave makanas for generations to come.

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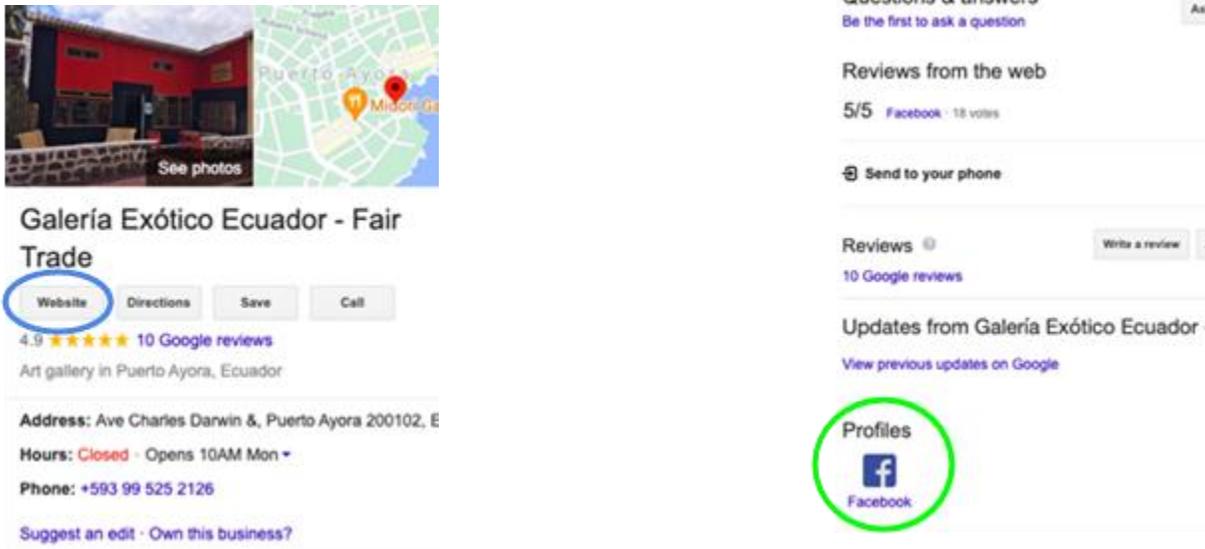
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Appendices

Appendix A: Determining Website Validity



No internet

Try:

- Checking the network cables, modem, and router
- Reconnecting to Wi-Fi

ERR_INTERNET_DISCONNECTED

Once we clicked the “website” button, circled in blue on the first image, it would take us to either an error page or a connection trouble page, shown in the third image. However, most institutions, similar to “Galería Exótico Ecuador”, provided us with a social media page that we looked at on the google data page (this is circled in green in the second image).

Appendix C: Semi-Structured Interview Questions

Verbal Consent:

We are a group of students from the United States researching online commercial practices of small artisan businesses and museums. We are interested in your experiences as a worker at this business/museum. The purpose of the research is to gauge your thoughts and opinions about online practices. Your participation will involve one informal interview that will last between 15-30 minutes. If there are any questions you do not feel comfortable answering, you may choose not to answer them. Additionally, if you wish to stop the interview you will be able to at any time. Please know that we will do everything we can to protect your privacy. Your identity or personal information will not be disclosed in any publication that may result from the study. Notes that are taken during the interview will be stored in a secure location. Would it be all right if we recorded our interview? Saying no to the recording will not affect the interview.

Team Email Alias: gr-makanad21@wpi.edu

Advisor Email Address: cbkurlanska@wpi.edu

Questions: These questions are under the assumption that these sites have already started or have finished implementing digital promotion or sales

1. When did you start using a web-based site?
2. How has the promotion of the museum/craft center changed since you started working with the internet?
3. Were there any hurdles that you had to overcome when making these changes?
4. Has covid impacted how you use your online platform?
 - a. More emphasis, less ability to use this platform, etc;
5. What plans do you have for the future of moving your museum (or whatever correct title) over to the internet?
 - a. This covers all aspects, promotion, sales, exhibition, etc;
6. Do you sell any items over the internet?
7. If yes, how do you do it?
 - a. Directly, partnership, etc;
 - b. If No, skip
8. Which shipping service do you use?
9. What are your return policies?
10. How much maintenance/revamping does your website usually require?

Appendix D: Museums/Institutions Contacted

A list of Craft Museums and Institution the team contacted for Interviews

Institution Name	Interview?	Platform
Sir John Soane's Museum	No	N/a
Casa Museo Guayasamin	No	N/a
NOMA Collective	No	N/a
Cultural Survival Bazaar	Yes - 4/22	Zoom
Fuller Craft Museum	No	N/a
Worcester Center for Crafts	No	N/a
Arden Craft Shop Museum	Yes	Email
Craft in America	Yes- 4/28	Zoom

The team focused on contacting craft museums and institutions in order to get a more accurate set of data for La Casa Museo de La Makana since they are considered a small craft museum themselves. Of the eight that we contacted via email we heard back from three of them.

*We have pasted a copy of the email template used to contact the museums below (labelled **Appendix D-2**). The team noted the date of the interview and platform it was conducted over.*

The team offered the recipients the chance to view any notes or recordings taken during the meeting and invited all who contacted the team to the presentation.

Appendix D-2: Email Template Addressed to Craft Museums and Institutions

*This email template was sent to all of the small craft centers listed in **Appendix D***

Dear _____,

I hope you're doing well. My name is _____ and I am a part of a team of students from Worcester Polytechnic Institute looking into how museums, craft centers, and other similar institutions have implemented digital strategies to reach out to the public to promote who they are and sell items (if applicable). We were wondering if we could ask you a few questions to help us gain insight into this topic. This could be done via email, zoom (or other digital meeting software), or by phone call. If you decide to take part in a call, this should only take about 15-30 minutes of your time. Additionally, if you feel uncomfortable or do not wish to answer a question you are free to either cut off the interview entirely or ask to skip a question. Thanks so much for taking the time to look through this and consider it! Have a great rest of your day!

Sincerely,

The intention of this email was to introduce the team and project, inquire if the recipients were open to speaking with the team, offer flexible meeting options, and give the recipients a general idea of the time constraints of the interview/meeting. The team was sure to be flexible to the schedule and privacy of all of the institutions/museums that replied.

Appendix E: Analysis of E-commerce Platform Fees

E-Commerce Platforms with their associated fees etc.

Type of fee	Sign up fee	Monthly subscription	Commission	Posting fee	Renew listing	Advertising	Other
Etsy	\$0-10 *	-	5%	\$0.20/listing	\$0.20	Limit set by seller	Shipping and taxes
Amazon	-	\$0-39.99 *	8-15%	-	-	-	Shipping, storing and taxes
Ebay	\$0-20 **	-	Up to 14.5%	-	-	\$9.95/month	5% commission charge if requirements not met
Facebook Marketplace	-	-	5%	-	-	-	-
Instagram Store	-	-	5%	-	-	-	-
Shopify	-	\$29-299 *	-	-	-	-	0.5-2% of commission for external payments
Square	\$0-60 *	-	2.6-3.5% ***	-	-	-	-
Key:							
*depends on package							
** depends on product							
*** depends on payment method							

The E-commerce platforms listed are sites that are purely monetary-based websites. (these websites only deal with the purchasing and selling of products) that allow users to view products from multiple suppliers. The “Other” column refers to other fees that may be associated with the use of the e-commerce platform (see the key for more information on the numbers associated with certain fees).

*In the Key, * means that the fee associated depends on the seller’s chosen package. This could be the base package or the premium package etc. for each site. ** refers to the type of product being sold, in the case of eBay there will be a change in fee depending on whether you are selling something big and expensive versus something small and relatively easy to store and deliver. Lastly, *** refers to whether or not the buyer pays using a credit card or another type of payment.*

Appendix F: Classification of Companies and Websites

Table shows the names and function of the main ecommerce platforms and website templates

Company Name	Function
SquareSpace	Website building and hosting company
Wix	Website building and hosting company
WordPress	Website building and hosting company
Webflow	Website building and hosting company
Weebly	Web hosting service under Square
Square	Financial Services and Digital Payments for a new website
Etsy	Ecommerce Website
Shopify	Ecommerce Company
Amazon	Ecommerce Company
eBay	Ecommerce Company
Facebook Marketplace	Classified-ad section of Facebook
Instagram Store	Product catalog under Instagram

The team wanted to make the distinction between ecommerce platforms and website templates more clear by classifying them by their function. In addition, it's important to point out that Weebly is a web hosting service under its parent company, Square; however, both Weebly and Square have different functions and intentions. Lastly, since both Facebook Marketplace and the Instagram Store are both found directly on their respective social media sites, it's important to note that they can be categorized as a more developed ecommerce version of an ad or product catalog.

Appendix G: E-commerce Platform Comparative Analysis Results

Features	Delivery infrastructure	Customization	Payment Methods	Key
Etsy	Depends on seller	Yes	Credit, debit, PayPal, Apple Pay, Google Pay	** depends on website design
Amazon	Items are shipped by company	N/A	Credit, debit, Amazon Pay	*** this is an average for top sellers not a cap
Ebay	Seller is given shipping label	N/A	Credit, debit, PayPal, Apple Pay, Google Pay	**** in person payment
Facebook Marketplace	Seller is given shipping label	N/A	PayPal, Cash ****	***** US only
Instagram Store	Depends on seller	N/A	Facebook Pay ****	
Shopify	Depends on seller	Yes	Cash, credit, debit	
Square	Seller is given shipping label	Yes	Apple Pay, Android Pay, Samsung Pay, cash, Cash App, credit, debit, Pay Pal	

Ecommerce platforms and the essential information required to compare them. All of the options listed are available for global use, which includes use in Ecuador.

*The team listed the seven main ecommerce platforms found in the museums and craft centers of **Appendix G** which also correlates directly with the most common ecommerce platforms used today. These ecommerce platforms were assessed on the following criteria determined by general characteristics of sites like this: delivery infrastructure, user friendliness, layout & customization, and payment methods. The key on the right gives more in depth information on the information that populates the table. The items highlighted in light green signify this is a preferable feature while the items in yellow signify that this feature is not as attractive (not a bad feature, just not the preferred deliverable).*

Under the delivery infrastructure column, “depends on seller” signifies that the seller is in charge the delivery and packaging of the product, “Seller is given shipping label” signifies that the company provides a shipping label (including the address of the recipient) and the seller is in charge of mailing the package. “Items are shipped by company” signifies that the seller gets the package to an amazon warehouse where it is repackaged and delivered to the recipient by an amazon delivery truck.

Appendix H: Analysis of Website Templates

Different website templates with their associated fees and conclusion the team made based on the analysis completed

Fees	Sign up	Commision	Compatable with selling on site?	Key
SquareSpace	\$12-40 *	2.6-3.5% ***	Yes, is included	*depends on package
Wix	\$0-56 *	N/A	Yes	*** depends on payment method
WordPress	\$4-45	N/A	Yes **	** this method requires coding or extra steps
Webflow	\$12-36	N/A	Yes **	
Weebly	\$0-26 *	N/A	Yes	

The team listed five main website templates or third-party website developers that were researched and analyzed. The red signifies a feature that is not desirable and the green signifies a feature that is desirable. The table discusses the sign up and/or commission fee that is associated with the websites researched. A key gives the viewer different information based on choices made by the vendor/website owner. It was important that the site the team eventually chose was compatible with online sales and SquareSpace even included online sales into their design.

After further research and considering the information found on the table it was clear that Wix and Weebly were the least expensive, user friendly, and easily customizable options.

Since Weebly is available in Ecuador and had the least expensive fees of the two most compatible options, it was the site chosen by the team.

Appendix I: Comparative Analysis Results

Appendix I shows the digital analysis spreadsheet for all small museums, craft centers, art galleries, etc. This also encompasses the link to the museum, whether it has social media, an About page on the website, and if the website has digital sales.

Museum/ Craft Center Name	Location	Museum Type	Has a Website	Link	Social Media?	If yes, what?	About Page? If Yes, Check	Digital Sales?
Re Space	Berlin, Germany	Gallery	<input checked="" type="checkbox"/>	https://www.re-space.com/	<input checked="" type="checkbox"/>	Instagram	<input checked="" type="checkbox"/>	<input type="checkbox"/>
The Rockwell Museum	Corning, NY	Smithsonian Affiliate	<input checked="" type="checkbox"/>	https://rockwellmuseum.org/	<input checked="" type="checkbox"/>	Instagram, Youtube, Twitter, and Facebook	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Worcester Historical Museum	Worcester, MA	Small Historical Museum	<input checked="" type="checkbox"/>	https://www.worcesterhistoricalmuseum.org/	<input checked="" type="checkbox"/>	Facebook, Instagram, Youtube	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Sir John Soane's Museum	London, England	House Museum	<input checked="" type="checkbox"/>	https://www.sirjohnsoanesmuseum.org/	<input checked="" type="checkbox"/>	Facebook, Instagram, Youtube, Pinterest	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
The Phillips Collection	Washington, D.C	Smithsonian	<input checked="" type="checkbox"/>	https://www.phillipscollection.org/	<input checked="" type="checkbox"/>	Instagram, Facebook, Twitter	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
American Heritage Museum	Hudson, MA	Historical Museum	<input checked="" type="checkbox"/>	https://www.americanheritagemuseum.org/	<input checked="" type="checkbox"/>	Instagram, Facebook, Twitter	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Casa Museo Guayasamin	Quito, Ecuador	House Museum	<input checked="" type="checkbox"/>	https://guayasamin.com/	<input type="checkbox"/>	N/A	<input type="checkbox"/>	<input type="checkbox"/>
NOMA Collective	International	Artisan online shop	<input checked="" type="checkbox"/>	https://www.noma.com/	<input checked="" type="checkbox"/>	Instagram	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAGIC ROUTE OF HANDICRAFTS	Oaxaca, Mexico	Tourist route	<input checked="" type="checkbox"/>	http://www.oaxaca.com/	<input checked="" type="checkbox"/>	Facebook, Twitter	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Cultural Survival Bazaar	Cambridge, MA	Artisan archive	<input checked="" type="checkbox"/>	https://bazaar.cultural-survival.org/	<input checked="" type="checkbox"/>	Twitter, Facebook	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
La Capilla de Hombre	Quito, Ecuador	Small Art Museum	<input type="checkbox"/>	N/A	<input type="checkbox"/>	N/A	<input type="checkbox"/>	<input type="checkbox"/>
Shelter In Place gallery	Boston, MA	Art gallery	<input checked="" type="checkbox"/>	https://www.shelterinplace.com/	<input checked="" type="checkbox"/>	Instagram	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Davis Art Gallery	Worcester, MA	Art gallery	<input checked="" type="checkbox"/>	https://www.davisartgallery.com/	<input checked="" type="checkbox"/>	Facebook, Instagram, Youtube	<input type="checkbox"/>	<input type="checkbox"/>
Museum of Russian Icons	Clinton, MA	Non-profit Art Museum	<input checked="" type="checkbox"/>	https://www.museumofrussianicons.org/	<input checked="" type="checkbox"/>	Instagram, Facebook, Twitter, Pinterest, Email, LinkedIn	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Prints and the Potter Gallery	Worcester, MA	Art Gallery	<input checked="" type="checkbox"/>	https://www.printsandthepotter.com/	<input checked="" type="checkbox"/>	Instagram, Yelp, Twitter, and Facebook, Pinterest	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Samford Art Association	Samford, CT	Townhouse Gallery	<input checked="" type="checkbox"/>	https://stamfordart.com/	<input checked="" type="checkbox"/>	Facebook, Blog page, Instagram	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Academy Art Museum	Easton, MD	Regional Art Museum	<input checked="" type="checkbox"/>	https://academyartmuseum.org/	<input checked="" type="checkbox"/>	Instagram, Youtube, Twitter, and Facebook, Flickr	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Plazanaya	Quito, Ecuador	Gift shop/ Gallery	<input type="checkbox"/>	N/A	<input type="checkbox"/>	N/A	<input type="checkbox"/>	<input type="checkbox"/>
Pheonix Gallery	Lawrence, KS	Gallery	<input checked="" type="checkbox"/>	https://www.phoenixgallery.com/	<input checked="" type="checkbox"/>	Twitter, Facebook, Pinterest, Instagram	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Georgia O' Keefe Museum	Santa Fe, NM	Small Exhibit	<input checked="" type="checkbox"/>	https://www.okeefemuseum.org/	<input checked="" type="checkbox"/>	Twitter, Facebook, Pinterest, Instagram	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Fuller Craft Museum	Brockton, MA	Craft Museum	<input checked="" type="checkbox"/>	https://fullercraft.com/	<input checked="" type="checkbox"/>	Instagram, Youtube, Twitter, Facebook, Pinterest, Tumblr, LinkedIn	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Worcester Center for Crafts	Worcester, MA	Craft Museum	<input checked="" type="checkbox"/>	https://www.worcestercenterforcrafts.org/	<input checked="" type="checkbox"/>	Facebook, Twitter, Instagram	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
The Ethnographic Museum of Džepčište	Džepčište, Macedonia	Ethnographic museum	<input type="checkbox"/>	N/A	<input checked="" type="checkbox"/>	Instagram	<input type="checkbox"/>	<input type="checkbox"/>
Carpenter Museum	Rehoboth, MA	Historical Museum	<input checked="" type="checkbox"/>	http://www.rehobothmuseum.org/	<input type="checkbox"/>	N/A	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Arden Craft Shop Museum	Arden, DW	Art & Craft Museum	<input checked="" type="checkbox"/>	http://www.ardenmuseum.org/	<input checked="" type="checkbox"/>	Facebook, Youtube	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Craft in America	Los Angeles, CA	Art & Craft Museum	<input checked="" type="checkbox"/>	https://www.craftinamerica.org/	<input checked="" type="checkbox"/>	Facebook, Twitter, Instagram, Youtube	<input type="checkbox"/>	<input type="checkbox"/>
Heritage Square Museum	Los Angeles, CA	Historical Museum	<input checked="" type="checkbox"/>	http://heritagesquare.com/	<input checked="" type="checkbox"/>	Facebook, Twitter, Youtube	<input checked="" type="checkbox"/>	<input type="checkbox"/>
La Brea Tar Pits Museum	Los Angeles, CA	Natural History	<input checked="" type="checkbox"/>	https://tarpits.org/	<input checked="" type="checkbox"/>	Facebook, Twitter, Instagram	<input type="checkbox"/>	<input checked="" type="checkbox"/>
USS Iowa - Museum Ship	Long Beach, CA	Historical Museum	<input checked="" type="checkbox"/>	https://www.pacificmuseum.org/	<input checked="" type="checkbox"/>	Facebook, Twitter, Instagram, Youtube	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Mmuseumm	Manhattan, NY	Modern Art	<input checked="" type="checkbox"/>	https://www.museumofmodernart.org/	<input checked="" type="checkbox"/>	Instagram	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Spellman Museum of Stamps & Post	Weston, MA	Historical Museum	<input checked="" type="checkbox"/>	http://www.spellmanmuseum.org/	<input checked="" type="checkbox"/>	Facebook, Youtube, Twitter, LinkedIn	<input checked="" type="checkbox"/>	<input type="checkbox"/>

This figure is a continuation of the digital analysis spreadsheet with the payment methods, what factors stood out in addition to the web creator.

Payment Method (Paypal, FB Market, etc;)	Other Notes (what stands out, cool ideas to apply, etc.)	Web Creator
N/A		Self developed
N/A	They talk about their events, it's a small museum but one would never think of it as a small museum at first glance	Self developed
FB Market on Page and Payment options on Website for artifacts. You can also use paypal.	They have "Digital Worcester" which is their virtual tour for the museum. They also support project within the community. For example the BLM in Worcester	https://www.rideignstudio.com/services/
Shop through the website and Facebook	There is also one located in NY	https://un.titled.com/
Pay through the website. Paypal, Google Pay, JCB, Apple Pay	They have a blog page	Self developed
No actual sales online, but donation page that goes through their own website	Has a portion on their website in addition to the about page which talks briefly about each exhibit	Self developed
N/A	this museum is a house in quito that shows what old colonial houses could have looked like	https://www.uniquecollection.org/en/
Paypal, Shop Pay, Google Pay, Bank	Simple and elegant layout, beige color scheme (soothing), different groups of artisans selling their crafts with their respective about pages.	https://telltalestudio.co/
N/A	Has clear and easily accessible information, layout is too simple	Self developed
Donation page	Archive of artisan vendor profiles with links to purchase their products	Square
N/A	This small art museums seems to be represented on a lot of tour sites, like trip advisor, and is featured in tours around quito... this is the main source of its publication	N/A
N/A	It's purpose is to showcase other artists gallery work (so I'm not sure if this would count)	Self developed
N/A	There was a "Call to artists" section	Self developed
Paypal, other credit card methods from website		https://www.charityproud.org/
Online "shop" section. Jewlery, wood, fabric	Allows one to enter their own online shop	Self developed
N/A	This page also had a "Call for Artists" section	http://graphiquecouture.com/#/pageGallery
Donation page, products page	A good site in promoting a museum (the mission, the events, etc)	https://cakeandteattdesigns.com/
N/A	The gift shop/ gallery is found on trip advisory, however, has no real website or social media. It has pics that display their art on tripadvisory	N/A
Gift card, Gift registry, Shop for different arts (ceramics, jewlery, sculptures)	They have virtual galleries	https://www.shopify.com/?utm_campaign=p
Museum Store Page	Different options for selling items (kids, apparel, gift sets)	Self developed
Donation page, virtual online shop	Virtual Online shop page	Self developed
"Shop Pay"		Self Developed
N/A	Insta page: https://www.instagram.com/haemus_org/?utm_source=ig_embed	N/A
N/A	Info on collections and Artisan shows	Self Developed
"Donating Objects" page and "Store" page	They have a Blog page	Self Developed
Only a donation page, no actual sales	this is a place where they hold about 6 exhibitions of craft a day for people to view and learn from	Self Developed
Only a donation page, no actual sales	History museum that highlights history from the civil war to present in southern california	Self Developed
Self Developed Sales page	Natural History museum has a good representation of how to sell goods, and present a website. very professional	Self Developed
Self Developed Sales page	A Museum ship in the Port of LA/Long Beach, sells lots of items online	Wicked Code
"Digital access page" to access objects from museum	You can do private tours and have the chance to "submit an exhibition"	https://www.whatstudio.xyz/
	They have membership options from \$50-\$500, you can also donate stamps which helps them	Self Developed
Self Developed Sales Page	Has membership available to support the museum... can "adopt artifacts" to support their operation costs	Self Developed
Self Developed Sales Page		Self Developed
N/A		Self Developed
Just a donation page		Self Developed

Appendix J: Weebly Website Editing Guide

To start, go to weebly.com and press log in. The login credentials are not provided in this report. The link to visit the website is:

<https://lacasamuseodelamakana.weeblysite.com/>

The first thing that you will see when you log in is the dashboard. Here you will see information about the website such as website views, unique visitors, and on average how many pages are opened when somebody visits (located at the bottom of the screen). On the left there is a “toolbar” where there are different keywords. The one we are going to focus on is called “website.” This is where you can make all the changes you want to the format and content of the website. Refer to the image below for more details (**Figure 12**).

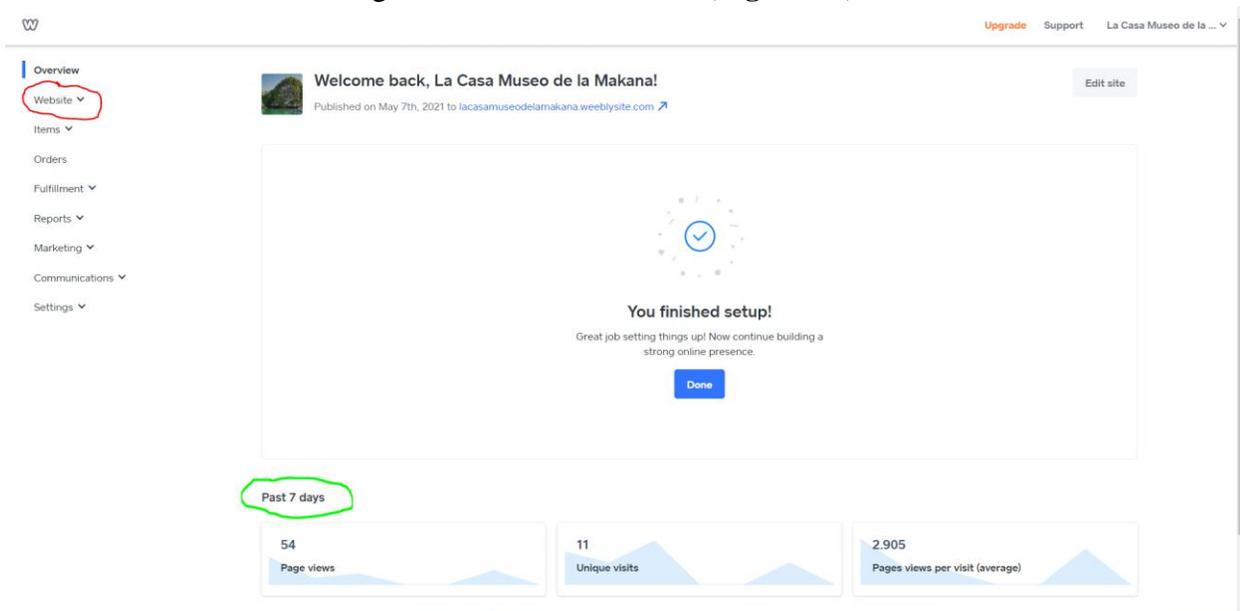


Figure #12: Weebly Home Page

The red circle is where we go to edit the website, and the green circle is where you can see more detailed visitations to the website. Sadly that is the most detail you can see without upgrading to a paid service.

To edit the website, click on “website” and then click on “Edit Site.” Once this is pressed it will take you to the editing page. Here is where you can edit the images, text, and layout of the website. On the left side of the screen is the toolbar where you can edit the colors, layout, and template of each section (**THE GREEN CIRCLE**). On the top left of the screen there’s two buttons: “Page: Home” and “+ Add” (**THE RED CIRCLE**). To switch which page you are on, click on “Page: Home” and select the desired destination. Next on the top right there is a preview button which takes you out of edit mode so you can see how everything looks from both a laptop and a phone (**THE BLUE CIRCLE**). Finally, a bulk of the screen is a preview of what the

website will actually look like to a viewer based off of all the changes you have made. Refer to the image below to highlight the sections mentioned (**Figure 12**).



Figure# 13: Edit Website Overview

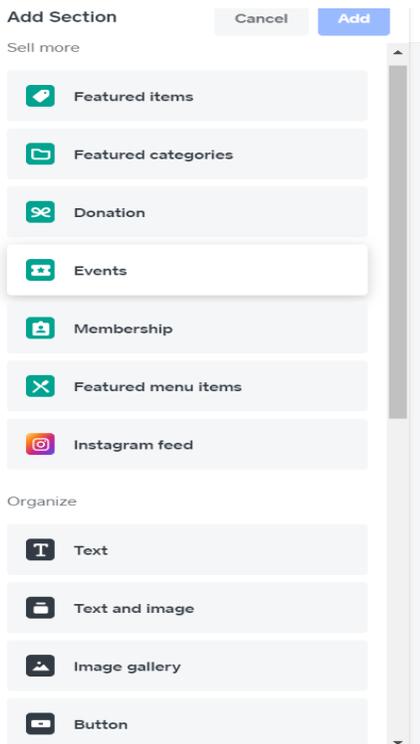


Figure #14: Add Section

To add text, images, or a new section to your website, click on the “+ Add Section” button on the left side of your screen (located in the green circle). A new side bar will show up on the left, prompting you with different options on what you can add, ranging from images to even upcoming events or your instagram feed. Refer to this image on the left for more detail on what that would look like.

Once you have a section that you would like on the website, it will show up in the green circle shown back in **Figure 13**, and also on the preview that the edit page shows you. In order to edit the content within that page, it is as simple as clicking on what you want to edit. For example if you want to change the text “Visit Casa Museo de la Makana,” click on it, and type in the changes. This is the same for images as well, there will be a blank image by default, just click on it and you can choose pictures or videos from your computer.

The next important thing to know when it comes to laying out text and the general layout of the website is where to change the colors, font, or how components are laid out. The first step to this is to click on the section you want to change, in this example we will be clicking on the “Header.” When you do that, another side bar will show up which has drop down menus. Click on “Customize” (**BLUE CIRCLE IN FIGURE 15**). *It is important to keep in mind that the options that show up when clicking on each section may be different depending on the section type*



Figure#15: Customize tab for sections

Once you are in the customization tab, you can change the general look of the section. For the header section it will look like the image below in figure #4. The first thing is how the links at the top are layed out, which can be seen in the **BLUE CIRCLE**. Below that, there are options about how the header will behave when scrolling down or up on the page. In the **RED CIRCLE** there are different options for the colors of this section based off of the theme, and background color chosen. Finally in the **GREEN CIRCLE** is the background tab, where you can change the color and theme of the background. Refer to **Figure 16 on the next page** to see where everything is located.



Figure#16: Customizing Section Format

To expand upon website color design, if you click on customize color it will provide you with colors that will fit based upon the color chosen for the website. In this case its different shades of green. If you want to change this, click on the button that says “Customize Site Colors” **(IN THE RED CIRCLE ON FIGURE 17)**. Here you can re-define what the main color for the website is.

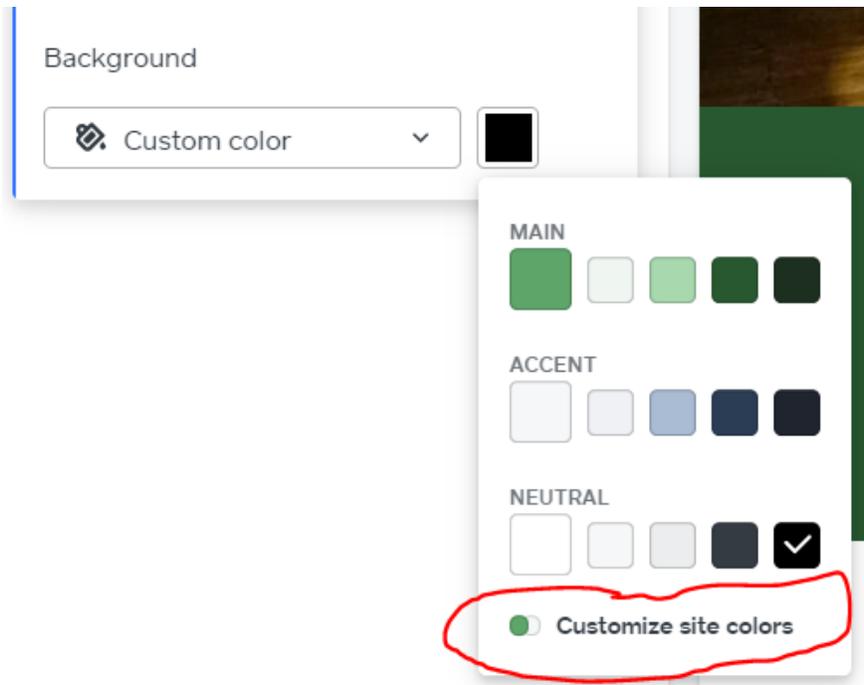


Figure 17: Customize Website Colors

All of these steps highlight how to change one page or section, but you will follow the same steps to change every part of the website. The best way to find what you would like for this site is by experimenting with different layouts, and themes to see what works.

Appendix K: Guía de edición de sitios web de Weebly

Para comenzar, vaya a [weebly.com](https://lacasamuseodelamakana.weebly.com/) y presione iniciar sesión. Las credenciales de inicio de sesión no se proporcionan en este informe. El enlace para visitar el sitio web es: <https://lacasamuseodelamakana.weebly.com/>

Lo primero que verá cuando inicie sesión es el panel de control. Aquí verá información sobre el sitio web, como visitas al sitio web, visitantes únicos y, en promedio, cuántas páginas se abren cuando alguien lo visita (ubicado en la parte inferior de la pantalla). A la izquierda hay una "barra de herramientas" donde hay diferentes palabras clave. En el que nos vamos a centrar se llama "Sitio web". Aquí es donde puede realizar todos los cambios que desee en el formato y contenido del sitio web. Consulte la imagen a continuación para obtener más detalles (**Figura 12**).

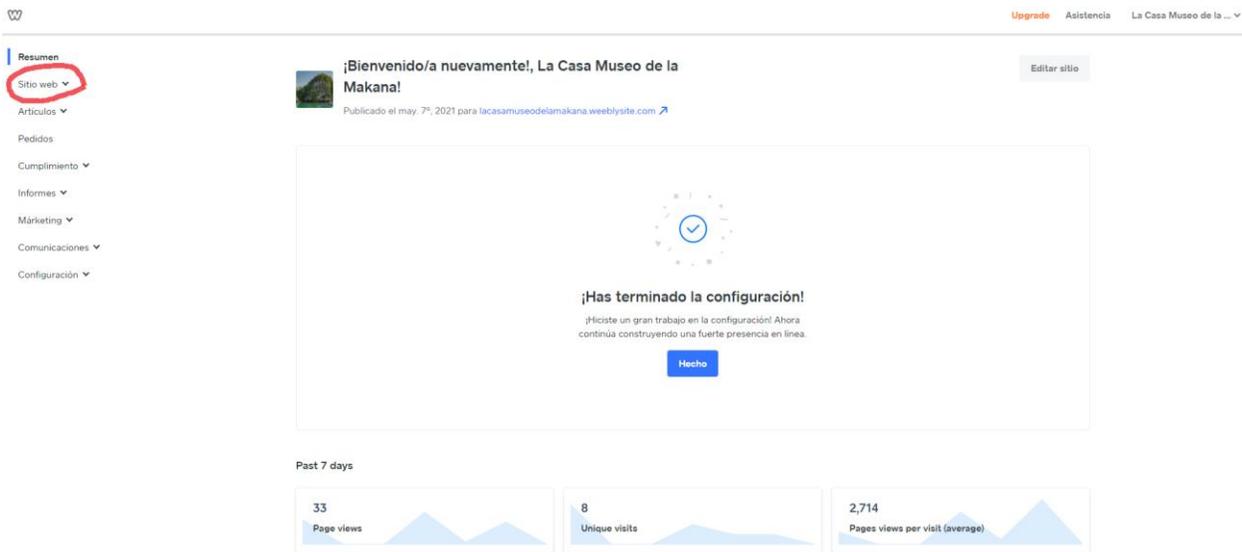


Figura 12: Página de inicio de Weebly

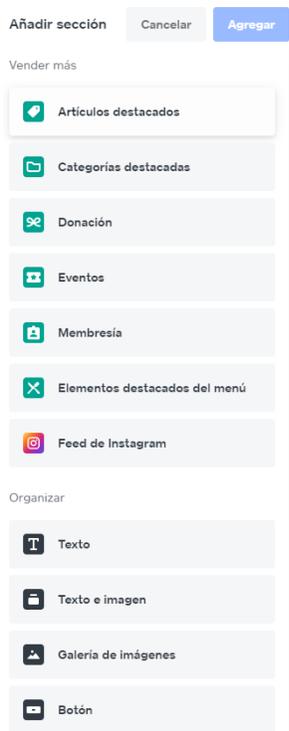
El círculo rojo es donde vamos a editar el sitio web, y el círculo verde es donde puede ver visitas más detalladas al sitio web. Lamentablemente, ese es el mayor detalle que puede ver sin actualizar a un servicio pago.

Para editar el sitio web, haga clic en "sitio web" y luego haga clic en "Editar sitio web". Una vez que se presiona esto, lo llevará a la página de edición. Aquí es donde puede editar las imágenes, el texto y el diseño del sitio web. En el lado izquierdo de la pantalla está la barra de herramientas donde puede editar los colores, el diseño y la plantilla de cada sección (**EL CÍRCULO VERDE**). En la parte superior izquierda de la pantalla hay dos botones: "Página: Home" y "+ Añadir" (**EL CÍRCULO ROJO**). Para cambiar la página en la que se encuentra, haga clic en "Page: Home" y seleccione el destino deseado. A continuación, en la parte superior derecha, hay un botón de vista previa que lo saca del modo de edición para que pueda ver cómo

se ve todo tanto desde una computadora portátil como desde un teléfono (**EL CÍRCULO AZUL**). Por último, la mayor parte de la pantalla es una vista previa de cómo se verá realmente el sitio web para un espectador en función de todos los cambios que ha realizado. Consulte la imagen a continuación para resaltar las secciones mencionadas (**Figura 12**).



Figura 13: Editar descripción general del sitio web



Para agregar texto, imágenes o una nueva sección a su sitio web, haga clic en el “+ Añadir” en el lado izquierdo de la pantalla (ubicado en el círculo verde). Aparecerá una nueva barra lateral a la izquierda, que le indicará diferentes opciones sobre lo que puede agregar, que van desde imágenes hasta los próximos eventos o su feed de Instagram. Consulte esta imagen de la izquierda para obtener más detalles sobre cómo se vería.

Una vez que tenga una sección que le gustaría en el sitio web, aparecerá en el círculo verde que se muestra en la **Figura 13**, y también en la vista previa que le muestra la página de edición. Para editar el contenido dentro de esa página, es tan simple como hacer clic en lo que desea editar. Por ejemplo, si desea cambiar el texto "Visite la Casa Museo de la Makana", haga clic en él y escriba los cambios. Esto es lo mismo para las imágenes también, habrá una imagen en blanco por defecto, simplemente haga clic en ella y podrá elegir imágenes o videos de su computadora.

Figura 14: Añadir Sección

La siguiente cosa importante que debe saber cuando se trata de diseñar el texto y el diseño general del sitio web es dónde cambiar los colores, la fuente o cómo se distribuyen los componentes. El primer paso para esto es hacer clic en la sección que desea cambiar, en este ejemplo haremos clic en el "Encabezado". Cuando hagas esto, aparecerá otra barra lateral que tiene menús desplegables. Haga clic en "Personalizar" (**CÍRCULO AZUL EN FIGURA 15**). *Es importante tener en cuenta que las opciones que aparecen al hacer clic en cada sección pueden ser diferentes según el tipo de sección.*



Figura 15: Personalizar pestaña para secciones

Una vez que esté en la pestaña de personalización, puede cambiar el aspecto general de la sección. Para la sección de encabezado, se verá como la imagen de abajo en la figura # 15. Lo primero es cómo se distribuyen los enlaces en la parte superior, que se puede ver en el **CÍRCULO AZUL**. Debajo de eso, hay opciones sobre cómo se comportará el encabezado al desplazarse hacia abajo o hacia arriba en la página. En el **CÍRCULO ROJO** hay diferentes opciones para los colores de esta sección según el tema y el color de fondo elegido. Finalmente en el **CÍRCULO VERDE** está la pestaña de fondo, donde puede cambiar el color y el tema del fondo. Consulte la Figura 5 en la página siguiente para ver dónde se encuentra todo.

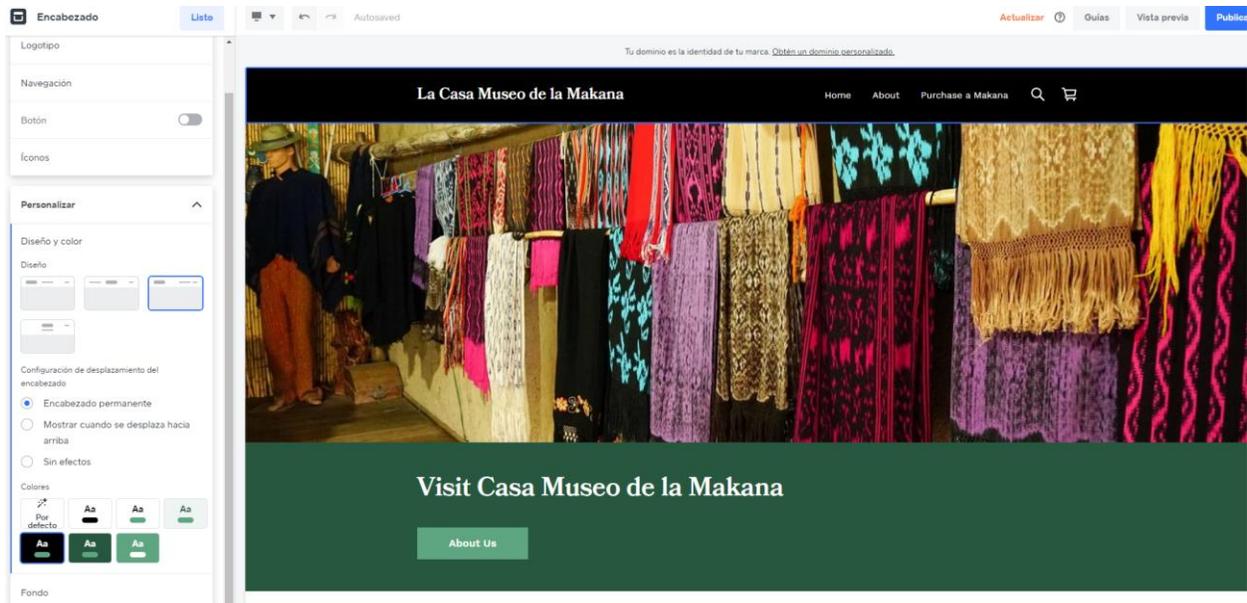


Figura 16: Personalizar el formato de la sección

Para ampliar el diseño del color del sitio web, si hace clic en personalizar color, le proporcionará colores que se ajustarán según el color elegido para el sitio web. En este caso sus diferentes tonalidades de verde. Si desea cambiar esto, haga clic en el botón que dice "Personalizar los colores del sitio" (EN EL CÍRCULO ROJO DE LA FIGURA 16). Aquí puede volver a definir cuál es el color principal del sitio web.

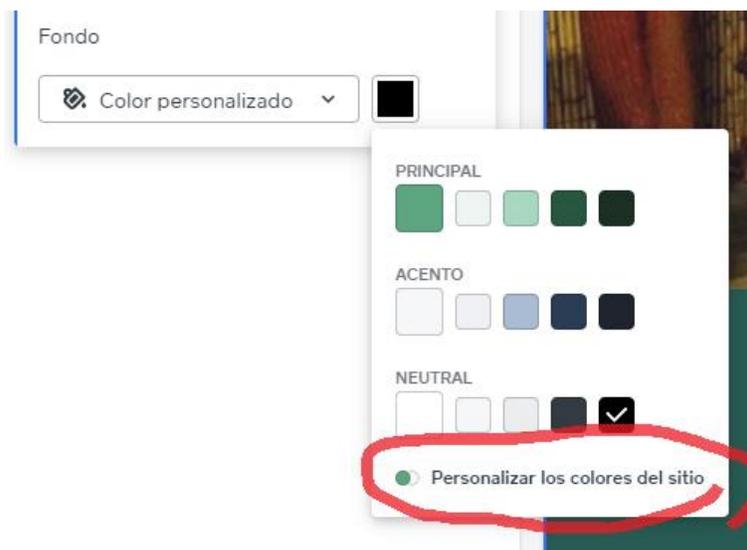


Figura 17: Personalizar los colores del sitio web

Todos estos pasos destacan cómo cambiar una página o sección, pero seguirás los mismos pasos para cambiar cada parte del sitio web. La mejor manera de encontrar lo que le gustaría para este sitio es experimentando con diferentes diseños y temas para ver qué prefiere.