

Cultural Preservation at Casa Museo de la Makana in Gualaceo, Ecuador

An Interactive Qualifying Project Proposal

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By

Mikaela Drake

Rositsa Mihaleva

Elia Petros

Ashli Silvera

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Professors: Laureen Elgert and Fabienne Miller

Worcester Polytechnic Institute

Abstract

Ecuadorian textile art is a product of cultural blending that is an honored ancestral tradition, especially the ikat dyeing technique which is used to create hand-made ethnic garments known as makanas. Due to a lack of appreciation for tradition, low tourism rates, and the increase of globalization, there has been a decrease in the use of traditional ikat. Commissioned by Casa Museo de la Makana, our team created a set of guidelines for best practices that could be used to preserve the culture of the makana. Through investigating textile museums, the current operations of Casa Museo, and past visitor experiences, our team recommended different practices most relevant to the museum and its purpose. These guidelines serve as a readily available resource for Casa Museo for future projects.

Resumen en Español

El arte textil ecuatoriano es un producto de la combinación cultural que es una tradición ancestral y honrada, especialmente la técnica de teñido de telas llamada ikat. Los artesanos de la zona utilizan esta técnica para crear prendas étnicas hechas a mano llamadas makanas. Debido a la falta de educación de la cultura y la tradición, los bajos números de turismo y el aumento de la globalización y la modernización, ha habido una disminución en el uso de la técnica tradicional ikat y makanas hechas a mano. Solicitado por de Casa Museo de la Makana, nuestro equipo hizo un conjunto de pautas para las mejores prácticas para preservar la cultura de la makana. A través de la investigación de otros museos textiles, las operaciones actuales de la Casa Museo y las experiencias pasadas de los visitantes, nuestro equipo hizo recomendaciones para los diferentes métodos de exhibición más relevantes para el museo y su propósito. Estas pautas sirven como un recurso para que Casa Museo las utilice en proyectos futuros.

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Authorship

Chapter	Lead Author	Editor
Abstract	Mikaela Drake	All
Acknowledgements	Elia Petros	All
Executive Summary	All	All
Introduction	All	All
Background	All	All
Methods	All	All
Results and Analysis	All	All
Recommendations and Conclusions	All	All
Appendix A	All	All
Appendix B	All	All
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Executive Summary

Ecuadorian textile art is reflective of many years of cultural blending and highly honored ancestral tradition. Artisans of the area use a traditional dyeing technique called ikat to create hand-made ethnic garments similar to shawls known as the makana. However, as society changes along with advancements in technology and cultural shifts, the preservation of ancestral traditions has been jeopardized. Now more than ever, the preservation of history found in museums is critical to protecting past traditions and cultural influence. Museums provide services to society through advancements in research, the storage of historical articles, and the communication of past cultures to the modern day. Oftentimes they can be a cultural site for the communities they serve.

In an effort to preserve the practice of ikat, an artisan named Don José Jiménez started a small shop and house museum in Gualaceo, Ecuador where he, his family, and his students create and sell makanas (Figure 1) by hand. His museum, Casa Museo de la Makana, provides an area where tourists can witness the traditional ikat technique and learn about the rich history of the artform. Don José Jiménez has taken it upon himself to not only continue but also preserve the traditions of his father and grandfather. Our project focuses on strengthening this museum's cultural presence and elevating its history which is critical to protecting past traditions and cultural influence.



Figure 1: A Makana Textile Made at Casa Museo de la Makana

The following objectives guided our investigation methods for determining best practices of cultural preservation to implement at Casa Museo de la Makana:

1. Identify best approaches at other textile museums.
2. Understand the current operation of Casa Museo and the motivations of Don Jiménez.
3. Capture the visitor experience at Casa Museo.
4. Compile research to create a set of guidelines to aid Casa Museo de la Makana.

Our team conducted interviews with museums similar to Casa Museo in terms of the art they feature. Our team also conducted various forms of virtual observation, such as virtual tours

and pictures, and interviews with people internal to Casa Museo to understand the current operation of the museum and the story Don Jiménez seeks to convey through his *makanas*. In order to capture the outcome of Casa Museo’s current exhibition style and structure, we surveyed and interviewed past visitors of the museum to gauge their enjoyment of the museum as well as how informative their experience was. Based on the information collected for these four objectives, our team was able to identify specific aspects of other successful museums that would be helpful and applicable for Casa Museo.

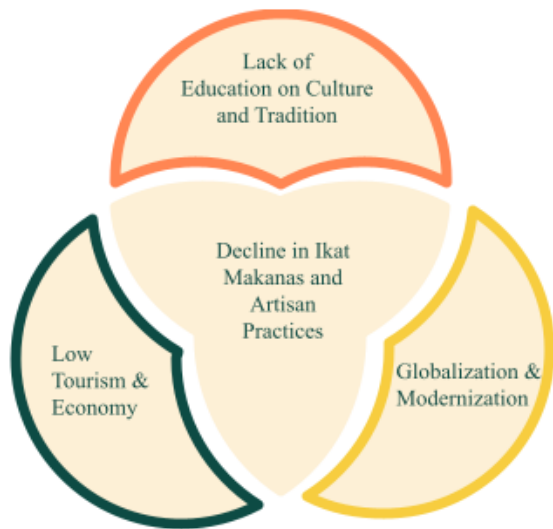


Figure 6: Main Contributors to the Decline of the Ikat Technique in Ecuador

Through interviews with Don Jiménez and his family, we realized the increasing difficulty for Casa Museo to sell its authentic *makanas* was due to a culmination of different factors shown in Figure 4. The traditional ikat technique is time and labor intensive and, as a result, *makanas* produced by this means can be costly compared to other textiles. The cost paired with a lack of appreciation for the cultural and historical significance of the *makanas* has led to a decrease in the customer base for the *makanas*. The lack of customers then leads to more artisans moving away from the traditional

ikat technique to finding other means of earning a living. To combat this trend, it is important to first preserve current practices of the traditions and then increase awareness of the *makana* and the ikat technique.

From interviews with the George Washington University Museum, New England Quilt Museum and San José Museum of Quilts and Textiles we learned that all the museums used similar strategies both in museum operations as well as exhibit design. For museum operations, the strategies that were most emphasized were the use of a **membership system** and the implementation of **programming** aspects such as lectures or scheduled demonstrations. The membership system provides the museum with additional revenue as well as a more regular customer base, while programming was a method of attracting additional visitors and raising awareness of the museum. Regarding exhibit designs, the strategies that were most emphasized

were the **use of proper displays and lighting** and **textual accompaniments**. The use of professional lighting systems allowed for longer preservation of the textiles as textiles are sensitive to intense light. Additionally, the lighting systems acted as a way to draw visitors' attention to a textile as different techniques such as spotlighting could be used to attract the visitor to a specific textile. Finally, the textual accompaniments in the form of **signage, gallery guides, and information cards** were used as a way to deliver information to visitors. Signage was the most commonly used of the three as it was relatively inexpensive and provided a clear and concise overview of the textile and its designer. Gallery guides, however, are only made for some exhibits due to their cost. Gallery guides contain a more in-depth description of art pieces and most times accompany exhibits with a sponsor.

The importance of museum elements such as signage and lighting were reinforced through interviews with past visitors of Casa Museo. Although their reactions were generally positive, some participants expressed that Casa Museo, while *rustic* and *charming*, could benefit from more structured displays and more historical and cultural context. We also surveyed a total of 23 participants, who described the museum with words such as *beautiful, vibrant, rich* and *unique* (see Figure 10). When asked to rate their favorite aspects of the museum a majority of participants



Figure 12: Common words survey respondents used to describe the museum.

mentioned the live demonstrations given by the museum. These demonstrations offer visitors an up close and hands-on way to experience the ikat technique and provide better insight on the work that goes into the creation of a makana.

The elements emphasized by other museum experts combined with the needs and capacities of Casa Museo formed the basis of our recommendations. To do so, we focused on the structure of Casa Museo and the resources they had available. Our findings suggest four possible avenues of growth for Casa Museo, namely, museum operation, museum physical set up, textual

accompaniments, and increasing local visibility. We also included a brief future recommendations section focused on social media outreach and advertisement. An overview of our recommendations is found below:

Museum Operation

Casa Museo could benefit from some logistical adjustments in museum operation by incorporating structured tours, programming, and a small entry fee. Don Jiménez and his workers could deliver more education during their guided tours with more thorough explanation of the historical and cultural context of their work to accompany the demonstrations. Sharing personal stories about each makana and his ancestors teaching him ikat would also foster a connection between the artisans and the visitors, enhancing the museum experience. Collaborative programs with other artisans in the area would be another option for establishing a new aspect of the museum, creating an inviting yet driven environment. Finally, the entry fee would help Casa Museo with some revenue to start covering the expenses of continued makana making during/after the pandemic and other paths of improvement introduced below.

Museum Physical Set Up

The setup of the museum is crucial to communicating the story of Casa Museo de la Makana to its visitors. Taking the visitor through the makana making process step by step, from the raw materials to the final product, and explaining the different stages would enhance visitors' understanding and appreciation. Components of textile display can also be implemented, including lighting, hanging, and signage. These aspects will contribute to the visitor experience and education as well as overcome language barriers.

Textual Accompaniments

A simple way to create a permanent documentation of pieces of art in a museum is to create a written accompaniment that outlines an exhibit, gallery, or museum. As Casa Museo is a smaller museum, and many (if not all) of the artwork on display will be made by Don Jiménez and his family, creating a textual accompaniment outlining the purpose and meanings behind the art will be easy to create. Our team compiled information on recommendations for a museum/exhibit guidebook, information cards, and a book about Casa Museo written by Don Jiménez.

Increasing Local Visibility

One method we suggest increasing Casa Museo's visibility is to distribute brochures to local hotels. The distribution of the brochures will help to raise awareness about Casa Museo which in turn could lead to an increase in visitors. We suggested local hotels as the starting point for the distribution of brochures as they have a large population of international tourists, which are Casa Museo's target audience, and are still relatively close to Casa Museo. Moreover, the distribution of brochures in these hotels could also raise awareness of Casa Museo among other Ecuadorians who could become a more regular customer base for Casa Museo. We considered brochures to be the best way to raise awareness as they provided a relatively inexpensive way to promote Casa Museo as the brochures could be sent via email instead of printing physical copies.

Through these recommendations, we hope to provide Casa Museo with different platforms through which to convey the importance of protecting the traditional ikat makanas. Our guidelines will act as a readily available resource to aid Casa Museo in future projects.

Resumen Ejecutivo

El arte textil de Ecuador refleja muchos años de mezcla de cultura y tradiciones ancestrales. Los artesanos de la región utilizan una técnica de tejer que se llama ikat para crear textiles étnicos que se llaman makanas. Pero la sociedad cambia con los avances de tecnología y transiciones culturales lo que afecta la preservación del arte tradicional. Ahora los museos protegen las tradiciones y cultura.

El artesano más reconocido por su trabajo con ikat, Don José Jiménez, empezó una tienda y una casa museo en Gualaceo Ecuador donde él, su familia y sus estudiantes producen y venden makanas hechas de mano. En la Casa Museo de la Makana, los visitantes y turistas pueden observar la técnica de ikat y aprender de su historia rica. Don Jiménez ha continuado y preservado la tradición de su padre y su abuelo. En nuestro proyecto colaboramos con Dón Jiménez para fortalecer la presencia e influencia de la Casa Museo con la meta de preservar la cultura artesanal.

Durante la investigación de métodos de preservación cultural, nos dirigimos con los siguientes objetivos:

1. Identificar las mejores estrategias de otros museos textiles.
2. Entender la operación actual de la Casa Museo y la historia de Don Jiménez.
3. Capturar la experiencia de los visitantes de la Casa Museo.
4. Compilar la información en una guía de acciones para la Casa Museo.

Primero, nuestro equipo entrevistó a representantes de museos que tienen relación con el arte textil. Al mismo tiempo, hicimos una investigación interna de la Casa Museo con tours virtuales y fotos de la exhibición y también entrevistas con Don Jiménez y dos de sus hijos. Distribuimos un cuestionario para recibir respuestas de personas que han visitado en el pasado sobre su experiencia para comparar las percepciones externas de la cultura de ikat con el mensaje que Don Jiménez quiere promocionar. Según la información obtenida por estos objetivos pudimos



Figure 1: A Makana Textile Made at Casa Museo de la Makana

identificar elementos específicos de otros museos que ayudarían a Casa Museo en la promoción de las makanas tradicionales.

Aprendimos de Don Jiménez y su familia que la disminución de ventas en la Casa Museo fue por varios factores como los que se ven en Figura 4. El proceso de ikat requiere mucho tiempo y esfuerzo y como resultado las makanas auténticas cuestan mucho más que las producidas de máquina. El alto precio y la falta de apreciación de las makanas tradicionales han contribuido a que la gente no compre tanto las makanas de Casa Museo y de otros artesanos. Por eso muchos artesanos han dejado de practicar el ikat para buscar otras maneras de trabajar y ganarse la vida.

Nos comunicamos con los siguientes museos: el Museo de la Universidad de George Washington, el museo Edredón de Nueva Inglaterra y el museo de San José. Las estrategias más utilizadas por todos los museos fueron el **sistema de miembros** y la implementación de **programas** como lecturas y demostraciones especiales. El sistema de miembros ofrece una oportunidad de ingreso constante mientras la programación atrae visitantes de afuera y aumenta el alcance del museo. Para un diseño exitoso es necesario tener buena **iluminación, plan de exposición e información textual**. La iluminación profesional permite la preservación física de los textiles finos. También atrae la atención de los visitantes a aspectos específicos de un textil. La información textual puede ser con **señales, guías de galería o tarjetas de información** para educar al espectador de la historia de los artefactos que observan. La señalización es más popular, más barata y más directa con información básica del textil y de su diseñador. Las guías de galería son mucho más caras y tienen más explicaciones de los objetos mostrados.



Figura 12: Los encuestados de palabras comunes que respondieron a la encuesta se utilizaron para describir el museo

Los visitantes pasados con quienes hablamos enfatizaron la importancia de señalización e iluminación en la Casa Museo. Aunque en general les había gustado su visita, expresaron que un poco más de estructura y contexto cultural les hubiese gustado más. Además, 23 participantes completaron nuestro cuestionario y recibimos

respuestas describiendo la Casa Museo como “*rica, fascinante, encantadora*” y más palabras simpáticas (Figura 12). Muchos eligieron las demostraciones interactivas como su parte favorita del museo porque les dio la oportunidad de experimentar con la técnica de ikat y apreciar el proceso de producir una makana.

Nuestras recomendaciones están basadas en los elementos que funcionan para otros museos tanto como la capacidad y las metas de Casa Museo. Tenemos 4 categorías de propuestas en las que Casa Museo podría invertir o seguir. Los temas son operación, diseño físico, acompañamientos textuales y promoción local. También incluimos recomendaciones futuras para la promoción comercial de las makanas de Don Jiménez y su familia. Se ven abajo:

Operación

Para fortalecer la estructura de Casa Museo, proponemos que Don Jiménez y su familia añadan cosas como tours planificados, programas y un precio de entrada. Con más explicaciones del contexto histórico y cultural de su trabajo con ikat, las demostraciones y su narración serían más efectivos. Hay gran potencial de influir las percepciones de los visitantes e interesarles más en la preservación de ikat por compartir historias personales de cada makana presentada. A las personas les encantaría aprender de la tradición de sus bisabuelos y es una manera de empezar la conversación de preservación y conexión con las makanas auténticas. También Casa Museo podría invitar a otros artesanos en la región a programar eventos de intercambio cultural y económico. Un precio de entrada también ayudaría a cubrir las expensas o simplemente proporcionar más ingresos para la familia aún sin implementar nada más.

Diseño físico

Una exhibición en el orden del proceso de ikat ayuda a los visitantes a entender los pasos de hacer una makana. Al exhibir las makanas, la iluminación, la exhibición física y la señalización del artículo son importantes. No solo se debe iluminar toda la pieza, sino también se pueden resaltar diferentes partes de la makana como símbolos y diseños finos. Muchos museos rotan las piezas que cuelgan para aliviar el estrés en la materia. Los maniqués son excelentes para mostrar cómo se ven las makanas. La señalización debe acompañar a cada exhibición tanto en inglés como en español. Los carteles pueden incluir información sobre la historia, los símbolos, los colores y las técnicas utilizadas en las piezas que acompañan.

Acompañamientos Textuales

Una manera básica de crear una documentación permanente de obras de arte es crear un acompañamiento escrito que describe una exposición, una galería, o un museo. Como Casa Museo es un museo más pequeño, y muchas (si no todas) de las obras de arte mostradas serán hechas por Don Jiménez y su familia, será fácil crear un acompañamiento textual que describa el propósito y el significado del arte. Nuestro grupo compiló en recomendaciones para un museo/ guía de exposiciones, los carteles de información, y un libro sobre Casa Museo escrito por Don Jiménez.

Aumento de la visibilidad del museo

Un método que sugerimos para mejorar la visibilidad de Casa Museo es estar en contacto con hoteles en Gualaceo y proveerlos con folletos del museo. Por estar en contacto con hoteles en y cerca de Gualaceo, Casa Museo puede hacer que los turistas internacionales conozcan Casa Museo más fácilmente. Consideramos los folletos como el mejor método de crear consciencia de Casa Museo porque los folletos pueden ser distribuidos fácilmente por correo electrónico y son relativamente baratos.

Por estas recomendaciones, esperamos proveer a Casa Museo con métodos diferentes que pueden usar para transmitir la importancia de proteger las makanas tradicionales de ikat. Nuestras guías actuarán como recursos que son fácilmente disponibles para ayudar a Casa Museo un proyectos futuros.

Chapter 1: Introduction

While the spread of people, goods, and knowledge has massively enhanced the development of certain countries and communities, it has also cost some communities' originality and tradition. These losses can be accredited to a shift in generational interest, economic value, or lack of effective preservation that globalization can cause (Lux, 2017). Museums combat this decrease in traditions by offering services to society through advancements in research, the storage of historical articles, and the communication of past cultures to the modern day. Oftentimes they can be a cultural site for the communities they serve.

An example of local culture affected by globalization is Casa Museo de la Makana, a small family-owned house museum located in Gualaceo, Ecuador, which is home to a mixture of indigenous and European heritage. The struggle and perseverance for cultural expression in the face of European colonization has instilled a sense of pride in the natives of Ecuador. For this reason, Gualaceo can be described as a very historical town known for its traditional Andean handcrafted art and gifts to which the heavy indigenous and mestizo roots lend themselves (Planet Andes, 2020). Casa Museo de la Makana provides an area where visitors can witness the traditional textile weaving technique called ikat and the making of the makana - a traditional Ecuadorian garment similar to a shawl. The owner of Casa Museo, Don José Jiménez, has taken it upon himself to not only continue but also preserve the traditions of his father and grandfather. However, with the apparent effects of globalization and the notion that he will not last forever to continue sharing his story, Don Jiménez aims to strengthen the longevity of his current exhibition.

In order to ensure that his goals of education and preservation are maintained and developed, we worked closely with Don Jiménez to understand the value of Ecuador's textile culture and provide design recommendations for lasting vehicles to convey his story through ikat and makana. We investigated methods of cultural preservation from textile exhibits and determined the best methods to be applied at Casa Museo de la Makana. Combining all the information from our active studies, our team created a set of guidelines of best practices that could be used to help preserve the culture of the makana. We provided recommendations for different exhibition methods most relevant to the museum and its purpose. We focused on four categories of museum practices: museum operation, physical set-up, textual accompaniments, and increasing

museum visibility. These guidelines serve as a readily available resource for Casa Museo and can aid future museum developments.

Chapter 2: Background

Ecuadorian textile art is reflective of many years of cultural blending and highly honored ancestral tradition. The shift in culture with time, however, can undermine the significance of these ancestral traditions, one of which is a major dyeing technique called ikat used to create a hand-woven ethnic garment known as the makana. This is especially important for artisan Don José Jiménez who owns a house museum called Casa Museo de la Makana where he, his family, and his students continue to practice the ikat technique. Now more than ever, the historic significance of ikat makanas is in need of amplification so as to preserve Don Jiménez's and other Gualacean artisans' tradition and culture.

2.1: Ecuadorian History of Textiles

Indigenous peoples were the only inhabitants of Ecuador until the 16th century when the arrival of European colonizers and African slaves began the motion of major cultural changes (BBC, 2018). The intermixture of indigenous, European, and African peoples diversified the cultural expression of Ecuador, yet ancient Incan traditions, specifically their textile art, proved to withstand the forced cultural shift during colonial times (Rowe, 2011). Despite being forbidden from practicing their traditional craft, the indigenous people continued to do so behind closed doors. As a result, older generation Ecuadorians still feel deeply connected to traditional textile art - a token of their resilience and pride (Rowe, 2011).

The “chola cuencana” is a mestiza¹ woman from the Azuay province of Ecuador who is a national symbol of Ecuador's racial and cultural blending, since she is known to wear a mix of indigenous and European articles of clothing, including a white blouse, vibrant skirt, and straw hat. She is also often seen wearing a traditional shawl called the makana, which can be seen in Figure 2 and is one of the most popular ethnic textile pieces. Made of cotton as well as alpaca, llama, and sheep wool, makanas come in many different sizes, colors, and patterns (Murphy, 2018). They also contain stories of the creator and symbols of natural surroundings, such as birds, butterflies, mountains, and even writing. Authentic Ecuadorian makanas require the use of the ancient ikat technique, the practice of which is slowly dying out (Drake, A. 2019).

¹ a woman of mixed race, especially one having indigenous and Spanish descent.

2.2: The Ikat Technique

The term ikat comes from the Malay word mengikat, meaning to tie, to knot, or to wrap (Majilis, 2007). It is a type of resist-dyeing where the yarn is colored prior to weaving, which is achieved by tying off selected sections of the unwoven yarn with the use of water-repellent material (Jett, 1998). The term ikat is used to refer both to the dyeing process (ikat-dyeing) as well as the weaving technique (ikat weaving).



Figure 2: Ecuadorian Makanas



Figure 3: Warp threads on the loom by Alejandro

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A simple type of ikat, called the warp ikat, is practiced within the Gualaceo region of Ecuador. In this type of ikat, the warp threads which constitute the longitudinal section of a textile are ikat-dyed while the threads which run perpendicularly to the warp threads are left plain, as seen in Figure 3 (Majilis, 2007). The ikat technique differs from the production of plain weave garments as the threads undergo resist-dyeing before the weaving process begins as opposed to after. Depending on the complexity of the design, the ikat-dyeing process can be conducted multiple times with changes in the dyes or the addition/removal of warp threads (Jett, 1998). The process is complex and time-consuming, taking upwards of eight hours to produce one textile (Rowe, 2007). The labor-intensive process may be responsible for shifts in the technique over time such as the use of artificial dyes.

In producing the various types of garments, the general ikat-dyeing process remains the same (see Figure 4). However, there are slight differences in some stages of the ikat weaving such as the grouping of the warp threads. For example, makanas require a more complex system of grouping the warp threads than ponchos (Rowe, 2007). Once the ikat-dyeing steps in Figure 4 are completed, the weaving process begins as the weft threads are worked over and under the warp threads (Rowe, 2007). In Ecuador, this weaving process is typically carried out using a backstrap

loom, a simple loom which consists of sticks, rope and a strap that is worn around the weaver's waist.

The ikat technique is an artifact of culture that has been passed down through generations, but has also undergone modification over time (Buckley, 2012). The full extent to which the present-day ikat technique deviated from the initial technique is unknown, but there are notable changes from generation to generation. The use of motifs over generations has also changed, which may be due to increased exposure to various cultures. Some people within the textile world believe this change is a normal facet of cultural arts, while others believe that the adaptation of outside influences undermines its cultural significance. Moreover, Ecuador has seen a decrease in the use of the ikat technique, seemingly due to a decrease in demand for authentic *makanas*. Other factors contributing to the decrease in the use of the traditional ikat technique include migration from regions and competition from cheaper, mass-produced, machine generated prints that copy the original ikat patterns (Lux, 2017). This overall decline could cause the steady loss of a cultural

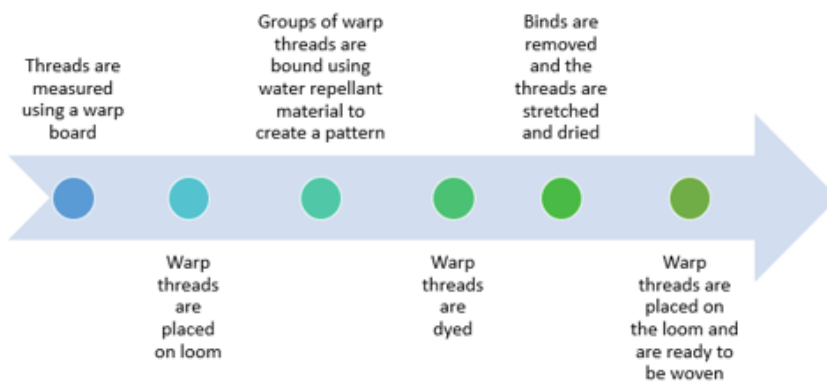


Figure 4: Ikat Dyeing Process (Adapted from Rowe, 2007)

artifact as well as a possible loss of revenue for an entire group of artisans (Grafton, 2020). Due to their economic and cultural value, the artisanal community relies on the active preservation of the relevance of these artifacts. Museums offer services to these communities through the storage of their historical articles and the communication of past cultures to the modern day.

2.3: Cultural Preservation in Museums

Museums are known for their services to society in how they can research, preserve, and exhibit the cultures and history of both past and present generations. Some museums are rooted in the community where they are placed and are treasured for their authenticity in representing cultural influence on its society. They become an archive of information and a cultural space that can be shared with locals and visitors alike.

2.3.1: Tangible and Intangible Preservation

Cultural heritage can be displayed in many different mediums; however they can be grouped into main two sections: tangible and intangible. Tangible preservation is presented as physical items such as books or trinkets. The tangible methods by which these items are created or passed down through time can provide non-disputable historical evidence. Most museum identities align best with exhibiting tangible objects, such as art museums. However, there are many parts of culture that cannot be held but are displayed through practice. Intangible preservation includes traditions, expressions, skills, and knowledge (Bala, n.d.), which more often than not are up for interpretation. Live, interactive exhibits are best in displaying intangible features. The combination of tangible and intangible preservation methods is an effective way to preserve cultural history, as there are many aspects of heritage that can fall into one or the other category and are not always interchangeable. House museums are great at displaying aspects of past cultures through the context of their community and tangible objects as they combine traditional history with decorative arts. House museums offer active historical interpretation, which allows for the display of intangible historical preservation.

2.3.2: Casa Museo de la Makana

Casa Museo de la Makana is a small house museum located in Bullcay de Gualaceo, Ecuador which is renowned for the handmade ikat makana garments. From the museum, visitors can view and buy a wide variety of clothing and accessories all made with traditional ikat (Herembras, 2019). The key to creating its lasting influence is instilling a meaningful relationship with its visitors. The charm of Casa Museo de la Makana comes from its uniqueness, which builds its identity and will continue to attract new visitors. Casa Museo de la Makana offers hands-on activities with tourists, such as wool washing and watching a creator weave inside the museum. Both of these live and interactive exhibits allow tourists to leave with an experience of their Ecuadorian culture.

2.4: Don Jiménez's Story

Don José Jiménez, the owner of Casa Museo de la Makana, has dedicated more than 45 years to the art of makana making through ikat, which he learned at 20 years of age from his father Julio Jiménez and his grandfather Miguel Ulloa. He runs Casa Museo along with his wife Ana Ulloa and has continued to pass the ancestral tradition along to his four children (Herembras, 2019). Out of 150 artisans in the Gualaceo region, Don Jiménez is one that is particularly admired.

He and the workers he trains create makanas by hand using all-natural dyes found in walnuts, onions, and even woodlice rather than artificial dyes (Herembras, 2019). His makana designs are all a token of fine, dexterous work and a representation of ancestral tradition.

Don Jiménez's incredible work ethic gave rise to his name for some world-renowned projects and allowed him to travel to Argentina, Chile, Guatemala, Cuba, Peru, Mexico, and the United States. Through these travels, Don Jiménez was able to experience other textile cultures while bringing attention to the unique makanas of Ecuador. By showcasing the ikat technique in Casa Museo de la Makana, he contributed to its recognition by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as an intangible cultural heritage of Ecuador as of 2015, which assigns physical and intellectual wealth to the country.

While Don Jiménez's work is steady, his cultural preservation endeavors have not gone without struggle. In an article covered by the Centro Interamericano de Artesanía y Artes Populares (CIDAP), Don Jiménez mentioned that there is tough competition for his shop with another textile market in the Imbabura Province of Ecuador, the Otavalo Market (Herembras, 2019). As stated by Don Jiménez, most consumers moved away from the handwoven makanas due to the expense, and instead towards mass manufactured makanas. He regrets that consumers can no longer distinguish machine-made makanas from the ikat originals that each take up to four months to make and are a valuable reminder of the culture that past generations have fought to preserve. Despite modern consumerism, however, Don Jiménez is set on upholding his ancestors' tradition and keeping the art alive both in practice and observation. Our team partnered with him to help bring awareness to his story with the ultimate goal of our project being to strengthen Casa Museo de la Makana's approach to cultural preservation. We divided our goal into four main objectives revolving around different areas of investigation: comparative practices at other textile museums, internal operation of Casa Museo, and the visitor experience.

Chapter 3: Methods

Throughout this project, we investigated methods of cultural preservation from other related exhibits and determined the best methods to be applied specifically to Casa Museo de la Makana. The objectives for this project are as follows:

1. Identify best practices at other textile museums.
2. Understand the operation of Casa Museo and the motivations of Don Jiménez.
3. Capture the visitor experience at Casa Museo.
4. Compile research to create a set of guidelines to aid Casa Museo de la Makana.

3.1: Objective 1 – Identify best practices at other museums.

To achieve this objective, our group interviewed museum directors and museum curators from three museums, namely, George Washington University Museum, New England Quilt Museum and San José Museum of Quilt and Textiles. We also viewed some of the museums' exhibits virtually. By utilizing these methods our group gained an understanding of the approach professionals take when designing an exhibit. Our group then used this information to generate a set of design ideas for Casa Museo de la Makana to design their own exhibits.

Before each interview, our group generated a list of questions to guide the interview (see Appendix B). The interviews, however, were not rigid but instead semi-structured and followed the natural flow of conversation. The interview questions were designed so that our group would be able to discover different strategies that museum operators and curators used in operating the museum and designing museum exhibits respectively. These interviews were done in English and generally lasted about 30 minutes to an hour. Additionally, before conducting these interviews we also visited virtual exhibits of the museums. As a result, we were able to ask more pinpointed questions about how the museums effectively delivered information about textiles on display to their visitors. We then compiled the information we gained from our observations with information collected from our interviews to identify some approaches used by other museums that would help strengthen the way in which Casa Museo represents the ikat makanas.

3.2: Objective 2 - Understand the operation of Casa Museo and the motivations of Don José Jiménez.

To be successful in aiding Casa Museo, we needed to understand the museum's current operation and the culture it seeks to preserve. By interviewing key informants internal to the

museum and participating in virtual observation, we grasped the general layout of Casa Museo and the experiences of the artisans that work there. Figure 3 displays the methods used to accomplish this objective. This figure separates virtual observation into tours and images and shows two parties of key informants that we interviewed.

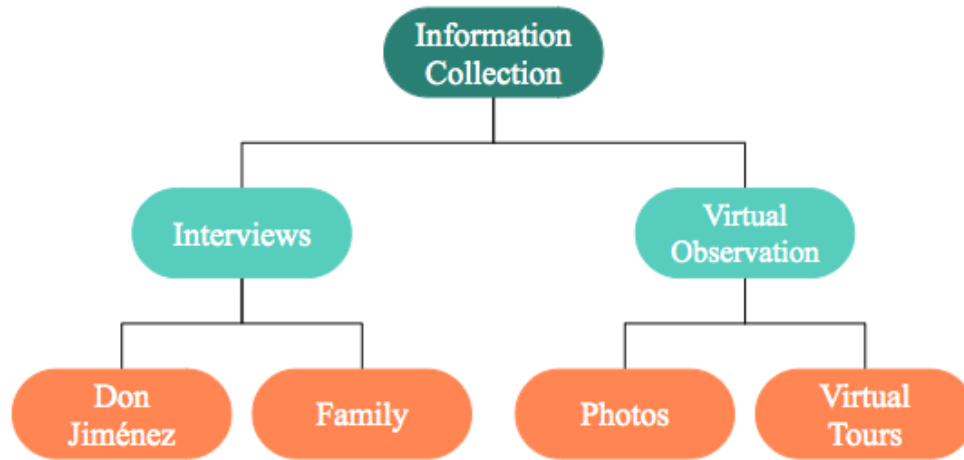


Figure 5: Division of methods by sub-objective for Objective Two

Our two types of interviews for this objective, while similar, were conducted with slightly different perspectives in mind. The different structures, main topics, and subjects of each interview are shown in Table 1. Eligible subjects fell within one of the following categories.

Family/Co-Workers	Don Jiménez
Structured Q&A regarding the influence of Don Jiménez and his teachings on their experience with ikat as well as their adaptation to modernization	Open ended conversations to gain information about his life experiences, his museum, and hopes for the future

Table 1: Types of interviews used for Objective One

Our interview questions are attached in Appendix B. Virtual observation provided by Don Jiménez supplemented these interviews and provided a visual component to aid the group in

picturing the art, methods, and facilities discussed. We combined the data collected from these methods into a narrative analysis rather than a numerical one.

3.3: Objective 3 - Capture the Visitor Experience at Casa Museo.

The next step in evaluating the impact of Casa Museo is to capture the visitor experience. One method of data collection used for this objective was through a survey (see Appendix A) that targeted visitors' impressions, satisfaction, and understanding of specific elements of Casa Museo - the live demonstration, the non-interactive displays, and the shop. Our team distributed it through online platforms, such as the Ecuador IQP Facebook group for reaching WPI students, advisors who had taken field trips to the museum, and the GringoPost website for reaching American expats in Ecuador. We also contacted past Ecuador IQP groups using their email aliases. The survey was translated to Spanish and our goal was to obtain 20 responses.

Our second method was to interview past visitors for a more detailed account of their experience at the museum, including the elements that stood out to them, what they learned about ikat makana culture, and what they wished to see more of (see Appendix B). Combining the input of external sources with those of the previous objectives revealed what currently works well and what can be improved at Casa Museo. This also allowed us to compare the story and experience that visitors perceive with the one that Don Jiménez is trying to convey.

3.4: Objective 4 - Compile research to create a set of guidelines to aid Casa Museo de la Makana.

The creation of preservation guidelines is a result of analyzing data that has already been collected, therefore there is no active study. Through background research of ikat weaving, understanding the technical work behind museum exhibition, forming personal connections with the artists from Ecuador, and collecting descriptions of firsthand experiences from the museum, our team created a set of guidelines for exhibition strategies for Casa Museo de la Makana that best provide conservation of the stories and history of the artwork. This design encompasses the influence and importance of the Gualaceo community's ikat makana artwork in a way that the history and passion can be communicated to future generations as well as extended beyond Ecuador as wished by our sponsor Don Jiménez.

3.5: Interview Protocol

The interviews followed a semi-structured format. We created small sets of questions to guide the interview while remaining open to adapting to the flow of conversation when we saw fit. The interviews were carried out over web-based platforms such as Whatsapp or Zoom depending on the preference of the interviewee. For each interview, one team member led with the questions, while the other three focused on taking notes. With the consent of the interviewee, some interviews were recorded for future reference.

3.6: Ethical Considerations

Throughout our project, our team ensured that the perspectives of Don José Jiménez and his family were dignified. We were sensitive to our sponsor's vision and the fact that our purpose was not to find an immediate solution to the issues presented. We also recognized that our project could affect the broader community and as such we took into account how any measures implemented would affect it. Additionally, we obtained consent from any party that we contacted for any part of our data collection process, which included recording interviewees and incorporating pictures of makana makers in our project. Any personal information remained confidential. Lastly, we received approval from the WPI Institutional Review Board for the operation of our project (See Appendix F for approval letter).

4: Results and Analysis

Our research revealed the direct impact of global factors, such as modernization, the pandemic, political unrest, and an overall decline in tourism, had on artisans' ongoing efforts to preserve the ikat tradition in Gualaceo. External interviews provided information about how other museums operate and compare to Casa Museo. From our internal interviews and observation, we gathered information about the mission of Casa Museo de la Makana and its struggles. Past visitors' experiences pointed towards the effect that Casa Museo had on their understanding and appreciation of the art. With this data, we determined which methods are feasible for a museum of Casa Museo's size and structure. Recommendations will be presented in the form of a document of guidelines.

4.1: Need for Cultural Preservation

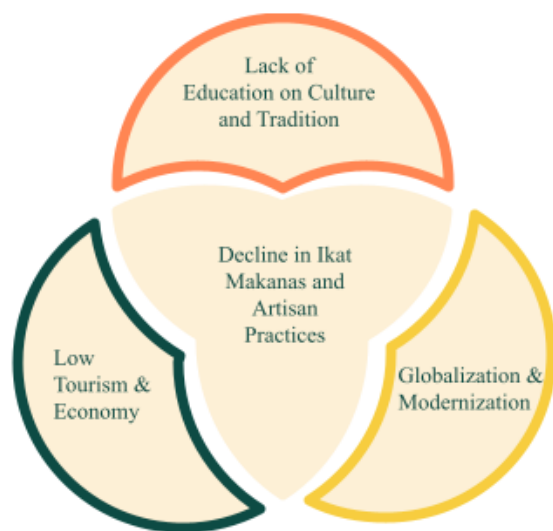


Figure 6: Main Contributors to the Decline of the Ikat Technique in Ecuador

Many factors contribute to the decline in the use of the traditional ikat technique taught and practiced at Casa Museo de la Makana, which can be seen in Figure 4. First, in recent years, current events within Ecuador, such as the pandemic and protests, have led to a decline in tourism and the economy. This has greatly affected Casa Museo and other artisans in the area, as 90% of their sales typically come from tourists (J. Jiménez, personal communication, February 4, 2021). Second, with this loss in customers, many artisans have adapted their

work to survive. The traditional process takes a lot of time, effort, and resources. Due to this, the price of authentic ikat textiles is relatively high. By using premade and pre-dyed thread, the price of ikat textiles can be significantly reduced. To an expert or someone that has seen authentic ikat textiles before, it is easy to differentiate those created using adapted methods and those using traditional techniques. For example, the prints may look like they are stamped on as opposed to woven (N. Mello, personal communication, March 9, 2021). To a tourist or local, with a lack of knowledge and appreciation for the traditional technique, these cheaper options beat out the

authentic textiles sold at a higher price. Third, trends of globalization and modernization sweeping today’s world have threatened the tradition and culture Casa Museo de la Makana seeks to preserve. Again, the “stamped” textiles are an example of this as they are created using more machinery and less of the techniques done by hand.

Due to these factors, it is extremely important to increase awareness and appreciation of traditional artisan techniques like those practiced at Casa Museo de la Makana. International tourism, which many artisans rely on, is an extremely volatile market, as evidenced by the COVID-19 pandemic. Developing local markets can aid significantly to increase awareness and appreciation, as well as equip them for future uncertainty. This can be seen in many museums around the world today, starting with their operation.

4.2: Learning from Textile Museums

From interviews with two museum directors and two museum curators, we learned that similar elements were used in each museum to ensure its successful operation (see Figure 7). These elements can be grouped into three main categories, namely revenue streams, outreach and exhibition elements.

For revenue streams, the main elements used by the museums were entry fees and membership systems. All three museums we interviewed were membership-based. However, the museums also had a base entry fee as an additional source of revenue. The membership system used by the museums allowed for a more regular source of revenue as it was not dependent on the number of visitors the museum had during a particular time. To ensure that there was a sufficient number of members to support the museum, the museums would offer incentives to its members such as discounted entry fees and special programming. This system could be beneficial for Casa Museo as it reduces their dependence on volatile international tourism.



Figure 7: Common aspects considered and strategies used by different museums

Programming was not only an incentive the museums used for members but also an element used for museum outreach to attract other visitors. Other elements the museums used for outreach included advertisements, websites and social media. All these methods helped to increase the visibility of the museum and as a result attracted more visitors. Additionally, the websites provided a central source of information about the museums and their exhibits.

Exhibits are the main attraction for museums and as a result the different elements of exhibition design are key for the successful operation of a museum. From our interviews, the elements that were most emphasized were the use of proper lighting and textual accompaniments. The use of professional lighting systems allowed for longer preservation of the textiles as textiles are sensitive to intense light (N. Palermo, personal communication, February 17, 2021). Additionally, the lighting systems acted as a way to draw visitors' attention to a textile as different techniques such as spotlighting could be used to attract the visitor to a specific textile. Finally the textual accompaniments in the form of signage, gallery guides and museum pamphlets were used as a way to deliver information to visitors. Signage was the most commonly used of the three as it was relatively inexpensive and provided a clear and concise overview of the textile and its designer. Gallery guides, however, are only made for some exhibits due to their cost. Gallery guides contain a more in-depth description of art pieces and most times accompany exhibits with a sponsor. Pamphlets provide a medium between gallery guides and signage as they are less detailed than gallery guides while still providing more explanation of the art and the artist than signage (O. Desjardins, personal communication, February 24, 2021).

4.3: Current Operations and Exhibition at Casa Museo

When visitors arrive at Casa Museo, they are greeted and toured by the artisan workers trained by Don Jiménez. They are guided around the museum, throughout the workshop, and ultimately to the shop where they can purchase maknas and other ikat products. Visitors are able to ask these experts any questions that may arise during this walk-through, however there is no premeditated tour or demonstration plan.

Casa Museo and its artisans present themselves in a unique way. There are many artifacts scattered around the museum, including looms, pots for dyeing, and maknas that are many years old. One of the main attractions is the opportunity for hands-on interaction such as dyeing and thread making. Live weaving demonstrations are also common, as seen in the figure below.



Figure 8: Weaving and dyeing demonstrations at Casa Museo de la Makana

Though these demonstrations are personable in their casual ways, accompanying educational components to instill in the viewer why the ikat practice is important are missing. These demonstrations could be strengthened by more textual information and more in-depth explanation directly relating to the fading tradition. This is also true for the historical aspects of the museum and in the display of historic makanas. Few makanas are displayed, and most are for sale in the shop, as seen in the figure below.



Figure 9: Makanas on for sale in the shop (left) and makanas on display (right)

The makanas that are available for viewing would greatly benefit from a more detailed display, including accompaniments such as signage and lighting. The makanas seen in the right image are some 80 years old, have been worn by celebrities, and contain Ecuadorian landscapes and national symbols. The blue and white makana seen on the left includes butterflies, mountains, and the Ecuadorian crest (J. Jiménez, personal communication, December 7, 2020). There are many components such as symbols, colors, and stories woven into these historic makanas that need

explanation from one of the artisans who may encounter a language barrier.

Casa Museo is attempting to adapt to more modern times through multiple pathways, one being public outreach. Although Casa Museo does not have a website, they can be found on Instagram and Facebook. On Instagram, they post pictures and short videos to promote their museum. Videos include short museum tours, interviews with visitors, and artisans making makanas. These photos and videos are also on their Facebook page, as well as a small “shop” using Facebook marketplace. Casa Museo has also distributed Spanish pamphlets to local establishments and museum visitors.

Casa Museo has further branched out into more modern forms of clothing, in an attempt to engage a wider audience. In addition to makanas, they also sell shoes, bags, and other accessories all made through ikat. Don Jiménez's son, Ismael Jiménez, has even started his own ikat-based brand called Original Ikat, which combines traditional techniques with trendy clothing and shoes. An example of his clothing and shoes can be seen in the figure below. This brand brings the appeal of makanas to a younger population as well as people outside of Ecuador. These platforms and methods provide another level to the operation and outreach of the museum that would be great for them to further explore.



Figure 10: Sweatshirt, mask, hat (left) and sneakers (right) by Original Ikat

4.3.1: Casa Museo Visitor Experience

Figure 11 shows the ratings from one to five that survey respondents gave for the following elements of the museum: overall experience, ikat process demonstrations, display of makanas, tools, and accessories, and the shop where items could be purchased.

Ratings (out of 5) of Casa Museo's Visitor Experience

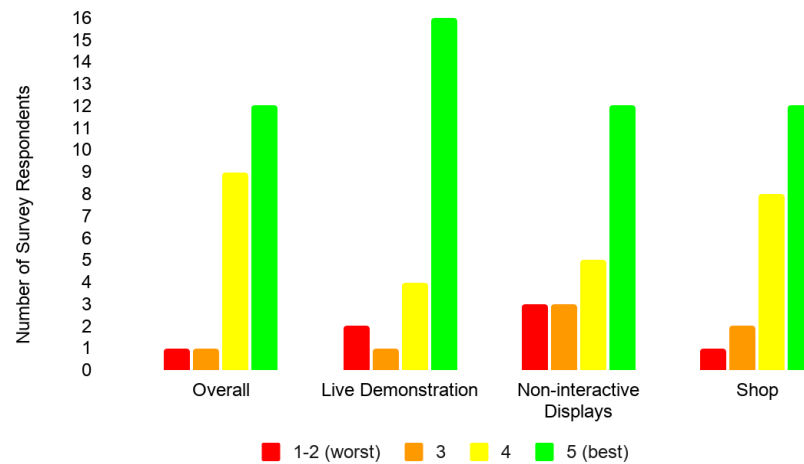


Figure 11: Survey responses on a 1-5 rating scale of four aspects of the museum.

According to the ratings and written descriptions of what the respondents learned about *makanas* and thought of the museum, visitors had a generally positive experience at Casa Museo. Out of 23 responses, the mean rating of the overall experience was 4.3 out of 5, which reflects a decent level of satisfaction. As seen in Figure 11, different aspects of the museum produced varying results. While the majority of ratings for each aspect were 4 or 5, there is a slight disparity between the mean ratings for the shop and live demonstration (both 4.4) and the non-interactive displays (4.1). This indicates that the interaction with and immersion into the process and culture is key to the satisfaction of the visitor as well as the understanding they gain. The shop has also been effective in engaging visitors and giving them a tangible souvenir to take back home with them - the *ikat makana*. Our interview with the New England Quilt Museum operator touched upon humans' intrinsic connection to fabric and how inexplicably powerful tangible experiences with textiles are for people (N. Palermo, personal communication, February 17, 2021). Tourists enjoy the monetary exchange as well.

The few people that rated aspects of the museum a 3 or lower out of 5 explained their rating. A criticism of the museum mentioned was the lack of illumination, which may have detracted from the visitor viewing experience and appreciation of the work. The loosely organized manner of the tours did not sufficiently acquaint visitors with the *ikat* process apart from viewing it and offering the opportunity to participate in some dye-making (C. Kurlanska, personal communication, March 9, 2021). The intangible portion of the tour would be more effective with

an elaborative historical context rather than relying on visitors to infer (N. Mello, personal communication, March 9, 2021).

Spirits surrounding the global setbacks affecting Casa Museo may be low at the moment. However, Casa Museo has many directions it can go in. The fact that information may be missing in the exhibition has not deterred visitors from coming and enjoying the beautiful *makanas* crafted live. Figure 12 contains a visual display of some common words that survey respondents used to describe their impressions of the museum and shared with acquaintances. Interviewees described the museum as “rustic, quirky, charming, and full of character” (D. Dibiasio, personal communication, March 9, 2021).



Figure 12: Common words survey respondents used to describe the museum.

The fact that they see and enjoy the *makanas* at the museum show that *makanas* are truly an incredible art that is worth preserving. Some even wished they could support the business more. Those that stick around for a longer tour of Casa Museo, participate in a dyeing and weaving course, or do research on their own, like our team has done, leave with a greater understanding and appreciation of *ikat*. This only means that Don Jiménez has room to share more about his work and history, and visitors can learn more from the richness of his stories.

4.4: Cost and Time Analysis of Recommendations

Combining all the information we gathered through museum investigation, we created a list of best practices that could be implemented or improved upon at Casa Museo. We recognized

that the museums we spoke differ from Casa Museo in terms of size, funding, and overall resources. However, they gave us insight into the methods museums used to preserve and exhibit culture, and many great suggestions on new practices. Due to differences in museums, our team broke down each practice we listed, and researched their approximate cost and time efforts, as shown in Table 2. All the cost information is listed according to standards in the United States.

Best Practices	Estimated Costs	Estimated Time
Admission Fees	<ul style="list-style-type: none"> No cost to museum 	<ul style="list-style-type: none"> None other than making the decision of how much the fee should be
Interactive Exhibits/Programming	<ul style="list-style-type: none"> Programming costs are dependant on the guest artisan 	<ul style="list-style-type: none"> 2-3 months for contacting artists and set up
Outreach pamphlet	<ul style="list-style-type: none"> On average \$.50-.80 per sheet (“Brochure”) 	<ul style="list-style-type: none"> 1 week for designing a pamphlet, 1 month for printing and shipping
Information Card	<ul style="list-style-type: none"> On average \$.50-.80 per card 	<ul style="list-style-type: none"> 1 week for designing, 1 month for printing and shipping
Website	<ul style="list-style-type: none"> Owning a domain costs \$20-30 per year (Monaghan) 	<ul style="list-style-type: none"> 1-6 months for website design
Exhibit/Museum Guidebook	<ul style="list-style-type: none"> Vary in size (bifold, trifold, to 16 pages+); the larger the book, the more expensive Cost increases with hard/soft covers, and cost of professional photography Publication can cost anywhere between \$100-\$2500 (Allan) 	<ul style="list-style-type: none"> 6 months for writing, editing, publishing, printing, and delivering books
Written Book	<ul style="list-style-type: none"> \$100-\$2500 to publish a book, accounting for additional production costs like editing, photography, cover design, etc. (Allan) 	<ul style="list-style-type: none"> At least 1 year for writing, editing, cover design and pictures, and getting publication rights

Professional Displays	<ul style="list-style-type: none"> ● Hangers cost roughly \$10 for a 6 pack of standard hangers (“Hanging”) ● Lighting : Dependent on use of natural lighting <ul style="list-style-type: none"> ○ Compact fluorescent lighting: \$1-2 per bulb (Hartley) ○ Construction/electrical work: \$75 to \$100 for small fixtures, more intricate setups can be as high as \$2,200. (GmbH) ○ Signage plaques: \$20-30 if metal engraved (“Hanging”) ○ Torso mannequin stands vary between \$30-\$200 	<ul style="list-style-type: none"> ● At least 1 year for designing the exhibit, collecting artifacts, spatial planning, and electrical/construction work
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Table 2: Breakdown of the cost/time efforts for each museum best practice.

While all the methods we found are relevant to Casa Museo’s need for cultural preservation, our team used the cost/time estimates to determine how feasible they were for implementation. Smaller projects like the creation of pamphlets or information cards would be easy to implement and fairly cost effective if printed in bulk. Larger projects, such as creating a museum guide, can be more expensive but would leave a more lasting impression. Many of these methods can be worked on in parallel with some taking longer to complete. Using the information collected in this section and the cost/time comparisons, our team created a set of guidelines outlining our recommended investments for Casa Museo and how they can be implemented in the future. We categorized our list of recommendations by approach: museum operation, physical set-up, textual accompaniments, and increasing museum visibility.

Chapter 5: Recommendations & Conclusion

5.1: Recommendations

The deliverable for this project is a set of guidelines for improving museum exhibition and visitor experience at Casa Museo to help preserve the historic culture of the ikat makana. We outlined ten different items that Casa Museo could invest in and organized them into four main approaches: museum operation, museum set up, textual accompaniments, and increasing local visibility. Figure 13 overviews our recommendations for each approach. We synthesized information we gathered about Casa Museo and advice on museum practices and explained how different methods of cultural preservation could be incorporated at Casa Museo in more detail below. We presented our recommendations in order of ease of implementation.

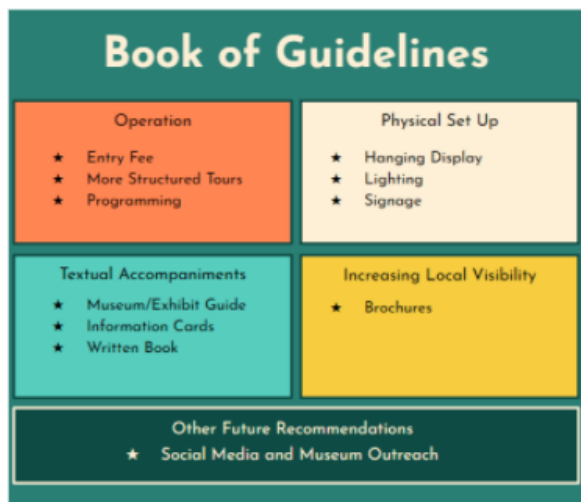


Figure 13: Proposed Guidelines for Casa Museo

Museum Operation

Entry Fee: Unlike many museums, Casa Museo does not currently have an entry fee when visitors come to the museum. While the price does not have to be high, a small fee for entry can reflect the quality experience a visitor will get when they visit an authentic shop like Casa Museo. This money can be used for implementing other exhibition and preservation methods in the future.

Structured Tours: For a unique and authentic museum such as Casa Museo, the larger portion

of visitors are people unfamiliar with the culture of the area. Organizing a guided tour at Casa Museo de la Makana with the use of in-museum tour guides would help Don Jiménez share the history of his work in an informative manner so that visitors will leave with a much better understanding of the artform. This would also increase the time spent at the museum for each visit, which would indicate a richer experience for the visitors as well as greater opportunity for Don Jiménez and his workers to leave an impact.

Programming: Museums often host live events, whether that be a guest speaker or a live exhibit, to draw in a larger group of visitors on a specific day. Programming is a fantastic way to promote

a shop, as advertising for an event taking place on one day is also promoting the museum as a tourist destination. For Casa Museo, both inviting other artisans in the area to show the process behind their artwork and hosting live, interactive sessions would be a great way to draw in more visitors.

Physical Museum Set Up

Order of Exhibition: A common theme we found throughout our interviews with past visitors is that a better understanding of the process behind creating a makana would help emphasize the importance of the ikat tradition. While Casa Museo has some demonstrations when artisans are working in the museum, we suggest the use of a step-by-step exhibit in the museum that shows the processes of traditional dyeing and weaving. This would be a great visual for visitors, and give them a better image of the immense amount of work that goes into this art.

Textile Display: Interviews with various textile museums emphasized the importance of the lighting, physical display, and signage of the items. Lighting is vital for the full viewing experience, as it can bring attention to the smaller details that make the makanas at Casa Museo so unique. The physical display, such as hanging for laying, is crucial to the preservation of the textiles for years to come. Signage allows for extra information about a piece of work to be presented to the audience and allows the visitors to create a deeper understanding of the textiles. All three types of textile displays are extremely important to consider when creating any method of exhibition for Casa Museo.

Textual Accompaniments

Information Cards: Currently, the largest attraction of Casa Museo is its shop. Many visitors that come to the museum leave with some form of merchandise, however tourists that are unfamiliar with the area may be shopping based solely on the color and design of an item without understanding the significance of it. Casa Museo could create an information card that is given to visitors when they buy an item from the shop that outlines how to take care of the textile after it has been purchased (washing, drying, storing), and also provide some history of the traditional ikat dyeing and weaving processes. The information cards would be a quick and easy way to display a little bit of history to visitors.

Museum/Exhibit Guide: Museums that don't have consistent tours commonly have a museum or exhibit guide that provides more in-depth details and history about all the pieces of work in a

gallery or museum than what would be explained in a normal tour. As Casa Museo is a smaller museum with many different textiles from various artists and non-textile artifacts, a museum guide would be a perfect way of making sure the visitors have access to the rich history of the museum and all its artifacts.

A Written Book: A permanent textual documentation Casa Museo could create is a published, written book about the owner Don José Jiménez, his history with the traditional ikat weaving, and the story of how he began his museum. A written book is a great way to instill that the stories of Don Jiménez and his passion for ikat weaving are carried on for generations to come.

Increasing Museum's Local Visibility

Brochures: The target audience for Casa Museo are the international tourists of the area. A great way to catch a tourists' attention is to get it right after they arrive in the area. Casa Museo could create a travel brochure that outlines the purpose of the museum and displays the beautiful makanas and shops that are available to these guests. Reaching out to the local hotels that visitors typically stay at is the first step in grabbing the visitors' attention and spreading the word about Casa Museo.

5.2: Project Challenges

Our team faced several challenges over the course of the project. The main limitations were language, our inability to work on site, and the unprecedented economical adversity that our sponsor was experiencing as a result of the pandemic.

Since our sponsor only spoke Spanish, we conducted all of our meetings with him in Spanish, although it is not our first language. Articulating our questions and proposals to him while appreciating the sensitivity of the project was difficult at times. Our comprehension and conversational ability were strong enough, however, that we grasped the main concepts and details needed. Also, all team members studied Spanish throughout the duration of our project, and all of our Spanish speaking interviewees were very helpful in regard to speaking slowly and clearly for us. We also recorded Spanish Zoom meetings for reference.

The in-person experience would have allowed us to see how things actually were in Casa Museo, but we were unable to be physically present due to travel restrictions. In order to overcome this, our team relied on accounts from students and advisors who have gone to the museum in the past and the locals we reached with our survey. We gained as much access to observations through recordings and pictures as possible. When completing the active studies, we were concerned with

the possibility of not having a large enough sample of people to interview, but we were fortunate to have four museum experts, two family members of Don Jiménez, and four past visitors willing to speak with us. Our team remained as flexible as possible with communication methods (Zoom, WhatsApp) so as to maximize our opportunities for data collection.

There was also the added level of complexity regarding the overall decline in tourism in Ecuador due to the pandemic, which caused an all-time low in ikat makana sales and therefore slowed down production at Casa Museo. Our team took this into consideration when coming up with our recommendations and checking for feasibility.

5.3: Future Recommendations

Due to the complexity of our project, our team was mainly focused on providing guidelines to improve museum operations and exhibition that would directly affect the preservation of the ikat technique and the makana. Due to the time constraints, we were unable to delve into other areas of preservation, such as outreach, as much as we would have hoped. However, we did collect some information about methods of museum outreach that would affect the preservation that we wanted to list for future projects. We looked into the importance of social media accounts and a stand-alone website to help increase Casa Museo's visibility and ultimately spread Don Jiménez's mission of preservation. We also looked into creating an exhibit of makanas specifically designed to travel to different museums that would allow spreading the awareness of the dying ikat technique to larger crowds of people all over the world. The last method of outreach we looked into was reaching out to non-governmental organizations (NGOs), which can offer support and guidance for Casa Museo independently in the future. NGOs could provide Casa Museo with financial assistance to develop different areas of the museum such as programming and designing exhibitions and may be able to offer guidance about marketing and business plans.

Through our listed and future recommendations, we provide Casa Museo with different platforms through which to convey the importance of protecting the traditional methods of creating makanas. Our guidelines will act as a readily available resource to aid Casa Museo in future projects.

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Appendices

Appendix A

Survey Questions for Past Museum Visitors

1. **Short Answer (SA):** What is your age and gender?
2. **Multiple Choice (MC):** Are you a WPI Student or Advisor?
 1. Yes
 2. No
3. **Rating:** How would you rate your overall museum visit experience? One being very poor, five being excellent.
4. **Rating:** Rate your satisfaction with the following museum aspects, one being not enjoyable, five being very enjoyable.
 1. Interactive demonstration of weaving, dyeing, thread making
 1. 1 - 2 - 3 - 4 - 5 or don't remember
 2. Visual Displays such as makanas, looms, artifacts, other products on display(not interactive)
 1. 1 - 2 - 3 - 4 - 5 or don't remember
 3. Shop/ Items for Sale
 1. 1 - 2 - 3 - 4 - 5 or don't remember
5. **SA:** Did you leave the museum with a different/better understanding of the Makana and ikat process? What did you learn about makanas?
6. **MC:** Did you share your experience with acquaintances, friends, or family?
 1. Yes
 2. No

SA: If yes, how did you explain your experience at Casa Museo de la Makana to a friend or family member?
7. **Optional:** Would you be open to providing us with more information about your experience through an interview? If so, please provide your email.

Appendix B

Interview Questions

Don José Jiménez interview questions:

1. Tell us more about yourself, how did you come to practice ikat weaving?
2. What drew you to ikat? Where did you study?
3. How did you start the museum? What kinds of difficulties did you face?
4. What do you want to see come from the museum? What do you want to communicate?
5. What is the cultural importance of makanas/ikat weaving in your eyes?
6. How has the operation of your museum changed due to the COVID 19 Pandemic?
7. What steps have you taken to train others and pass on your knowledge?
8. How has your work changed over time?

Family of Don José Jiménez interview questions:

1. What role do you have in the day-to-day activities of the museum?
2. What is your favorite aspect of the museum?
3. What do you want to see come from the museum? What do you want to communicate?
4. Do you also practice ikat/weaving? How did you learn about the art form and techniques?
5. How does the makana/chale garments affect the culture of Gualaceo in your eyes?

Students of Don José Jiménez interview questions:

1. How did you develop an interest in studying ikat techniques?
2. How long have you been studying ikat?
3. What drew you to Don Jiménez's work? How did you learn about him?
4. Have you traveled anywhere outside of Ecuador to practice this art?
5. Do you have any unique techniques or styles you create; do you have any pictures?
6. What are your key take-aways from your experience working at or visiting Casa Museo de la Makana?

Past museum visitors interview questions:

1. What was the most memorable part of the museum?
2. What are the key takeaways you got from your museum visit?
3. Were you able to meet Don Jiménez?
4. If the participant bought an item from the shop: What drew you to purchasing this item?
5. How did you feel that the museum affected the culture of the area?

Museum workers/exhibit designers questions:

1. What is your experience with museums and exhibit design? Give us a brief overview of your approach to design.
2. What are the general steps you take when initially designing an exhibit?
3. What is the most important when designing an exhibit: accurately depicting the vision of the artist or the best way to preserve the history of the artwork?
4. What methods of culture preservation have you used in the past?
5. Do you have any success stories about exhibits that have been especially effective, and how they achieved this?

Appendix C

Informed Consent Page - Makana

Throughout the course of our research, we wish to make our participants feel comfortable and to protect their privacy at all times. This will be achieved by methods of informed consent. The data collection for our project consists of both interviews and surveys. For both methods of data collection, initial contact will be made for the purpose of recruitment and consent. This will include the method of outreach we wish to have with the participant (either an interview or survey), the purpose of the data collection, a statement that our work will be published, and the fact that participation is voluntary.

Two types of interviews will be conducted. The purpose of the first type of interviews will be to better understand the cultural influence ikat weaving has on the community of Gualaceo. Our team will be looking for information pertaining to interviewees' experience with the ikat technique and connections to Casa Museo de la Makana. This information will be used to help our team connect with the community and determine the best way [of storytelling](#) through exhibition for the museum.

The purpose of the second type of interview will be to gain information on the process of exhibition design and general museum operations. Our team will be looking for information from museum workers regarding their experience with designing exhibits and any suggestions they may have for Casa Museo de la Makana. This information will be used to help our team create a proposal for the future of Casa Museo.

These interviews will be scheduled for no longer than 30 minutes. No personal information will be released. Participation in the interviews are completely optional, and no answers will be mandatory for submission. Participants are welcomed to ask questions before, during, or after completing the interview.

From the survey, our team will be looking for information on the museum experience at Casa Museo de la Makana, including topics such as frequency and the duration of visits, and favorite type of exhibits. The survey is estimated to take no longer than 15 minutes to fill out. Only the average responses of each question will be published. No personal information (names, addresses, ages, etc.) will be prompted or collected. Participation in the survey is completely optional, and no question will be mandatory for submission. Participants are welcomed to ask questions before, during, or after completing the survey.

By signing this informed consent page, you are agreeing to participate in this study for the reasons outlined above.

Survey Information Sheet

Why are we conducting this survey?

The history of ikat weaving and the makana garments are important aspects of the community surrounding Gualaceo, Ecuador. La Casa Museo de la Makana was founded by Don José Jiménez as a way to share this culture with others. With your permission to distribute this survey, the information we gather will give our team a better understanding of the general museum viewing experience, and the exhibition styles with the greatest audience approval. The goal of our project is to determine the best methods of historical and cultural preservation and exhibition so that we can apply them to the ikat art at la Casa Museo de la Makana.

Who are we surveying?

- WPI Students/Advisors who visited Casa Museo de la Makana (zip code 01609)
- Adults, 18 + years of age

How will this survey be conducted?

- The survey will be conducted online

What information will be collected?

- The survey will collect information about museum visitors' experiences and how different methods employed at museums either enhance or detract from their experience. The survey will also collect information on the average duration of time participants spend in museums.
- No personal information will be collected (we will not ask for names, addresses or phone numbers)
- The survey is estimated to take 15 minutes to complete.

What will we do with this information?

- For closed ended questions, no individual data will be reported. Individual answers will be pooled for the purpose of trend analysis.
- For open ended questions, no individual answers will be published, only viewed by the group for research purposes.

We appreciate your cooperation in our efforts to preserve the culture and experience of Casa Museo de la Makana.

Thank you!

Key Informants and WPI Students/Advisors Interview Recruitment Introduction

English:

Hi! We are a group of students from Worcester Polytechnic Institute.

We would like to interview you regarding your experience with Casa Museo de la Makana in Gualaceo Ecuador for our project that is being published in the coming months. This is by no means required but your input would help us greatly because of your connections to the museum. It should be a virtual meeting of 30 minutes.

Is that okay with you? If so, let's set up a time to meet, thank you very much!

Spanish:

Saludos! Somos un equipo de estudiantes de la universidad Worcester Polytechnic Institute.

Quisiéramos entrevistarle(la) sobre su experiencia en la Casa Museo de la Makana en Gualaceo Ecuador para nuestro proyecto que será publicado en los siguientes meses. Esto no es obligatorio, pero valoraremos sus cuentos por la conexión que tenga con el museo. Sería una conversación virtual de no más de 30 minutos.

Si le parece, déjenos saber y escojamos un tiempo para reunirnos por Zoom o WhatsApp. Muchas gracias!

Museum Workers and Exhibit Designers Interview Recruitment Introduction

Hi! We are a group of students from Worcester Polytechnic Institute working on a project to aid cultural preservation of the Makana through a small museum in Ecuador .

We have looked into your work, and would like to interview you regarding your experience in the museum field for our project that is being published. Your input would help us greatly. It should be a virtual meeting of 30 minutes.

Is that okay with you? If so, let's set up a time to meet, thank you very much!

Survey Recruitment Introduction

English:

Hi! We are a group of students from Worcester Polytechnic Institute working with Casa Museo de la Makana in Gualaceo Ecuador.

We would like you to complete this survey about your experiences with museums in the past for our project that is being published in the coming months. Completion of this survey is not required but it would be a very helpful addition to our research. It should take less than minutes.

Thank you very much!

Spanish:

¡Saludos! Somos un equipo de estudiantes de la universidad Worcester Polytechnic Institute que trabajamos con la Casa Museo de la Makana en Gualaceo Ecuador .

Para nuestro proyecto de preservación de cultura que será publicado en los siguientes meses, le pedimos que completen este cuestionario sobre sus experiencias en museos. Sus respuestas no son obligatorias, pero nos ayudarán mucho en nuestra investigación. Tomaría no más de 15 minutos para completarlo.

Muchas gracias!

Appendix D

Book of Guidelines to Ensure Cultural Preservation at Casa Museo de la Makana

Museum Operation

Entry Fee

The cost of admission into a museum often reflects the quality of content provided. Casa Museo, being an authentic and live museum, deserves to be paid for entry and experiencing the ancient traditional art technique that they preserve and demonstrate to visitors. The fee does not have to be too high, as that may deter visitors, or at least might take away from the authenticity of the museum. But a small entry fee that is reasonable for locals and most likely cheap enough for tourists would be a great start for the museum's business and helping to improve the space and attracting investors that would support them.

Structured tours

When visitors enter a museum, especially one as unique and authentic as Casa Museo, they are immediately transported to an unfamiliar world. Oftentimes they view each piece of art and each cultural artifact for at most a minute and then move on to the next piece without reading the label (if there is one) and without understanding the true meaning (if they are unguided). Organizing a guided tour at Casa Museo de la Makana would help Don Jiménez share all of his stories firsthand and in an informative manner so that visitors could be taken through both the ikat and weaving process and the historical and cultural context of the makanas he creates. This would also increase the time spent at the museum for each visit, which would indicate a richer experience for the visitors as well as greater opportunity for Don Jiménez and his workers to leave an impact.

- Presentation style (greeting guests, elaboration, answering questions)
- English friendly
- Structured virtual tour

Programming

Casa Museo de la Makana is already spacious, which could serve as a venue for cultural events that Don Jiménez could so as to attract more visitors (tourists and locals alike). Collaborating with other shops and artisans in the area would allow for the interconnection of Ecuadorian culture and therefore promote the ikat technique.

- Rotating exhibit of makanas among other places
- Panama hat shop, jewelry shop, guitar shop (Chola cuencana culmination)

Another type of program could be a workshop, in which members of the community return to the museum for a series of lessons in thread making, dyeing, and weaving. That is for the interactive part. Speaker programs could also attract visitors to hear the stories and the importance of the artisans' work.

- Different artisans invited each time to share stories
- Music in background

Museum Set-Up

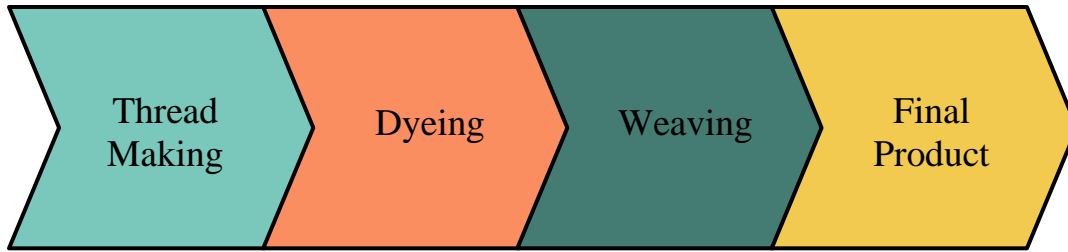
Order of Exhibition

In order to emphasize Casa Museo's story and culture, an exhibit should be displayed in order of the process from start to finish. This will help the visitors understand the work that goes into creating makanas using the ikat technique. In many museums, there are eye-catching displays at the beginning of the exhibit to create interest as well as give a brief overview of the information the exhibit encompasses. In the figure below, an example of a display that could be used for Casa Museo de la Makana is shown.



The above figure shows three components: a large sign with the name of the museum, a glass case holding a mannequin, and welcome signs. The welcome signs should be in both English and Spanish, and should include an engaging story/overview to entice visitors to view the rest of the exhibit. This can include aspects of history, culture, and the process of making makana. The mannequin should showcase a makana or other related ikat items to give viewers context as well as a more visual component. Overall, this display will create interest as well as an introduction to the rest of the exhibit.

Next, the display of the process can be started. In the figure below, the flow of the proposed exhibit can be seen.



Starting with thread making the raw materials should be shown as well as how they are prepared for use. Then, the dyeing of these threads can be displayed by showing the items used to create dye (bugs, plants, etc) and the colors they make. Next, the weaving can be shown, highlighting aspects of the resistance dyeing setup, warp and weft threads. Lastly, the final product and how it comes together can be shown. This is a good segway into the shop and the display of historical *makanas* .

Display

When displaying *makanas* or other textiles, the lighting, physical display, and signage of the item are important. Lighting is vital for the viewing experience, and there are many advantages proper lighting provides. Not only should the entire piece be illuminated, but additional lights can be used to highlight different parts of the textile.

The physical display, for example hanging or laying, is crucial to the preservation of the items. When displaying, the weight and stretch of the textile should be taken into account as wear and tear is severe on hanging textiles. Many museums rotate which pieces they hang to relieve this type of stress. There are many different ways to display textiles including hanging, using mannequins, and rolling/laying. Hanging is one of the best ways to view textiles, however as mentioned before it can cause damage. When articles are hung for longer than a year, the weight distribution can affect the textile depending on where it's hung from. Due to this, it would be best to switch from hanging to other methods of display. Mannequins are great to show what objects look like when they are worn and give visitors a perspective of how they are used culturally. Textiles can also be displayed on surfaces, rolled or folded.

Signage should accompany each display in both English and Spanish. These signs should be no more and 8 ½ by 11 inches each, with text in at least 18 point font. They should not be one on top of the other, but rather side by side so both languages are easily viewable. Signs should also be at a proper eye level as to not cause viewers discomfort. Signs may include information on the history, symbols, colors, and techniques used in the pieces they accompany.

Textual Accompaniments

Information Pamphlets

A cost-effective textual accompaniment Casa Museo could implement is a tri- or bi-folded information pamphlet. This pamphlet would be handed out after a visitor purchases an item from the store. The pamphlet will have care instructions for the item bought at the store, such as how to wash and store a *makana*, along with information on how it was created. Linking how to properly take care of a *makana* and the process in which it was made is a great way to provide more

information on the traditional methods used at Casa Museo. The pamphlet can outline the creation process, from the string and natural dyeing techniques, to the different looms used to weave it and the different meanings behind certain patterns and designs.

Similar to travel brochures, these information pamphlets would be relatively cheap to print, as there is no need for publication or written editors. However, depending on how fancy the pamphlet is wanted, professional photography is usually recommended. Pamphlets could also be printed in bulk, which also helps with cost. Printing pamphlets cost roughly \$.50-.80 per sheet. The time investment for this project would be minimal, and dependent on how in-depth the information on the pamphlet is wanted. This is estimated to take 1-2 weeks to create, and about a month for printing and shipping time. For Casa Museo, we recommended:

- Creating a handout given after purchasing an item at the shop, with information on the ikat dyeing and weaving techniques and how to care for the merchandise.
- Printing it in both Spanish and English for tourist accommodations.

Museum/Exhibit Guide

Museums that don't have a consistent schedule of tours commonly have a museum or exhibit guide. This guide can replace an in person tour, and allow for visitors to move through the museum at their own pace and take time to read everything about a display before moving on to the next. The guide can also provide more in-depth details and history than what would be explained in a normal tour, as the book is a great platform for displaying as much information as wanted.

Museum handouts are fantastic for exhibits with a great story. Also called gallery guides, these books are on average 10 pages long, and include pictures of every display in an exhibit or museum, along with all the information about each piece (author, date of creation, purpose, etc). For example, one page of the guide for Casa Museo would have a photograph of a preserved makana with an accompanying blurb that tells the name of the makana, how long ago it was made, the process of making it, and a description of the patterns used. Along with the blurb about the textile, there could also be a section about the artist that created the makana, and their life with textiles and motivations. These blurbs would allow for a more in depth explanation on the displays than an exhibition sign would be able to fit.

Each textile on display in the exhibit would have a professional photograph shot, along with a descriptive blurb within the museum guide. Throughout the museum, each display can be labeled with the title of the art piece, or with a number that corresponds to the section in the museum guide that has its information. A suggestion received from past visitors was labeling the non-textile artifacts (clay pots, animal heads, baskets, etc.) around Casa Museo with numbers, and giving a brief description of their significance. This guide could be offered at entry, or be something sold in the shop.

While museum guides are fantastic, funding is a large factor when determining the right method of preservation. Museum guides can vary in size (anywhere from bi-folds or trifolds, up to 16+ pages), and is entirely dependent on how much material there is to be documented. Museum

guides are published work, which means there would be a need for a publication editor and author. When publishing anything, creators can expect to pay anywhere from \$100-\$2500, depending on the length of the guide, as well as if the guide will have a hard or soft cover. There would also be the need for professional photography, however a museum can reuse images that they already have the rights to, such as images from the exhibitions or advertisements. It can also take a lot of time to write, edit, print, and deliver guides, so this is not a project to be taken on lightly. The creation of a museum guide is estimated to take at least 6 months for creation. For Casa Museo, we recommend:

- Consider creating a museum guide about all the preserved/historical makanas and selling it in the store.
- Highly recommended printing it in both Spanish and English for tourism accessibility.

[A Book about Casa Museo de la Makana](#)

A permanent textual accompaniment Casa Museo could create is a published, written book about the owner Don José Jiménez, his history with the traditional ikat weaving, and how he began his museum. A written book would be a perfect way to instill that the stories of Don José Jiménez and his passion for ikat weaving are carried on for generations to come. This book could outline everything about Don Jiménez's history with ikat dyeing and weaving, and the places he's traveled to learn and teach his traditions. This book would allow for personal stories of Don Jiménez, his family, and his students to be documented and shared. The book could be as long as Don Jiménez would like and have space for pictures of his travels and his many creations.

A written book is the most expensive textual accompaniment recommended, as the cost of publication would certainly be at the higher end (\$1000-\$2000), however it is also the most rewarding. Publishing this book would also require a written editor, professional photography, and cover/in-text designs, all of which would add costs. Similar to the museum guide, the creation of this book would take a lot of time to account for planning, writing, editing, and printing. This project is estimated to take at least a few years, however the impact it leaves would be timeless. For Casa Museo, we recommend:

- Looking into the process of creating a book about Don Jiménez and Casa Museo in the future.

Increasing Museum Visibility

One method we suggest to improve Casa Museo's visibility is to reach out to hotels in the Gualaceo region and provide them with brochures of the museum (see Figure 3). Casa Museo's target audience is international tourists. By targeting hotels as a place of advertisement we can more easily reach populations of international tourists in and around the Gualaceo area. This method of advertisement could also help attract local tourists from different areas of Ecuador who could serve as a more constant group of customers for Casa Museo de la Makana. To determine possible hotels to contact our group visited sites such as tripadvisor and kayak to see some of the hotels visitors to the Gualaceo region frequented. Some of the hotels from our search included:

- Parque Acuatico Planeta Azul
- Hostal Rest House
- Hotel Italia
- Hotel Espana
- Casa de las Rosas
- Hotel Yanuncay
- Hotel Coronel

The brochures would be distributed to these hotels via email. The email would include a summary about Casa Museo which would include information about the makana, and the ikat technique. Additionally, the email would ask that the brochure attached be displayed on any activity bulletin board in the hotel.

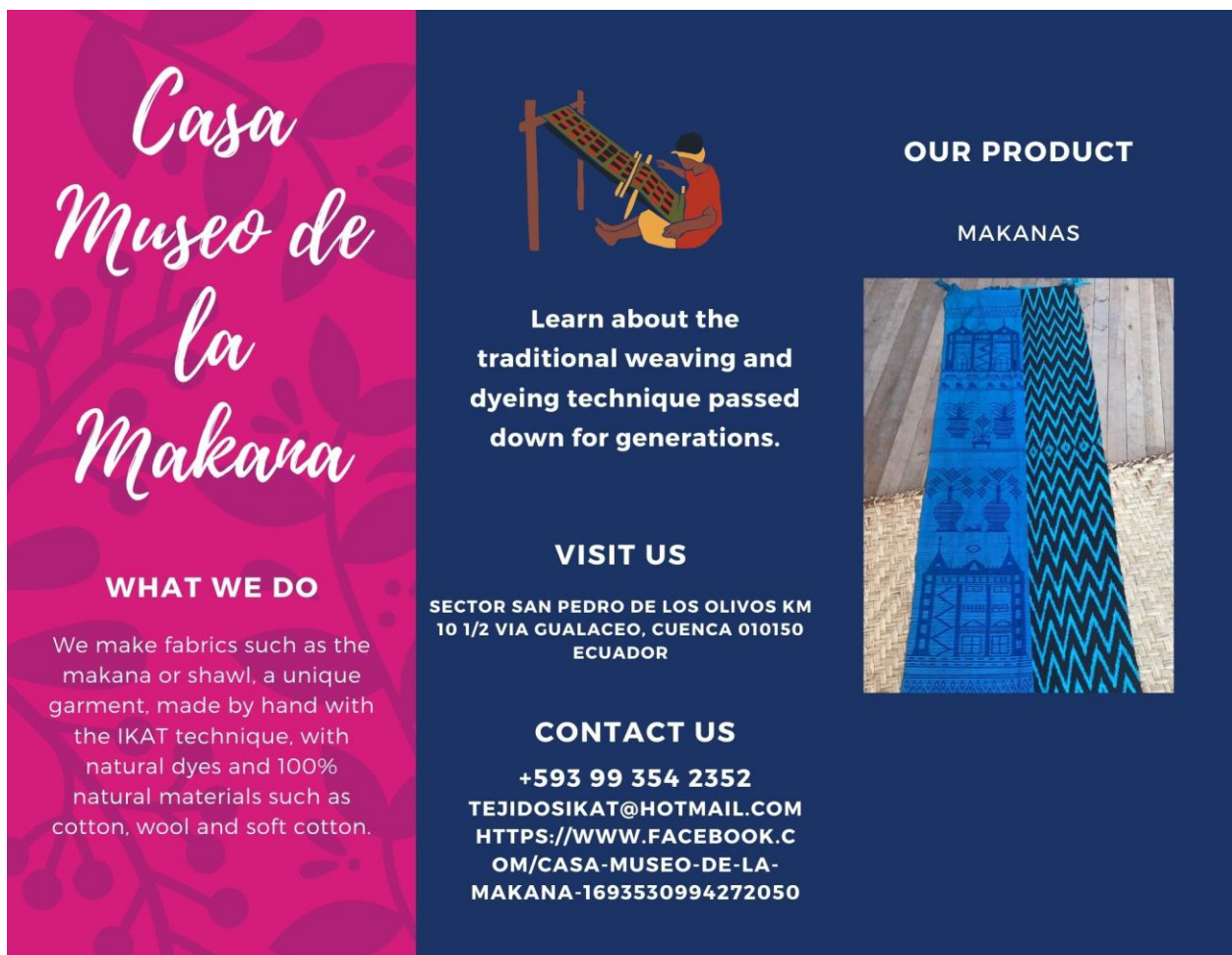


Figure 3 showing a sample brochure for Casa Museo de la Makana

Future Recommendations

Casa Museo's main objective is the conservation of the ikat technique and the makana. To achieve this objective our project focused on suggesting guidelines to improve the overall museum operation and exhibition. However due to the complexity of this goal as well as limited time our group was unable to delve into areas such as museum outreach which would also be helpful in achieving Casa Museo's objective. Therefore, researching museum outreach would be an area for future groups to expound upon. In particular researching the feasibility of a website as the implementation of a website for Casa Museo would help to increase their visibility and ultimately spread their mission of preserving the ikat technique and the makana.

Another possible area that future groups could look into is the creation of an exhibit with historic makanas that could be sold to other museums. Creating this exhibit would serve three purposes. The first purpose would be creating an additional source of revenue for Casa Museo which could be invested into the museum to help with the development of other areas such as programming. The second purpose of the exhibit would be spreading the awareness of the cultural and historical significance of the ikat technique and the makana. Finally, the exhibit would serve as an additional means of increasing the visibility of Casa Museo as a wider audience will become aware of the Casa Museo through interactions with other museums.

Finally, future groups could also work to further increase the low visibility of Casa Museo. One method to address this low visibility is reaching out to non-governmental organizations such as Partners Worldwide or Manna Project International which help to support small businesses and provide them with guidance. These organizations may be able to help provide financial resources as well as a detailed business plan which will help to sustain the museum in the long-term. Additionally connections with organizations such as Partners Worldwide or Manna Project International may also help with marketing Casa Museo as they will be able to form a network of connections.

Appendix E

Libro de Pautas para Garantizar la Preservación Cultural en la Casa Museo de la Makana

Operación del museo

Precio de entrada

Mientras mantiene características auténticas y vende makanas de excelente calidad en la tienda, Casa Museo de la Makana merece un pago de entrada para hacer seguro que sus esfuerzos de enseñar a los visitantes (que o si o no compran) del proceso son recompensados. No hay que exigir un precio muy alto, pero algo bastante que pueda ayudar al museo a propagar su negocio y crecimiento, atraer inversores y garantizar una buena experiencia para los visitantes.

Tours estructurados

Al entrar en un museo, especialmente uno tan único como la Casa Museo de la Makana, los visitantes se sumergen en un mundo desconocido. Sería beneficioso tener una presentación premeditada y una persona designada y lista para darla en cualquier momento, por ejemplo cada hora se cambia el guía (puede ser alguien en el taller que no está trabajando en el momento). Sugerimos que informen a los visitantes de todos los detalles que sepan de las makanas que demuestran - las materiales físicas y las historias que guardan. Esto satisfecerá la curiosidad de los visitantes sobre el significado de la cultura de ikat y también ofrecería más tiempo y oportunidad de promocionar la importancia del trabajo. Un tour virtual es otra manera de transmitir toda la información preparada con detalles a una audiencia fuera del museo físico, ampliando el alcance durante el tiempo de bajo turismo. Ojo en los puntos abajo:

- Estilo de presentación - la bienvenida de visitantes, explicar bien el proceso de hacer makanas y las historias que importan al creador, estar listos para preguntas
- Preparar partes de la presentacion en ingles

Programa de eventos

La Casa Museo tiene mucho espacio que puede servir como un lugar de eventos culturales patrocinados por varios artesanos y organizaciones. Esto atraerá más visitantes (turistas y locales) y fortalece la conexión entre Don Jiménez y la comunidad con la dedicación de promover la cultura y los productos de artesanos como el que preservan la técnica tradicional. Un tipo de evento puede ser una exhibición especial de todas las makanas de varios artesanos guardadas por Don Jiménez. Esta colección de makanas originales puede viajar a otros museos, lo que aumentaría el alcance de su historia y ayudaría a sostener a la familia en Casa Museo. Otro tipo de programa es abrir el taller al público por algunos días para enseñar a teñir y tejer a personas que quieren una clase como han hecho en el pasado en la Casa Museo.

Montaje del Museo

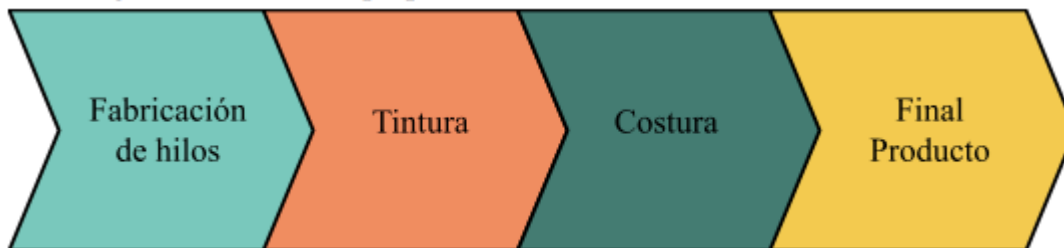
Orden de Exhibición

Para enfatizar la historia y la cultura de Casa Museo, se debe exhibir una exhibición en el orden del proceso de principio a fin. Esto ayudará a los visitantes a comprender el trabajo que implica la creación de makanas utilizando la técnica ikat. En muchos museos, hay exhibiciones llamativas al comienzo de la exhibición para crear interés y brindar una breve descripción de la información que abarca la exhibición. En la siguiente figura, se muestra un ejemplo de una exhibición que podría usarse para la Casa Museo de la Makana.



La figura de arriba muestra tres componentes: un gran cartel con el nombre del museo, una vitrina con un maniquí y carteles de bienvenida. Los letreros de bienvenida deben estar tanto en inglés como en español, y deben incluir una historia / descripción general atractiva para atraer a los visitantes a ver el resto de la exhibición. Esto puede incluir aspectos de la historia, la cultura y el proceso de elaboración de makana. El maniquí debe mostrar una makana u otros elementos ikat relacionados para dar contexto a los espectadores, así como un componente más visual. En general, esta exhibición creará interés, así como una introducción al resto de la exhibición.

A continuación, se puede iniciar la visualización del proceso. En la siguiente figura, se puede ver el flujo de la exhibición propuesta.



Comenzando con la fabricación de hilo, se deben mostrar las materias primas y cómo se preparan para su uso. Luego, el teñido de estos hilos se puede mostrar mostrando los elementos utilizados para crear el tinte (insectos, plantas, etc.) y los colores que hacen. A continuación, se puede mostrar el tejido, destacando aspectos de la configuración de teñido por resistencia, hilos de urdimbre y trama. Por último, se puede mostrar el producto final y cómo se ensambla. Este es un buen segway hacia la tienda y la exhibición de makanas históricas.

Para Mostrar

Al exhibir makanas u otros textiles, la iluminación, la exhibición física y la señalización del artículo son importantes. La iluminación es vital para la experiencia de visualización y hay muchas ventajas que proporciona una iluminación adecuada. No solo se debe iluminar toda la pieza, sino que se pueden usar luces adicionales para resaltar diferentes partes del textil.

La exhibición física, por ejemplo colgada o tendida, es crucial para la preservación de los artículos. Al exhibir, se debe tener en cuenta el peso y el estiramiento del textil, ya que el desgaste es severo en los textiles que cuelgan. Muchos museos rotan las piezas que cuelgan para aliviar este tipo de estrés. Hay muchas formas diferentes de exhibir textiles, incluido colgar, usar maniqués y enrollar / colocar. Colgar es una de las mejores formas de ver los textiles, sin embargo, como se mencionó anteriormente, puede causar daños. Cuando los artículos se cuelgan durante más de un año, la distribución del peso puede afectar al tejido dependiendo de dónde se cuelgue. Debido a esto, sería mejor cambiar de colgar a otros métodos de visualización. Los maniqués son excelentes para mostrar cómo se ven los objetos cuando se usan y brindan a los visitantes una perspectiva de cómo se usan culturalmente. Los textiles también se pueden exhibir en superficies, enrollados o doblados.

La señalización debe acompañar a cada exhibición tanto en inglés como en español. Estos letreros no deben medir más de 8 ½ por 11 pulgadas cada uno, con texto en una fuente de al menos 18 puntos. No deben estar uno encima del otro, sino uno al lado del otro para que ambos idiomas se puedan ver fácilmente. Los letreros también deben estar al nivel de los ojos adecuado para no causar incomodidad a los espectadores. Los carteles pueden incluir información sobre la historia, los símbolos, los colores y las técnicas utilizadas en las piezas que acompañan.

Acompañamiento Textual

Tarjetas de Información

Un acompañamiento textual económico Casa Museo puede usar es una tarjeta de información. Esta tarjeta se emitirá después de comprar un artículo en la tienda. Esta tarjeta tendrá instrucciones de cuidado para la mercancía, como por ejemplo, cómo lavar y guardar una makana en casa. La tarjeta puede delinear todas las etapas del proceso de creación y el significado detrás de los diseños. Las tarjetas de información serán baratas de imprimir, ya que pueden imprimirse a granel. No es necesario publicarlo ni editarlo. Sin embargo, la fotografía profesional puede ser agradable, pero tiene un costo adicional. La impresión suele costar entre \$.50 y \$.80 por tarjeta. Se necesita poco tiempo para crearlo y se estima que tardará entre 1 y 2 semanas en crearse y un mes en enviarse. A la Casa Museo, nosotros recomendamos:

- Creación de una tarjeta entregada después de la compra de un artículo en la tienda, con información sobre las técnicas ikat y cómo cuidar la mercancía.
- Impresión tanto en español como en inglés.

Guía de Museo

Los museos suelen tener una guía de museo. Esta guía puede reemplazar un recorrido y permitir a los visitantes moverse por el museo a su propio ritmo. La guía brinda más información a los visitantes sobre las exhibiciones. Las guías del museo son ideales para exhibiciones con una gran historia. En promedio, tienen 10 páginas y tienen imágenes de todos los elementos de una galería, junto con toda la información de cada pieza (autor, fecha de creación, finalidad, etc). También puede haber una sección sobre los artistas y su historia. Las guías brindan más información que la que podría proporcionar un cartel de exhibición. Todo en la exhibición estará numerado y relacionado con el número de la guía.

Como se dijo antes, las guías pueden ser largas y, por lo tanto, caras. Depende del tamaño de la exhibición. Las guías del museo también son obras publicadas. La publicación puede costar entre \$100 y \$2000. También puede llevar mucho tiempo escribir, editar e imprimir guías. Se estima que esto llevará 6 meses. A la Casa Museo, nosotros recomendamos:

- Considere la posibilidad de crear una guía de museo para las makanas y venderla en la tienda.
- Impresión tanto en español como en inglés.

Un Libro Sobre la Casa Museo Makana

Un acompañamiento textual permanente para crear es un libro escrito y publicado sobre el propietario Don José Jiménez, su historia con ikat y cómo comenzó su museo. Este libro puede hablar sobre la historia de Don Jiménez con ikat y los lugares a los que ha viajado para aprender y enseñar. También puede tener partes sobre la familia y los estudiantes de Don Jiménez y su impacto. Un libro escrito es el acompañamiento textual más caro, pero es el más gratificante. La publicación puede costar entre \$100 y \$2000. Los costos adicionales incluyen fotografía, edición y diseño de portada. Este sería un proyecto largo y se estima que llevará algunos años. A la Casa Museo, nosotros recomendamos que considere el proceso de creación de un libro en el futuro.

Aumento de la visibilidad del museo

Un método que sugerimos para mejorar la visibilidad de Casa Museo es estar en contacto con hoteles en Gualaceo y proveerles con folletos del museo (vea figura 3). El público objetivo de Casa Museo son los turistas internacionales. Por estar en contacto con hoteles en y cerca de Gualaceo, Casa Museo puede hacer que los turistas internacionales conozcan Casa Museo con mayor facilidad. Este método de anuncio podría atraer a los turistas locales de diferentes áreas de Ecuador. Estos turistas podrían ser un grupo de clientes más consistente para Casa Museo. Al visitar diferentes sitios web como Kayak y Tripadvisor determinamos algunos hoteles populares entre turistas internacionales. Algunos de estos hoteles son:

- Parque Acuatico Planeta Azul
- Hostal Rest House
- Hotel Italia
- Hotel Espana
- Casa de las Rosas
- Hotel Yanuncay
- Hotel Coronel

Los folletos pueden ser distribuidos por correo electrónico. El correo electrónico incluiría un resumen de la Casa Museo con información sobre la makana, y la técnica ikat. Adicionalmente, el correo electrónico pediría que los hoteles pongan los folletos en tableros de anuncios de actividades.

Casa Museo de la Makana

QUE HACEMOS

Elaboramos tejidos como es la macana o chal una prenda única, elaborado a mano con la técnica del IKAT, con tintes naturales y materiales 100% naturales como es algodón, lana y algodón suave. Elaboramos macanas, bufandas, chales bordados, etc.



NUESTRO PRODUCTO

MACANAS



Aprende sobre la técnica tradicional de tejido y teñido transmitida de generación en generación.

VISÍTENOS

CONTACTE CON NOSOTROS

+593 99 354 2352

TEJIDOSIKAT@HOTMAIL.COM

HTTPS://WWW.FACEBOOK.COM/CASA-MUSEO-DE-LA-MAKANA-1693530994272050

Figura 3: folleto de Casa Museo

Recomendaciones Futuras

El objetivo principal de Casa Museo es la conservación de la técnica ikat y la makana. Para alcanzar este objetivo, nuestro proyecto se enfocó en sugerir las pautas para mejorar la operación del museo la exhibición en general. Sin embargo, debido a la complejidad de esta meta y el tiempo limitado, nuestro grupo no pudo investigar áreas como el alcance de Casa Museo lo que ayudaría a Casa Museo alcanzar su objetivo. Por lo tanto, un área que grupos futuros pueden investigar es métodos del alcance. En particular, pueden investigar la fiabilidad de crear un sitio web para Casa Museo. La implementación de un sitio web ayudaría a Casa Museo en aumentar su visibilidad y últimamente difundir su misión de preservar la técnica ikat y la makana.

Otra área que grupos futuros pueden investigar es crear una exhibición de makanas históricas que se puedan vender a otros museos. La creación de esta exhibición tendría tres propósitos. El primer propósito es una fuente de ingresos adicional para Casa Museo lo que puede invertir en otras partes del museo como la programación. El segundo propósito es hacer consciencia del significado cultural e histórico de la técnica ikat y la makana. En tercer lugar, la exhibición sería una manera adicional de aumentar la visibilidad del museo.

Finalmente, grupos futuros pueden investigar organizaciones no gubernamentales como Partners Worlwide y Manna Project International que ayudan negocios pequeños. Estas organizaciones pueden ser capaz de proveer asistencia financiera y planes de negocios detallados

lo que ayudan a Casa Museo a sostenerse en el futuro. Además, las conexiones con estas organizaciones pueden ayudar a comercializar Casa Museo por diferentes redes.

WORCESTER POLYTECHNIC INSTITUTE

100 INSTITUTE ROAD, WORCESTER MA 01609 USA

Institutional Review Board

FWA #00015024 - HHS #00007374

Notification of IRB Approval

Date: 02-Feb-2021

PI: Elgert, Laureen

Protocol Number: IRB-21-0238

Protocol Title: La Historia de la Makana en Gualaceo

Approved Study Personnel: Petros, Elia~Drake, Mikaela~Silvera, Ashli~Mihaleva, Rositsa~Elgert, Laureen~Miller, Fabienne~

Effective Date: 02-Feb-2021

Exemption Category: 2

Sponsor*:

The WPI Institutional Review Board (IRB) has reviewed the materials submitted with regard to the above-mentioned protocol. We have determined that this research is exempt from further IRB review under 45 CFR § 46.104 (d). For a detailed description of the categories of exempt research, please refer to the [IRB website](#).

The study is approved indefinitely unless terminated sooner (in writing) by yourself or the WPI IRB. Amendments or changes to the research that might alter this specific approval must be submitted to the WPI IRB for review and may require a full IRB application in order for the research to continue. You are also required to report any adverse events with regard to your study subjects or their data.

Changes to the research which might affect its exempt status must be submitted to the WPI IRB for review and approval before such changes are put into practice. A full IRB application may be required in order for the research to continue.

Please contact the IRB at jrb@wpi.edu if you have any questions.