

The Untold Stories of Museums and Cultural Spaces in Cuenca, Ecuador



Exhibit at Museo Municipal de Arte Moderno

By Liam J. Casey, Elise M. Ranieri, Christopher A. Skangos, and Benjamin M. Waid

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The Untold Stories of Museums
and Cultural Spaces in Cuenca, Ecuador

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By
Liam J. Casey
Elise M. Ranieri
Christopher A. Skangos
Benjamin M. Waid

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Professor John-Michael Davis and Professor Gary Pollice, *Worcester Polytechnic Institute*
Juan Fernando Vanegas Crespo, *La Red de Museos y Espacios Culturales del Azuay*

Abstract

The rich history and culture of Cuenca, Ecuador is preserved in a disparate network of 36 museums and cultural spaces throughout the city. Yet, due to a decrease in public funding and declining attendance, these sites have struggled to share their stories. Commissioned by *La Red de Museos y Espacios Culturales del Azuay*, our team publicized the profiles of these sites by creating a guidebook on Cuenca's museums and cultural spaces. Through a combination of strategic observation and interviews with museum representatives, we identified general information and unique stories for ten sites. This guidebook offers a readily available and adaptable resource for local museums and cultural spaces to advertise their exhibits and preserve the culture of Cuenca.

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Authorship

Chapter/Section	Lead Authors	Editor
Abstract	Liam Casey	Everyone
Acknowledgements	Benjamin Waid	Everyone
Executive Summary	Liam Casey Elise Ranieri	Everyone
Introduction	Everyone	Everyone
Background	Everyone	Everyone
Methods	Liam Casey Elise Ranieri Christopher Skangos	Everyone
Results & Analysis	Everyone	Everyone
Conclusions & Recommendations	Liam Casey Benjamin Waid	Everyone
Appendix A	Elise Ranieri	Elise Ranieri
Appendix B	Elise Ranieri	Everyone
Appendix C	Liam Casey	Everyone
Appendix D	Everyone	Everyone
Appendix E	Elise Ranieri	Elise Ranieri
Appendix F	Elise Ranieri	Elise Ranieri

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Executive Summary

The rich history and culture of Cuenca, Ecuador has inspired tourists and locals to refer to the city as the “Athens of the Andes” (Ouwkerk, 2018). Despite the expectations that come with this nickname, a significant amount of art, music, and literature belonging to the region remain largely unknown to the public. While many of the museums and cultural spaces throughout Cuenca provide informative displays, the majority of their unique histories and background stories have yet to be properly publicized. The publication of these unique stories serves as a means to pass on the culture displayed in each site, boost public awareness, and lead to an increase in attendance.

For this project, our team partnered with *La Red de Museos y Espacios Culturales del Azuay (La Red)*, a network organization connecting 19 museums and 17 cultural spaces throughout the province of Azuay. Currently, this network is disparate, with no centralized source of information available on its museums or cultural spaces.

The purpose of our research was to highlight the cultural preservation efforts of these museums and cultural spaces by gathering stories, logistical information, and characteristics that were interesting and unique to each site. Our liaison, Sr. Juan Fernando Vanegas Crespo, identified 10 sites for us to create descriptive accounts of their unique stories (Appendix A). These stories were then compiled into a guidebook to garner public interest and enhance the experience of visitors. Each story included a brief summary about the site, as well as its hours, entry fees, and other logistical information, while also detailing stories on noteworthy exhibits or unique histories.

Methods

Through observations of our target sites and interviews with site representatives, our team obtained the historical, operational, exhibit, admission and contact information. The following are the research objectives that guided our data collection:

1. Experience the museums and cultural spaces of Cuenca from the viewpoint of the visitor.
2. Unearth information about the history, atmosphere, and community of each site that would be unknown through a regular visit
3. Package our findings to present descriptive information and a narrative of each site.

Our team toured each museum and cultural space to understand the visitor experience. During these visits, we conducted a strategic observation method that focused on four criteria: logistical information, friendliness, content, and accessibility. Afterwards, we consulted our findings to determine levels of accessibility, family friendliness, need for a guided tour, and potential hidden stories that would be of interest to the general public. We also identified the strengths and shortcomings of each site and used these to provide individual recommendations.

We complemented our observations on each site’s historical information by conducting semi-structured interviews with site representatives. During these interviews, we learned about the history of each site, the staff, and unique stories that were not included in normal visits. This aided our creation of the stories by enabling us to share unique stories about each site that a visitor would not learn from a typical visit.

The profiles of each site and creation of our guidebook were informed by our observations and staff interviews. Information from our observations described levels of accessibility, family friendliness, need for a tour guide, and the average duration of a first-time visit. This data was included on the first page for each site, and was accompanied by a brief summary of the site and logistical information. In the following pages we included unique stories that were crafted using

interesting information gathered through interviews and supplemented by observation data when possible. When determining what facts to include in these stories, we prioritized information that was unknown during our observations and was identified as particularly interesting by the staff during interviews. We also included photographs of each site to supplement the stories and give the reader a visual depiction of each site.

Results

Although all of our target museums and cultural spaces offered quality content to their visitors, they failed in properly displaying information and advertising their content. Aside from Museo Municipal de Arte Moderno, no site offered sufficient information on what was being displayed, the history of the site, upcoming events, and educational programs. Of our 10 target sites, 7 provided sufficient facts about the exhibitions, 3 offered details about the history, 1 offered information about upcoming events, and 1 offered information about educational programs. Furthermore, the majority of this information was offered in Spanish, making it difficult for non-Spanish speakers to comprehend. Since many of these sites rely on their content to motivate visitor attendance, motivation is often lost as a result of not properly relaying information to patrons.

Most of our interviews focused on the history of the site, the owner of the establishment, and the artifacts in storage that are not accessible to everyday visitors. Following our analysis of the results, we recognized that the content explained by staff varied based on the type of site. Private museums and cultural spaces shared personal details about the owners, municipal museums offered a history of the site, and national museums gave insight to the amount artifacts or objects that they possess. While talking to the director of the Museo de las Culturas Aborígenes, a private site, he revealed to us he was previously a professor at the University of Cuenca and University of Azuay as well as the author of a number of books regarding the history of Ecuador. In contrast, during our interview at the Museo de las Conceptas, a municipal site, we learned about the history of the cloistered nuns convent that the museum is housed in. Finally, at Museo del Remigio Crespo Toral, a national site, we learned that they house a collection of 28,000 objects once owned by Sr. Crespo that are rotated through the exhibits every 3 months. These interviews with museum representatives were crucial in the creation of our guidebook, as we gained invaluable information and stories that were not discovered through observation. However, it is worth mentioning that the interviewees may not have shared specific details, as they have their own agenda and are motivated to promote their site. Furthermore, the Spanish language barrier may have caused some information to be lost in translation. Nonetheless, the data that was gathered helped answer many questions our team had and proved paramount in the creation of each site's in-depth profile.

Prior to the design of our guidebook, we analyzed other guidebooks made by *La Red* to better understand what they were looking for. After this evaluation, we began outlining our guidebook. As we designed the book, we decided to separate museums and cultural spaces. We used the color red to represent the museums and blue to represent the cultural spaces in their respective sections, matching their colors on the map provided to us by *La Red* that was also included in the guidebook. Within each section, there is a definition of museum or cultural space, a map of the sites, basic information about each site, and in-depth stories about our target sites. We used information provided by our sponsors to define museums and cultural spaces, to create our map, and to present basic information about the sites that were outside of the scope of our project. Additionally, we synthesized our findings from our observations and interviews to create

the content that is included in the detailed stories of our 10 target sites. Our end products included a digital and printed guide, available in Spanish and English, that was placed online as well as throughout Cuenca as *La Red* sees fit (Appendix E & Appendix F).

Recommendations

The following recommendations are meant to improve our focus sites to make the visitor experience more enjoyable and educational. Throughout all of the museums and cultural spaces in Cuenca, it is important for these sites to remain consistent with their signage. If multiple languages are used on signage in one exhibit, they should be included on all of the signage throughout the site. Additionally, more sites should offer exhibit explanations in multiple languages, such as English or French, as museum directors explained that these languages are easier to understand if one knows a language other than Spanish. Furthermore, many of the sites need to offer more information at their front desk when visitors enter. This would provide context to the museum and create a more amicable environment. Additionally, these sites should work to increase public outreach, using a website or mobile application to provide site information and promote their work. Increasing awareness through social media or forming partnerships with local artisans and students would help increase museum visitation and presence in the public eye.

While conducting our research project, our team came up with several questions that were out of the scope of our project but may merit future research. This included determining the frequency of local resident's visits to museums or cultural spaces throughout the year, as many of these sites seemed lacking in attendance during our time in Cuenca. Furthermore, examining whether tourists or locals attend museums or cultural spaces more could be investigated, as this is currently unclear. Finally, researching the most effective method to share the information we have gathered, whether through mobile application, website, or physical guidebook would prove beneficial to *La Red*. All of these projects would help better our work and aid *La Red* in combating the declining attendance and awareness throughout their museums and cultural spaces.

Conclusions

Museums and cultural spaces serve as important community sites to preserve culture and educate their audiences of past and present cultures. Although this purpose is carried out in the 19 museums and 17 cultural spaces in Cuenca, their lack of a centralized source of information has limited their presence in the public eye. Paired with cuts from government funding and decreased attendance, this lack of public awareness has proven problematic for many of these sites. Our team worked to address this need by visiting 7 museums and 3 cultural spaces to observe their work and interview staff members. This enabled us to construct unique stories of each site and package them into a guidebook that is readily available to the public. The creation of a guidebook that encompasses general information and unique stories of the museums and cultural spaces in Cuenca offers an outlet for locals and tourists to become more knowledgeable and interested in visiting these sites.

Chapter 1: Introduction

The rich history and culture of Cuenca, Ecuador has inspired tourists and locals alike to refer to the city as the “Athens of the Andes” (Ouwkerk, 2018). Despite the expectations that come with this nickname, a significant amount of art, music, and literature belonging to the region remains largely unknown to the public. El Museo de Las Conceptas, a museum in Cuenca, offers a prime example of this hidden history and culture. To mask the smell of decay that escaped through this convent’s former ossuary, the nuns planted an aromatic garden at the entrance of the burial site. Today, the garden fills the courtyard with beautiful colors and smells as visitors walk through it. Similar to the hidden elements at Museo de Las Conceptas, Museo del Sombrero de Paja Toquilla, a cultural space in Cuenca, celebrates the untold history behind the creation of Panama Hats. Including exhibits that exemplify the Panama Hat creation process and how it has changed over time, as well as areas that illustrate the family’s extensive 62-year history in the business. El Museo de Las Conceptas and El Museo del Sombrero de Paja Toquilla are just two examples of sites that portray the unknown history within Cuenca’s museums and cultural spaces. Similar stories can be found at the remaining 34 sites in the city that would add to the visitor experience.

Museums and cultural spaces often contain many stories, activities, exhibits and other features that go far beyond the work that they showcase. While they are known for their educational and historical values, museums and cultural spaces also serve as a place to preserve a community’s history and culture. The building and location of a museum or cultural space often influences its individual character, adding to the cultural value and identity of a site. These identities can then be shared with visitors and enrich them with exposure to new cultures and history. Such institutions also encourage community members to socialize with each other and forge friendships amongst people with similar interests. This conglomeration of visitors, staff, and exhibits defines the personality and atmosphere of the site, impacting all who walk their grounds.

One organization that is working to improve the community impact of museums and cultural spaces in the Azuay province is *La Red de Museos y Espacios Culturales del Azuay (La Red)*. *La Red* is a network of 19 museums and 17 cultural spaces that has been working to improve publicity among these sites. Despite the rich cultures and interesting histories that are boasted by these sites, many of their stories and information have only been passed through word of mouth and have yet to be documented in a centralized source of information. Stories such as the ones from El Museo de Las Conceptas or El Museo del Sombrero de Paja Toquilla are important to keep alive for both the preservation of the museum and the culture of the city.

Furthermore, due to the loss of funding and decrease in attendance to sites in the city, Cuenca’s rich cultural heritage is at risk of being lost. Currently, any work to improve tourism and bring funds to these sites is uncoordinated, and only focuses on individual sites. As a result, the museums and cultural spaces in the city that are unable to improve their marketing are at risk of closing their doors permanently.

The purpose of our research was to highlight the cultural preservation efforts of these museums and cultural spaces by gathering stories, logistical information, and characteristics that were unique and interesting to each site. Through the use of observations and staff interviews at the 10 focus sites selected by our liaison, Sr. Juan Fernando Vanegas Crespo¹, our team created stories to place in a guidebook that would establish the precedent for the remaining 26 sites to be

¹ Juan Fernando Vanegas Crespo serves as an assistant to the director of *La Red*.

completed by our sponsor (Appendix A). We hope that this resource will help garner public interest in the museums and bring attention to them by sharing their untold stories. Doing so offers the potential for all other museums and cultural spaces in Cuenca to better express themselves and increase their public outreach.

Chapter 2: An Analysis of the Museum Experience

Museums and cultural spaces serve to document and preserve historical artifacts and cultural heritage for the benefit of the surrounding community. This preservation, in turn, promotes the cultural groups that they represent and serves as a forum of education and appreciation to outside audiences. Despite the importance of museums and cultural spaces to the preservation and continuation of culture, many have experienced declining attendance as societal values have shifted and the leisure entertainment market has become more competitive. In an attempt to prevent this decline in attendance, museums and cultural spaces can use their work in cultural preservation to create a unique identity that connects them to their audiences and differentiates them from competitors. The 19 museums and 17 cultural spaces within Cuenca have been plagued with this problem. Although these locations work diligently to preserve culture and educate their patrons, they have experienced declining attendance and cuts to government funding. To combat both these problems, our team worked alongside *La Red* to create a guidebook that provides general information about each site and in-depth stories about 10 target sites. With this guidebook, we hope to bring attention to the work done at these museums and cultural spaces, increasing the amount of appreciation and support they receive. The following sections discuss the role of museums and cultural spaces in cultural preservation, the ability of these sites to combat declining attendance with their cultural preservation work, and the current state of the sites in Cuenca that are supported by *La Red de Museo y Espacios Culturales del Azuay*.

2.1 Cultural Preservation within Museums and Cultural Spaces

Two of the primary purposes of museums and cultural spaces are to preserve and share the stories of historical and modern cultures. While museums are more focused on tangible preservation and cultural spaces are focused on intangible preservation, both play essential roles in the continuation of cultures. Without these sites, many cultures, histories, and identities would be lost amid an ever-changing modern society. The following section outlines the importance of museums and cultural spaces in the preservation of a community's culture.

The preservation of cultural heritage can be broken down into two main categories: tangible and intangible. Tangible aspects of culture include physical objects, such as pots, books, or clothing. Intangible aspects are expressed, rather than shown in physical objects, encompassing the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated with – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” (Bala, n.d.). Together with physical objects, these intangible aspects are necessary to fully represent the heritage of a people, as they protect and demonstrate their histories and ways of life.

Built on the passion for exploration and curiosity, museums are able to carefully study and preserve their artifacts in order to communicate important information to a diverse audience (Alexander, Alexander, & Decker, 2017). These studies and preservations often include the restoration of paintings, use of airtight containers for sensitive artifacts, and prohibiting flash photography to minimize light exposure. Using these methods, museums actively work to prevent artifacts from changing from their original state, a prime example of tangible cultural preservation. In addition to these practices, museums have utilized oral history programs, camps, songs, videos, theatrical performances, and festivals that put the tangible artifacts into context with their intangible significance (Tsinopoulou, 2017; Alivizatou, 2011). Using these methods,

visitors are not only able to learn about these cultures, but also have the ability to participate in their traditions.

When culture is passed down from each generation, a community is provided with a sense of identity. For non-physical objects, intangible preservation involves the documentation of stories or demonstrations of daily life that transport audiences through generations with their authenticity. Cultural spaces work to document daily life through workshops or interactive events that they host to reenact rituals, religion, or the creation of food or crafts that make a particular culture unique. These events serve as a form of intangible cultural preservation, educating attendees, creating new interest towards the highlighted cultures, and providing insight to alternative perspectives on history and lifestyle.

The documentation of history and unique stories at museums and cultural spaces, as well as the patrons who visit the sites, play an important role in the prevention of culture loss. The importance of cultural preservation can be divided into four categories: documenting daily life, educating outsiders on local culture, displaying alternative perspectives on history, and connecting people of different backgrounds (Brown, 2016). Cultural spaces work to document daily life through their demonstrations and events that portray unique elements of culture. These events serve as a form of intangible cultural preservation, educating attendees and creating new interest towards the highlighted cultures. Furthermore, the inclusion of tangible history at museums through the display of artifacts or ruins provides an insight into alternative perspectives on history and lifestyles. The combination of intangible and tangible cultural displays allows for the education of outsiders and brings diverse groups of people together. This education and unification is critical in evoking respect for smaller minority cultures from larger dominant societies. Once respect and appreciation are formed, funding and continuation of practices increase, allowing for easier preservation of unique cultures and prevention of dissolution among modernization.

2.2 Using Cultural Preservation to Combat Declining Attendance at Museums and Cultural Spaces

Despite the aforementioned role that museums and cultural spaces play in cultural preservation, many have been plagued with a recent loss of interest or support from society. These sites continue to lose attendance as competition increases and the appeal to younger viewers decreases. To combat this, these sites must continually strategize how to attract new visitors, both locals and tourists. Furthermore, these museums and cultural spaces must determine how to keep visitors returning and establish an ongoing relationship with them. Within this section, it is outlined how museums and cultural spaces can use their work in cultural preservation to build a unique identity for themselves, and how this unique identity will help them attract patrons.

While the degree of this loss depends on the type of museum, attendance figures from popular museums suggest trouble. In 2009, the Smithsonian Institution reported that 4.4 million people visited the National Museum of American History and another 7.4 million people visited the National Museum of Natural History (Visitor, n.d.). Nine years later in 2018, the Smithsonian Institution reported that 4.1 million people visited the National Museum of American History while 4.8 million visitors attended the National Museum of Natural History. These numbers indicate a ~7% attendance decline at a museum focused on preserving, displaying, and celebrating the history of the United States and a ~35% attendance decline at a museum intended to display the progression of the planet, environment, and science. While these

statistics were taken from museums in the United States, museums worldwide have also been subject to attendance struggles in recent years (Embuscado, 2016; Jones, 2017; Rivas, 2019). These hardships arise from increased competition in the entertainment leisure industry and an inability of museums to appeal to a new audience filled with more diversity (Burton, Louviere, & Young, 2009; Farrell & Medvedeva, 2010). With a reliance on attendance to provide portions of funding, many museums have had to reinvent their strategies to increase and maintain attendance in order to survive.

As a result of these attendance problems, it is critical for museums to strategize ways to attract new visitors to their site. According to European museum patrons, three of the most important reasons for visits include new experiences, relaxation, and entertainment, as education has become less important (Richards, 2011, pg. 4). One way museums and cultural spaces can appeal to these three aspects is by highlighting the cultures they are working to preserve and allowing visitors to try new experiences. This can be executed through demonstrations of weaving, dances, theater, poetry, music, and much more. Events such as these play a pivotal role in attracting visitors because they offer unique opportunities to them. As visitors partake, they also learn more about the cultures.

In addition to providing a place for visitors to experience culture, museums and cultural spaces must work to become a desired attraction to their audience. Many patrons feel as though museums should not feel overbearing, and should have a clear focus, purpose, and identity in order to succeed within a community (Kelly, 2006). While many of these sites serve to preserve culture and have built their identities around their exhibits, their limited resources have prevented them from sharing their identities. As previously mentioned, demonstrations of weaving, dances, theater, poetry, music and much more can help bolster interest in museums and cultural spaces. These same events can help these sites build their unique identities as they provide the audience a better insight into their work. Furthermore, these displays help differentiate one site from another, creating a unique identity of each space that will attract new visitors if properly displayed and publicized.

Along with drawing in visitors once, museums and cultural spaces need to build an ongoing relationship with them. Research suggests that customers have a higher probability of returning if they feel a connection with or are impacted by exhibits they are observing (Brida, Disegna, & Scuderi, 2014, pg. 2835). The preservation of cultures exhibited in these sites allow a visitor to affix their identity with a culture and feel linked to the site. When visitors feel a connection to the exhibits in a museum or cultural space, they will be more likely to return to share this link with other people or dive deeper into their own relations. Researchers also learned that household size does not predict if visitors will return but does influence the average number of visits (Brida, Disegna, & Scuderi, 2014, pg. 2826-2834). Often as family size grows, the number of visits by the family increases, allowing all of the family members gain a positive experience of said site. Parents with ties to the culture on display at a site are more likely to bring their children to these sites to educate them and continue traditions passed down from generation to generation. To appeal to this family audience, museums and cultural spaces could offer more activities and amenities for children. These amenities may come in the form of children play areas, activity books, or hands-on activities. In order to retain their local audience, museums and cultural spaces must tailor the experience to the needs and desires of the community, highlighting cultures that are important to them and providing an accessible and enjoyable environment for people of all ages and abilities.

Another area in which museums and cultural spaces can work to boost their attendance is tourism. A study on cultural activity habits in Cuenca found that the largest group among tourists are those visiting museums and cultural spaces (Prada-Trigo et al., 2016). This study of over 900 people visiting Cuenca, local to Ecuador and foreign, quantitatively determined the three most common motivations for visiting Cuenca were for “cultural, leisurely, or socio-economic” reasons. Among these motivators, the most popular common threads were museums and visitation (Prada-Trigo et al., 2016). Museums and cultural spaces in Cuenca offer tourists a leisurely activity to increase their cultural awareness and understanding of Cuenca. Due to insufficient advertising at many of the smaller sites, many of the museums and cultural spaces in Cuenca do not gain the attraction that they could, as tourists do not know about the site.

Amid attendance problems at museums and cultural spaces, these sites must work to bring in new visitors and retain old ones. To aid in this attraction of patrons, these sites must build an identity for themselves that sets them apart from the rest. In the creation of this identity, museums or cultural spaces can supplement their content by hosting cultural events or performances that connect them to the public and demonstrate their work towards cultural preservation. Once these museums and cultural spaces begin addressing their attendance problems, they may also experience indirect benefits on the amount of money that they are bringing in or support that they are receiving.

2.3 Museums in Cuenca and *La Red de Museos y Espacios Culturales del Azuay*

The museums and cultural spaces represented by *La Red* all make important contributions in the cultural preservation of Cuenca. However, due to their lack of public information, the work of these sites often goes unrecognized by the community. While these individual sites have taken steps to ensure that their cultural preservation efforts will survive, local organizations such as *La Red*, *Fundación Municipal Turismo Para Cuenca - Ecuador (Fundación Municipal)*, and *La Dirección Municipal de Cultura, Deportes y Educación (La Dirección)* have all worked to assist in spreading information about these sites. This section discusses the actions that have been taken by these sites and organizations to combat losses of funding and publicity and ensure the preservation of Cuenca’s culture.

Fundación Municipal has played a role in the publicity of Cuenca’s sites. Since 2005, their goal has been to “develop and promote Cuenca as a quality tourist product-destination nationally and internationally” (Cultura, n.d.). Part of their efforts involve publishing walking routes that highlight different aspects of the city. For instance, *La Ruta de Artesanías Cuencanas* focuses on the local craftsmen in the city and *La Ruta de Francesa de Cuenca* focuses on the French influences that are a part of the architecture (Cultura, n.d.). Additionally, a similar tour route has been devoted to Cuenca’s museums. In the current edition, 12 museums are briefly summarized, including details about their origins and what artifacts they contain (Folleto ruta de los museos español, n.d.). This guide grants its reader the opportunity to learn about the museum before they arrive and allows them to comprehend the amount of history and culture contained in this small city. Thus, these guided tours work toward preserving the culture within these sites by spurring public interest through their promotion.

Another organization that is promoting site attendance is *La Dirección*. In 2016, they set up an inter-museum bus route with the purpose to educate the visitors and inhabitants of Cuenca on its culture. Passengers are able to ride and enjoy a guided tour of 7 museums and cultural spaces in Cuenca and can hop-off at each site at their leisure. The tour provides introductions of the museums between stops and includes interactive activities for riders along the way (Guzmán

Segarra, 2016). This enables an educational sight-seeing method to see the city that would not be possible from within the walls of a museum. These new ways to educate the public on the fascinating history and culture contained in Cuenca increase public interest and support, bringing more tourists and locals to these sites.

Museums and cultural spaces have also begun to use social media to increase their publicity, in hopes that this will boost their attendance. This is evident with sites such as El Museo de Municipal de Arte Moderno which has utilized social media and gathered a healthy following of 5,000 on Facebook and 827 on Instagram (San Martín García et al., 2018). This outreach to a broader audience, allows these sites to educate more people of their work with cultural preservation, lead to an increase of artwork in Cuenca, and potentially increase tourism in the area.

However, not all museums in the area have an effective digital or physical presence. Salón del Pueblo Efraín Jara Idrovo, a gallery in Cuenca, only has a Facebook page with a meager 1 “like” and 24 “visits” (Salón del pueblo efraín jara idrovo., n.d.). Due to their limited publicity, these smaller sites are struggling to capture an audience amongst the many other museums and cultural centers in Cuenca. Most of the cultural spaces that are a part of *La Red* are small exhibition centers run by volunteers where local artisans exhibit their crafts to other passionate individuals (Plegable red de museos y espacios culturales del azuay, n.d.). Because of this lack of exposure, local artists are not getting the attention and appreciation they deserve for contributing to the rich cultural identity of Cuenca. While the worst of this lack of publicity is plaguing the smaller sites, all of Cuenca’s sites are affected. For instance, the tour bus routes connect only 7 of the 36 sites the city offers, and in the *Fundación Municipal* guide only 12 are sites accounted. An analysis of the museums contained in both the bus route and the guide reveals that some of them are present in both, others are unique to each, but most are still left unmentioned on either (Folleto ruta de los museos español, n.d. ; Guzmán Segarra, M. A., 2016 ; Plegable red de museos y espacios culturales del azuay, n.d.). There is a large disconnect between the available coverage that an individual museum receives, even though the means of receiving that coverage is present and attainable.

In addition to limited publicity, many museums and cultural spaces are suffering from a lack of funding from donors or the Cuencan government. The effects of this can be seen at the Manuel Agustín Landívar Site Museum, which was forced to close its doors permanently (Cuenca, 2019). Currently, museums such as Museo Pumapungo do not have sufficient financial resources and are understaffed. With several projects endlessly waiting for funding and artifacts already beginning to deteriorate, Pumapungo is desperately looking for other funding avenues (Cuenca, 2019). Other site directors including Martha Iniguez, from Prohibido Centro Cultural, are raising awareness and funds for these cultural spaces. This past May, she and other museum directors within Cuenca took part in a protest against the government to push for increased funds (BLL., 2019). While these demonstrations have opened discussions within the local government, little immediate assistance is available. This funding gap is being temporarily filled by organizations like the U.S Embassy. They have opened a program that assists museums that meet their standards and qualify for up to \$200,000 of financial aid. However, while this is one avenue that museums can pursue, scholarships like this one come with many caveats and make it difficult for museums to qualify (U.S. Mission Ecuador, 2018). As this temporary fix is selective in nature, the more compelling method to receive greater funding is larger public announcements of the sites’ endeavors. By increasing public displays of cultural importance, information within

these museums will become more sought after by individuals. Thus, museums may demonstrate their importance to society, and result in larger public funding.

La Red is trying to bridge these gaps in site funding and attendance by assisting sites with increased public attention. This past August, museums and cultural spaces in the city were able to share their crafts through the city's *Día de la Cultura* fair. This fair enabled smaller museums such as El Museo de los Metales and La Casa Museo María Astudillo to promote their exhibition spaces to the general public (BSG., 2019a). In order for these museums to remain an instrumental component to the city's identity, their institutions must be openly valued to increase the number of people interested in their work. Information about the exhibits and unique histories of each site must be shared so that these sites can be more appropriately valued. To increase the exposure of this information, a centralized source of information that unifies these sites and allows locals and tourists to learn about them prior to visiting is crucial.

La Red has been active in its pursuit to build a more inclusive and involved museum community. As recent as January 2019, they have plans to "launch the guide of the Network of Museums and Cultural Spaces of the province which includes the Museum Network of the Municipal GAD of Cuenca and the Ministry of Culture and Heritage" (BSG., 2019b). Guides such as these allow visitors to analyze what every museum has to offer its audience and whether that content sparks the visitors interest. Despite the abundance of culture in Cuenca and the ability of museums and cultural spaces to preserve culture and benefit their audience, many of the museums remain undiscovered. Due to inadequate resources that prevent small sites from sharing their unique histories with everyone else, their exposure is frequently limited, leading to problems with funding and attendance.

Through our six-week research period, our team observed the practices of 7 local museums and 3 cultural spaces, and interviewed staff members in order to gain insight on each site. Using this information, we created individual site narratives to attract publicity and support cultural preservation. This collection comes in the form of a guidebook from which visitors are able to learn about each site before they arrive, elevating their experience and interest. As museum public outreach increases, support towards each site and funding increases, allowing cultural preservation to prevail.

Chapter 3: Constructing Stories on Cuenca's Museums

The aim of our project was to construct a guidebook about what museums and cultural spaces in Cuenca offer their visitors as well as to highlight unique stories to motivate visitors to venture to these sites. Our product contains exhibit explanations, unique stories of each site, hours of operation, admission prices, and contact information. As directed by our sponsor, we focused on 7 museums and 3 cultural spaces to maximize the quality of the stories collected, and to highlight the diversity of culture contained in the city (Appendix A). In this section we discuss how our team obtained this information through a combination of observations while visiting the sites in Cuenca, conducting interviews with staff at each site, and the creation of our guidebook (Appendix D). The following are the research goals that guided our data collection:

1. Experience the museums and cultural spaces of Cuenca from the viewpoint of the visitor.
2. Unearth information about the history, atmosphere, and community of each site that would be unknown through a regular visit.
3. Package our findings to present descriptive information and a narrative of each site.

3.1 Visitor Perspective at Museums and Cultural Spaces in Cuenca

To better understand the visitor experience at museums and cultural spaces in Cuenca, our team toured each site. During our visits to the 10 target sites, our group engaged in observations, examining the content each site provided (Appendix A). We wandered each site to gather simple information about what visitors would encounter. After analyzing other guides created by *La Red* and brainstorming what information is important to first time visitors, we decided to include the following information in our guidebook: logistical details, family friendliness, need for a guide, accessibility, and unique content (Appendix E). Based on the information we wanted to include in our guidebook, we separated our observation targets into four categories: logistical information about each site, friendliness, content, and accessibility (Appendix B).

Before conducting our observations, we created a list of questions to guide our analysis of each site. These questions were divided into the four categories described above (Appendix B). Logistical information focused on general knowledge that is useful to know prior to visiting a site, such as the cost of entrance, hours, and primary language used. Friendliness included details about how welcoming the site was to visitors, in terms of greetings upon entrance or areas for children. Content was centered around what information or artifacts were displayed, as well as what types of technology or displays were used to showcase them. Accessibility mainly focused on mobility for physically impaired persons, but also addressed comprehensibility for minority audiences who may not speak the same language or have the same background knowledge as locals. Collected information included details regarding entrance fee prices, hours, greetings upon entrance, interesting exhibits, use of technology, history, areas for children, accommodations for physically or mentally handicapped people, and comprehensibility for foreigners.

Additionally, we took pictures of each site to reference during our analysis and to include in our guidebook. These photographs were taken to visually represent the content and unique stories of these sites that are featured in our guidebook. Afterwards, we consulted our findings to determine what compelling exhibits or unique stories should be included in our guidebook to spark the interest of visitors. Furthermore, we identified the strong points and shortcomings of each site. This allowed us to highlight the strengths in our guidebook and provide recommendations on areas to improve for each site.

3.2 Staff Interviews to Uncover Stories

To gain a deeper insight into the aspects of each target museum and cultural space that are not readily offered to the general public, we conducted semi-structured interviews with a staff member from each site (Appendix C). The use of semi-structured interviews created the opportunity for our team to gain access to information we could not have obtained solely through observation. This created more of an open dialogue between our team and the interviewee and granted a more concrete understanding of how to properly compose stories on each site.

Prior to each interview, our team determined if there were any specific questions we wished to ask the interviewee. Many of our specific questions pertained to the knowledge gaps we attained after our observations. These knowledge gaps often included clarification questions about specific exhibits, the history of the location, or the multifunctionality of the space. In our interviews, we spoke with directors of 9 of the 10 focus sites². We asked each staff member a set of questions, first about their position to establish credibility, and then about the site they work for (Appendix B). This aided our comprehension of what each employee valued from their place of work. Additionally, it helped our team gain a stronger understanding of how each site functioned and what unique information or stories were contained. Of our interviews, 9 of the 10 were conducted entirely in Spanish and typically lasted between 30 minutes to an hour within each representative's office³. However, after some of the interviews, such as at Museo de las Conceptas, Museo Religioso, and Museo Pumapungo, the director gave us a personal tour of the museum to give us more in-detail stories we may have missed in our observation.

These interviews were recorded and later analyzed to ensure the recovery of any information we may have missed. We also requested the contact information of each director, to speak with them in regards to future questions and to send our finished story of their affiliated museum for their review to ensure accuracy.

3.3 Creating the Guidebook

In order to aggregate our data into a guidebook, our team wrote stories about the unique backgrounds of each site. Using gathered information and photographs taken at each site, we created a guidebook highlighting the history, contents, atmosphere, and unique features of each museum and cultural space. Inside the cover is a listing of the 36 sites in Cuenca along with a map of where the sites are located in Cuenca. Each site has a page covering basic information, including a summary of the site as well as its address, hours, entrance fee, contact information, the name of the director, languages used, and a picture. This first page is followed by pages that highlight specific exhibits or stories of interest from each site, supplemented with corresponding images.

To effectively analyze our data to format it for the guidebook, we went through our notes and organized them based on patterns we found. Data from our observations mainly informed the basic summary about each site. This included a basic overview of the site and logistical information, such as hours, entry fee, and accessibility. Data gathered during our interviews lent itself more towards the unique stories about each site, as well as providing more specific details to be included in the summary. This data included details about the history of the site and stories about the exhibits. We determined what stories were the most unique and the best at highlighting

² Director of Museo de las Artes Populares de América (CIDAP) was unavailable. We interviewed the Director of Museology, which is a branch of CIDAP

³ Interview at Museo del Sombrero de Paja Toquilla was conducted in English

the individual sites. These stories included information about the building itself, unique exhibits or pieces, the history of the establishment, facts about the staff, or other details that bring life to these sites.

In order to determine what would be considered an item of interest for a story, we built a set of criteria that explicitly defined what a visitor would find interesting. The simplest criterion was that the information must be something intriguing, and prompt questions from the visitor due its foreign nature or uniqueness. A prime example of an interesting, unique element was the exhibit of “Tsantsas”, or shrunken heads, at Museo Pumapungo. We also decided that any information relevant to the site’s displays, but otherwise unknown without talking to a staff member, would likely be considered interesting. Hidden elements such as the timeline of extensive building history of Museo Municipal de Arte Moderno are relevant to the site and provide an interesting background to the current site. Using these criteria, we narrowed down the data we collected from our observations and interviews to write interesting stories for the guidebook.

The final step in our guidebook creation was to send the staff we interviewed a copy of our finished story about their respective site. This was done to confirm the correctness of each story, and allowed them to inform us of any inconsistencies, mistakes, or desired additions. These revisions were made by our team, reviewed by a representative of *La Red*, and published in our final product.

Both the Spanish and English versions of the guidebook will exist in two forms, a digital version and a print version. The digital version was published online by *La Red* for easy access. The print version will be placed at sites and tourist centers throughout Cuenca, targeting visitors who may be interested in other sites in the city. This guide serves as a distinct package of information on some of the museums and cultural spaces in Cuenca, highlighting unseen details and bringing attention to lesser known sites.

Chapter 4: Results

This section presents information that was collected and analyzed after conducting our observations and interviews. From our observations, we gathered logistical data, photographs of each site, and descriptive data on the content of the sites to develop basic summaries. Information from our interviews involved more unique, detailed stories that gave insight to the history and functionality of each site. With this data, we created a guidebook that describes general information and interesting stories from 10 of the 36 sites encompassed by *La Red*. Data from our observations was used to detail basic information about each site, while material from our interviews were used to craft specific stories. These stories serve to bridge the gap in knowledge between what a typical visitor would observe and the more in-depth histories behind each site. This guidebook is meant to bring awareness to the museums and cultural spaces, and in turn aid in the cultural preservation of Cuenca.

4.1 Observations

Our observations focused on identifying the content, friendliness, accessibility, and logistical information of each site (see Table 1). This information was then synthesized into our guidebook. The table below outlines our description of each site based on our observations alone, complete with follow-up questions for our interviews:

Site	Entry Fee	Signage	Environment / Visitor Motivation	Accessibility (Language)	Accessibility (Physically)	Need for a Tour Guide	Length of Visit	Missing content after observations
Museo Pumapungo	Free	Poor	Minimal welcome towards guest.	Primarily Spanish, some English	Fully accessible inside, inaccessible outside	High	2 hours inside 1 hour outside	What was the purpose of artifacts missing signage? Where are these artifacts from and how old are they?
Museo Remigio Crespo Toral	Free	OK	Minimal welcome towards guest.	Spanish	Fully accessible	Medium	1 hour	Why 5 rotating exhibits? Who was Mr. Crespo?
Museo Municipal de Arte Moderno	Free	OK	Greeted at the entrance. Significant information about events provided in pamphlet and poster.	Mostly Spanish, some English and Portuguese	Mostly accessible except for 1 room and some garden areas	Low	1 hour	What do the different blue and yellow sections mean? How often do temporary exhibits rotate?

Museum	Entry Fee	Signage	Visitor Motivation / Environment	Accessibility (Language)	Accessibility (Physically)	Need for a Guide	Duration of Visit	Missing content after observations
CIDAP	Free	Poor	Minimal welcome towards guest.	Spanish	Fully accessible	Low	30 min	How often do exhibits rotate? What kinds of objects are shown generally?
Museo de Las Conceptas	Paid	OK	Greeted at the entrance.	Spanish	Not accessible	Medium	1.5 hours	Interview was concurrent with observations
Museo de Arte Religioso / Catedral Vieja	Paid	OK	Minimal welcome towards guest.	Spanish	Mostly accessible, some areas only by stairs	Medium	1.5 hours	Is there a secret tunnel beneath the cathedral? Who is the artist who painted the church?
Museo de las Culturas Aborígenes	Paid	Good	Greeted at the entrance.	Spanish, French, and English	Museum not accessible, but gift shop and cafeteria are	Low	45 min	Why are display cases not around all pieces? Why only guides upstairs in English?
Museo del Sombrero de Paja Toquilla	Free	Good	Minimal welcome towards guest.	Spanish and English	Mostly accessible, some areas only by stairs	Low	45 min	What is the history of the business? Why are there some hats being made right there in the shop?
Prohibido Centro Cultural	Paid	N/A*	Greeted at the entrance.	Mostly Spanish, Some English	Mostly accessible, some areas only by stairs	Low	45 min	How/why did the site come to be? Who runs the tattoo parlor upstairs?
Galería de Arte Miguel Illescas	Free	Good	Greeted at the entrance.	Mostly Spanish, some English	Mostly accessible, some areas only by stairs	Low	30 min	What is the background and history of Miguel Illescas himself? How are guest artists chosen and how often do they rotate through?

Table 1: Descriptions of Museums and Cultural Spaces

*Artwork at Prohibido is subject to individual interpretation

All of the sites had interesting exhibits and artifacts to showcase. However, our team left each site with more questions than when we walked in. Several museums, such as Museo Pumapungo and Museo Remigio Crespo Toral, did not give enough background information on content within their sites. Without proper explanations, visitors lose a substantial amount from their experience as they do not completely understand what they see. For instance, the second floor of Museo Pumapungo contains an exhibit showcasing the 14 pueblos (villages) throughout Ecuador. While there are hundreds of pieces of jewelry, apparel, and tools, there are no signs describing their utility or what time period these exhibits portray. It was not until an interview and tour given by a staff member that we discovered that all 14 pueblos are still present, active communities, and all the objects on display are still used today (See figure 1). While natives of Ecuador may have known this information prior to viewing this exhibit, foreigners without extensive Ecuadorian knowledge would find it difficult to understand the displays.



Figure 1: Pumapungo Ethnographic display with no description

In Museo Remigio Crespo Toral, there was no explanation of why Crespo is worthy of his own museum nor why the site housed a majority of temporary exhibits. There were explanations on his accomplishments, such as being a published author and respected politician, but for outsiders there was no understanding of his importance to the city. Our interview informed us of his vast wealth and collection of artifacts, numbering close to 28,000. This allows the curators to cycle through his stockpile every 3 months, creating a brand-new visitor experience. Visitors without prior knowledge or a guide would be uninformed of Crespo's accomplishments and view this museum as a strict showcase of period furniture and apparel (See figure 2).



Figure 2: Some of Remigio Crespo's many furnishings

This lack of provided information was consistent among all of our target sites. Of our 10 target sites, 7 provided sufficient facts about the exhibitions, 3 offered details about the history, 1 offered information about upcoming events, and 1 offered information about educational programs⁴. To evaluate sufficiency of information, our team determined if a visitor could completely comprehend what the exhibits purpose and history are from the information given. With the general public unable to schedule meetings with the directors of each site, a guidebook is essential to completely inform visitors of the extensive information and community events offered at each museum and cultural space.

Regarding the friendliness at each site, we found there were improvements to be made to increase the welcoming nature of each site. At the 10 sites, there were receptionists who either greeted incoming visitors with information about the site, or who strictly requested personal identification. The inconsistency of the amount of assistance provided by each receptionist left us wary as to how to conduct our tours. Furthermore, the sites that did not extend visitor information left us unsure of where to begin our tour. Museo Pumapongo was housed on multiple floors, and without clear direction from the receptionist, we were unsure where to start to get the most out of our visit. Through our guidebook's brief summary and interesting stories, visitors are educated on what they are touring, and have immediate exhibits to seek out when they arrive.

In terms of accessibility, much is left to be desired. Within the 10 sites, there were many inconsistencies in the languages used. All of the sites in Cuenca offered signage in Spanish, which limited the comprehension of tourists and outsiders visiting who are not fluent in the language. Individual sites, such as Museo de las Culturas Aborígenes and Museo del Sombrero de Paja Toquilla, also offered signage in English, Spanish, and French. The director of Museo de

⁴ Museo Remigio Crespo Toral, Museo Municipal de Arte Moderno, Museo de las Conceptas, Museo de Arte Religioso/Catedral Vieja, Museo de las Culturas Aborígenes, Museo del Sombrero de Paja Toquilla, and Galería de Arte Miguel Illescas provided sufficient facts about the exhibitions; Museo Municipal de Arte Moderno, Museo de las Conceptas, and Museo de Arte Religioso/Catedral Vieja offered details about the history; Museo Municipal de Arte Moderno offered information about upcoming events; and Museo Municipal de Arte Moderno offered information about educational programs.

las Culturas Aborígenes explained that these three languages were used because they are the easiest to interpret using the knowledge of another language, especially a European one. Other sites offered some signage in English, but were inconsistent throughout their entire site. Sites such as Museo Pumapungo, Museo Municipal de Arte Moderno, and Museo de Catedral Vieja, were difficult to fully comprehend, as the language of object descriptions varied from piece to piece. Through our guidebook, this language barrier is diminished as it is available in both Spanish and English.

In addition to the inconvenience created by language barriers at most sites, our team determined that there is virtually no handicap accessibility at any of our 10 target sites. Only Museo Remigio Crespo Toral and Museo Pumapungo had elevators, and Museo Pumapungo still had no handicap accessibility outside to its lower ruins, garden, or bird sanctuary. At Museo de las Culturas Aborígenes, the entire museum was up a flight of stairs, making the museum inaccessible for the physically handicapped. There were also no accommodations for those with visual or hearing impairments at any of our target sites. More importantly, there was no indication within the sites of their level of handicap accessibility, so disabled visitors would be unaware of the lack of accessibility at a site until they travel there. This low level of accessibility may contribute to the lack of attendance at many of these sites, as some people are physically unable to visit a majority of them. The inclusion of handicap accessibility within our guidebook helps to inform disabled visitors and allow them to plan their visits according to the accessibility of each museum or cultural space.

Finally, prior to visiting each site, we had already received basic logistical information from *La Red*. During our observations, we confirmed whether or not these details about hours, prices, locations, and more were still valid.

4.2 Interviews

In our interviews, we found patterns that connect the museums and cultural spaces, primarily regarding the history of a building, facts about owners or family history, and the unique stories behind exhibits (see Table 2). Throughout our interviews, we asked the site representatives what they believed are the most interesting aspects of their establishment. The table below contains new knowledge gathered through interviews:

Site	Ownership	Most Interesting Subjects Learned from Interview/Tour*
Museo Pumapungo	National	<ol style="list-style-type: none"> 1. Tsantas 2. Garden 3. Ethnography 4. Library and audiovisual collection
Museo Remigio Crespo Toral	National	<ol style="list-style-type: none"> 1. Piano 2. Archives 3. Secret room 4. The block
Museo Municipal de Arte Moderno	Municipal	<ol style="list-style-type: none"> 1. History of the building 2. Set up of site (blue vs. yellow) halls 3. Education

CIDAP	National	1. 34 countries represented
Museo de Las Conceptas	Private & Municipal	1. Active convent 2. Ossuary/herb garden
Museo de Arte Religioso / Catedral Vieja	National	1. History of building/architecture 2. Organ
Museo de las Culturas Aborigenes	Private	1. Personal collection of owner 2. Owner
Museo del Sombrero de Paja Toquilla	Private	1. Owners house, 9 stories, 91 rooms 2. 4 generation family run
Prohibido Centro Cultural	Private	1. All art by one artist 2. Concerts and events hosted
Galería de Arte Miguel Illescas	Private	1. Biography 2. Guest artists

Table 2: Interesting Museum Stories from Interviews

*Interesting stories listed are in our guidebook and can be found in Appendix E

Our team found several differences in the information shared by private, municipal, and national museums and cultural spaces. Representatives from private sites shared the most personal stories, offering a significant amount of interesting information. The differing staff responses from the various museum categories indicate what they value about their site, what information they believe the public should know, and what details they are willing to share. The building housing Museo del Sombrero de Paja Toquilla, a private cultural space, has been in the family for 120 years, containing 91 rooms and 9 stories up the hill that the building sits on. Additionally, the family has been in the Panama Hat business for 4 generations, exporting over 3 million hats to Europe and receiving an award from Princess Anne for their work. At the municipal sites, the stories told were mainly about the history of the buildings they are housed in. For instance, Museo Municipal de Arte Moderno served many different community roles from 1876 until it opened as a museum in 1981 following renovations. At the national museums, the discussion was centered around the content that the site holds. At Museo Pumapungo, a national museum, their library houses roughly 80,000 documents including books, maps, and old newspapers. There is also an additional audiovisual collection with about 5,000 pieces including film reels, VHS and Betamax tapes, cassette tapes, CDs, and DVDs.

Although there were differences found between the museums and cultural spaces, there is an unfortunate similarity at each site: a lack of financial support. Every representative stated their awareness for the shortcomings of their museum or cultural space, and pointed to their loss of funding and revenue as a cause of many of these problems. For example, the organ at Museo de Artes Religiosa stopped functioning back during the 1950's, yet still sits dormant in the upper balcony of the cathedral. The director informed us that while they want to repair it, they do not have the money to do so. Instead, the organ was gutted, leaving only the keyboard and pipes remaining to preserve the visual appeal (see figure 3). These museums and cultural spaces all lack the finances to improve their facilities and advertise their exhibits properly, but to increase their revenue, there is a need for increased advertising. Increased advertisement would lead to

greater visitation and aid sites in their lack of revenue through potential donations, gift shop purchases, and even reallocation of public funds as an outcome of increased attention and appreciation. Our guidebook is a potential solution, as it is free to access online and shares the personal stories of these sites. This free advertising will help new visitors discover the sites and allow former visitors to return with new knowledge.



Figure 3: Catedral Vieja's Organ

In addition to this hidden information, many of the sites had pamphlets, magazines or booklets about their museum, yet did not make them publicly available. Our team has inferred that this lack of availability is a result of their minimal funding as well as a need for more supplies. During our interview with the director of Museo de las Culturas Aborígenes, we were given a booklet containing pictures and descriptions of all of the pieces in the museum. Yet, this booklet is not available for visitors when they enter, as the director had to retrieve a copy for us from a back room in the museum. Similarly, CIDAP had a periodical magazine about their current exhibits that they gave our team, yet there were no advertisements for it. This booklet explained the history of the pieces currently on display and how the museum acquired them, information not displayed inside the museum. Many of these sites in Cuenca contain more information than are featured in their exhibits, yet fail to properly advertise this additional information. The creation of our guidebook is meant to bridge this gap, and provide the public with this information they may not otherwise have learned.

4.3 Guidebook

In order to bridge the knowledge gap between what information we found during our observations and interviews, we created a guidebook highlighting the discrepancies. Using data collected from our observations, we included logistical information such as hours, contact information, accessibility, and average visit duration on each site's first guidebook page. Following this, we included narratives of the descriptive stories we learned from our interviews on the next pages to give readers an expanded insight into each site. All of this information was supplemented by photographs of each site that we captured during our visits. Figure 4 is an example page from our guidebook, which can be seen in full in Appendix E.

Museo Municipal de Arte Moderno

The Municipal Museum of Modern Art of Cuenca, Ecuador, brings together the works of a variety of artists, each with an assigned exhibition space. Visitors will find three main areas: the first one designed to represent the process of artistic creation, the second area is educational and finally it's gardens, with a collection of outdoor sculptures.

Location: Mariscal Sucre 15-27 y Coronel Talbot	Hours: Monday to Friday: 09:00 - 17:30 Weekends: 9:00-13:00 Holidays: 9:00 -16:00	Entry: Free
Contact: (07) 4134900 ext 1961 martemoderno@cuenca.gob.ec	Director: Gabriela Vazquez	Language: Mostly Spanish, some Portuguese

Accessibility: The museum is all on one level and accessible
Family Friendliness: The space is safe and open, with outside for children to run around
Need for Guide: No need for a guide
Average duration of first visit: 1-1.5 hours



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Special Stories

History of Building

In 1876, construction of a new building next to San Sebastian Park began, and when construction was completed, the space would go on to serve a variety of purposes as a Rehabilitation Center, Men's Prison, Retirement Home, and Boys' School. In 1978, Cuenca municipal acquired the building and began restoration of the space, and by 1981, the restorations were completed and the space was reopened as an Art Museum. While visiting the museum today, you will find photographs and stories documenting the building's rich history.

Function as a Museum:

With so many different works of art, the exhibition spaces at the Modern Art Museum are divided into three areas. Incorporated into the building's architectural design are three courtyards, providing a tranquil space to relax and view the display of sculptures. Also included in the design of the museum are "blue" and "yellow" areas. Behind the blue doors of the smaller area, patrons will find temporary art exhibits from local artists that rotate every 2-3 months. Behind the yellow doors of the larger area, visitors can find permanent art displays. As a modern art museum, many of these exhibitions leave much open to personal interpretation and imagination.

Opportunities for Education:

The Modern Art Museum provides many educational opportunities for local community members. Within the museum, there is an educational wing that houses a library, art studios, and music studios. In addition to these spaces, the museum partners with local primary and high schools, providing many activities on the weekends for the children. Throughout the museum, there are also many works from past and current students at the University of Cuenca on display.



Figure 4: Sample Guidebook Entry

Through our data analysis, we have determined patterns that connect each museum and cultural space, as well as highlighted what makes each site unique. Using our observations, we determined basic information about each site that left us with further questions. We took these questions and used them to supplement our interviews asking about the history and other interesting details for each site. With this insight, we were able to surface information otherwise unknown to the public and close the gap between what can be seen at each site and what stories there are behind each one with our guidebook.

Chapter 5: Conclusions & Recommendations

The 36 museums and cultural spaces in Cuenca that are a part of *La Red* do not have a centralized source of information, limiting the accessibility of knowledge to the public about these sites, which is detrimental to their legacy. Without the proper exposure, museums and cultural spaces will no longer be able to preserve the history and culture that they showcase as attendance and funding continue to decline. The purpose of our research was to highlight the cultural preservation efforts of these museums and cultural spaces by gathering stories, logistical information, and characteristics that were unique and interesting to each site. In order to accomplish this, our team created stories of each site and packaged them into a guidebook. Through the use of observation and interviews with staff, we assembled the necessary data to create these comprehensive stories.

During the analysis of our observations of the museums and cultural spaces, our team came to several conclusions about what each site was physically like: what they contained in regard to exhibits, amenities, accessibility, and languages used. All sites contained interesting content that kept us intrigued throughout each visit, but we left asking many questions about the history, the staff, and the multi-functionality of the site. We also determined that most sites have signage solely in Spanish, with some exceptions, as well as a Spanish-speaking staff that may hinder foreign visitors from receiving the full experience of each site.

The questions that followed our observations fed into our interviews with staff at the designated museums and cultural spaces. The knowledge we gained during this process was far beyond what we expected and filled many of the gaps in information we accumulated during our observations. The in-depth history of each site was revealed to us, including details on the different uses for the building, reasoning behind the creation of the museum or cultural space, and information that only management would know, such as the size of collections they have or how often rotating exhibits change.

With these results, we determined patterns that connect each museum and cultural space, and highlighted what makes each site unique. Through our observations we collected basic information about each site, and used this to give a summary and outline logistical details of each site in our guidebook. Using the information from our interviews to fill the gaps we had at the end of our observations, we built unique profiles for each site. This data enabled us to surface information otherwise unknown to the public, and bridge the gap between what can be seen at each site and what stories there are behind each one. Using these stories along with photographs taken at each site, we compiled a guidebook in order to bring to light many of the unknown details behind each target museum and cultural space.

5.1 Recommendations

After collecting and analyzing data from the 7 target museums and 3 cultural spaces, our team has some suggestions to help improve these sites. While many of these sites seem to be functioning acceptably, our team sees minor improvements that they could use to help improve visitation and retention rates. These improvements include the following:

1. We advise sites to remain consistent with the languages used on exhibit explanations. If multiple languages are being offered in the descriptions of one exhibit, they should be included in the descriptions of all exhibits.

2. Our team recommends that museum representatives be more amicable towards guests, adopting actions such as offering a pleasant goodbye to visitors while exiting. This will help make patrons feel more welcome in the establishment and encourage return visits.
3. We encourage *La Red* members to reach out to local artisans or universities to form a partnership for exhibits or work. Museo Municipal de Arte Moderno has done this with the University of Cuenca, displaying work from their architecture and photography students in several areas around the museum.
4. We recommend that museums and cultural spaces increase their digital and social media outreach to improve attendance from younger or foreign visitors.

Furthermore, because the guidebook we created only includes 10 of the 36 sites *La Red* currently represents, there is more work that can be done to improve it. This includes asking questions regarding attendance at museums and cultural spaces, if locals or tourists make up the majority of the attendees, and determining the frequency of visits from local residents to these sites. Additionally, further research to understand the tourist demographics in Cuenca, and the city's level of reliance on the impact of tourism, would be beneficial for *La Red* and Cuenca. Furthermore, research to determine the most effective way to share information about the museums and cultural spaces would be worthwhile, whether this be a website, mobile app, or paper guidebook.

5.2 Limitations

There were several limitations during our process, mainly in regards to language and information given in interviews. The English-Spanish language barrier caused difficulty for our team during our observations and interviews. During our observations, most exhibit descriptions were written in Spanish, leaving room for incomplete comprehension of the exhibits we visited. To combat this problem, every member of our team was present during our observations, allowing everyone to read the descriptions and understand the signage to the best of their ability. Additionally, when our team conducted interviews, 9 of the 10 interviews were conducted in Spanish⁵, creating a language barrier that may have compromised our understanding of the conversations. In an attempt to minimize this problem, all team members attended each interview and took notes. Additionally, interview audio was recorded to allow for future review if our team decided there were portions of the interview that were misunderstood or missed entirely.

During the interviews, another limitation we faced was that some directors were hesitant to provide in-depth information, as some of the representatives offered us pamphlets or books to read instead of answering all of our questions⁶. While the literature often proved helpful, there was a missed opportunity to understand the director's knowledge of the museum or cultural space, as the literature may cover different topics or stories than the director would have. We recognize that this limited conversation may have restricted the amount of knowledge gained. Finally, our team recognizes the possibility that those we interviewed may have forgotten, neglected to, or chose not to share specific information about their site. While interviewing representatives, it was important to remember that they have a bias towards the site in which they work and that part of their job includes marketing the site, therefore only acknowledging its strengths.

⁵ Interview at Museo del Sombrero de Paja Toquilla was conducted in English

⁶ We were given books or pamphlets during our interviews at Museo de las Culturas Aborígenes and CIDAP

5.3 Future Projects

The research we conducted revealed much of the hidden information behind the museums and cultural spaces in Cuenca that a typical visitor would not discover. This has the potential to increase visitation to these sites when the guidebook we created with that information is released next year for the 200 year anniversary of Cuenca's independence. This project can be expanded with further research into the other locations *La Red* represents, bringing attention to a larger number of places and informing more people on the rich history and culture of this area. As many of these sites are constantly changing, this guidebook will exist as a living document, likely changing from year to year, requiring additional studies even on locations we have already visited. We are hopeful that this project will result in an increase in tourism to more of these unique museums and cultural spaces, and improve the city of Cuenca, as well as the region of Azuay.

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Appendix A: Target Museums and Cultural Spaces

Museums Represented by *La Red de Museos y Espacios Culturales del Azuay*:

1. Museo de las Artes Populares de América (CIDAP)*
2. Museo de Arte Religioso Catedral Vieja*
3. Casa Museo Remigio Crespo Toral*
4. Casa Museo Maria Astudillo Montesinos
5. Museo de las Culturas Aborígenes*
6. Museo de las Conceptas*
7. Complejo Patrimonial Todosantos
8. Economuseo Municipal Casa del Sombrero
9. Museo de Esqueletogía “Gabriel Moscoso E”
10. Museo de la Identidad Cañari
11. Museo La Magia del Sombrero de Homero Ortega
12. Museo Municipal de Arte Moderno*
13. Museo de los Metales
14. Museo Numismático Cuenca del Banco Central del Ecuador
15. Museo y Parque Arqueológico Pumapungo*
16. Museo de Sitio Manuel Agustín Landívar
17. Salón del Pueblo Efraín Jara Idrovo -CCE Azuay
18. Museo Universitario (Universidad de Cuenca)
19. Museo de la Defensa “Casa de los Tratados” (Giron)

Cultural Spaces Represented by *La Red de Museos y Espacios Culturales del Azuay*:

1. Ahucuna Galeria Taller
2. Alianza Francesa
3. Cu Gallery
4. Casa de la Cultura Núcleo del Azuay
5. Fishbon del Sur
6. Galeria Taller Artes Machado
7. Galeria Ariel Dawl
8. Miguel Illescas Galeria de Arte*
9. Musa Takina Galeria
10. MAC Marin Arte Contemporaneo
11. Prohibido Centro Cultural*
12. Sono Centro Cultural
13. Salida de Emergencia (Terminal creativa)
14. Saladentro, espacio cultural multifuncional
15. Turismo y Cultura - Arquidiócesis de Cuenca
16. Galeria Taller Jorge Espana
17. Museo del Sombrero Paja Toquilla*

*Denotes a focus museum or cultural space determined by our sponsor, Sr. Juan Fernando Venegas Crespo

Appendix B: Observation Outline

Preamble: Hello, we are a university research group from Worcester Polytechnic Institute in Massachusetts, U.S.A. who is working with *La Red de Museos y Espacios Culturales*. We wish to walk through and collect data from your museum through observation. If there are any pieces that you wish us to omit, not take pictures of, or video tape, please let us know. Furthermore, we are hoping to meet with directors or staff from museums around Cuenca. If you or any of your coworkers would be interested in participating, we would love to set up a meeting.

- I. Logistical Information
 1. Is attendance free or is there an entrance fee?
 2. What are the site hours?
 3. Who is the director of the site?
 4. What contact information is available to the public?
 5. What is the duration of a normal visit?
 6. Where is the site located?
- II. Friendliness
 1. Are we welcomed upon entering each site?
 - a) If yes, who are we welcomed by?
 2. Is there information available about the exhibits or upcoming events?
 3. Is there a map displaying the layout of the site?
 4. Is the overall atmosphere inviting to visitors? (lighting, smell, temperature, attitude of staff)
 5. What is the museum atmosphere like? What architectural characteristics does the building possess?
 6. Does a first time visitor feel he or she gained something (relaxation, enjoyment, education) from coming to the museum?
- III. Content
 1. What type of exhibits are on display?
 2. Is there adequate information provided with each exhibit?
 3. Is the signage with the displays comprehensible enough that a first time visitor can understand the exhibits shown?
 4. What types of technology are being used at the museum?
 5. Are there any forms of narration (booklets, tours, PDA, digital screens, etc.) available to visitors?
 6. Are the rooms of the museum organized by a theme or focus category?
 7. Did the museum visit flow naturally or did it seem too unorganized or too overwhelming?
 8. What exhibits are the most interesting for a first time visitor?
 9. Are the exhibits permanent or temporary?
- IV. Accessibility
 1. Is there signage or information about the museum posted outside of the site?
 2. Are the exhibits labeled? If they are labelled, what information do they contain? Are the labels easy to read and comprehend?
 3. What languages are used on labels and signs?

4. Is the museum accessible to people who are handicapped (physically or mentally)?

Appendix C: Interview Questions

Preamble: We are a group of students from Worcester Polytechnic Institute in Massachusetts, U.S.A. and we are working with *La Red de Museos y Espacios Culturales del Azuay* to collect information regarding the history and culture of individual museums. Currently, we are conducting interviews of museum staff to better understand their involvement in the museum and any unique stories they may possess.

Your participation in this survey is completely voluntary and you may withdraw at any time. Please remember that your answers will remain anonymous. With your permission, we would like to use your name and title in our project report or publication. We would also like to record this interview using a mobile phone to allow for further evaluation following its conclusion. *La Red* will use this information to better the visitor experience.

If interested, a copy of our results can be provided through an internet link at the conclusion of the study. Your participation is greatly appreciated. Do you agree to allow us to use your name in our work and record this interview?

List of questions to ask museum employees:

Personal Questions to start a conversation and ensure credibility:

1. What is your everyday role for the museum?
2. How long have you been working for the museum?
3. Are you a volunteer or paid employee?
4. Are most of the museum employees volunteers or hires?
5. Before you worked here, did you visit the exhibits?
 - a. If yes, do you notice a significant difference between being a visitor and being an employee viewing exhibits in the museum?
6. What has your experience working at the museum been like?
7. Since you began working here, what is something interesting that you learned about the museum?
 - a. What is your favorite exhibit/art piece/artifact?
8. Have you heard of *La Red de Museos y Espacios Culturales del Azuay*?
 - a. What are your thoughts?

Questions about each individual museum or cultural space:

1. As a museum employee, what do you believe the goal of the museum is?
2. What do you believe this museum offers to its visitors?
3. Does the museum work with *La Red de Museos y Espacios Culturales del Azuay*? If so, in what way?
4. What history do you know about the museum?
 - a. When and how was the museum established?
 - b. Are there any interesting stories you know about the museum?
 - c. How has the museum changed overtime?
5. How long does it take a first time visitor to browse the entire museum?
6. Are there any problems that you see in the museum?
 - a. If yes, what changes would you would like to see at the museum?

Appendix D: Timeline

Activity Name	Activity Goal	Allotted Time
Participant Observation/ Observation at Museums	Gather more information about Museums, introduce ourselves to Museum staff and get contact information	5 days to gather data 5 days to analyze data (may occur simultaneously with Interviews)
Interviews with Museum Staff/Curators	Gather qualitative information about the museum's history and content, develop a story around each museum	5 days to gather data 5 days to analyze data (may occur simultaneously with Observations and Produce Descriptive Stories about Each Museum)
Produce Descriptive Stories about Each Museum	Create stories in English and Spanish for each museum that <i>La Red</i> can use to attract an audience	20-30 days (may occur simultaneously with Interviews with Museum Staff/Curators)
Combine Information to present to <i>La Red de Museos y Espacios Culturales (La Red)</i>	Create a medium to show our information and stories to <i>La Red</i>	5-10 Days

Appendix E: English Guidebook





CUENCA: MUSEUMS AND CULTURAL SPACES

2019

Introduction

This guidebook is meant to help the reader gain a deeper understanding of the contents of the museums and cultural spaces throughout Cuenca. It offers a brief description and photographs of each location. Additionally, this book includes a variety of in-depth stories that cover information most visitors would not learn in a usual visit. After rigorously researching each space, many lesser-known yet fascinating stories were found. Our hope is that this guidebook will help potential visitors gain a deeper understanding and appreciation of the museums and cultural spaces in Cuenca.

The city of Cuenca, the capital of the province of Azuay, south of the Republic of Ecuador was named a Cultural Heritage city of Humanity on December 1, 1999, and is inscribed on the UNESCO list.

CUENCA: MUSEUMS AND CULTURAL SPACES



2019

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MUSEUMS

This section provides a general list of the 19 museums in Cuenca. Located throughout the city, these are excellent places to stop and explore. The museums host a variety of exhibits, from ancient history to modern art. Usually, these spaces provide continuity and promote the history Cuenca, as well as all of South America.



MUSEUMS

- 1 Museo de las Artes Populares - CIDAP
- 2 Museo de Arte Religioso "Catedral Vieja"
- 3 Casa Museo Remigio Crespo Toral
- 4 Casa Museo Maria Astudillo Montesinos
- 5 Museo de las Culturas Aborígenes
- 6 Museo de las Conceptas
- 7 Complejo Patrimonial Todosantos
- 8 Economuseo Municipal Casa del Sombrero
- 9 Museo de Esqueletología "Gabriel Moscoso E"
- 10 Museo de la Identidad Cañari
- 11 Museo La Mágica del Sombrero de Homero Ortega
- 12 Museo Municipal de Arte Moderno
- 13 Museo de los Metales
- 14 Museo Numismático Cuenca del Banco Central del Ecuador
- 15 Museo y Parque Arqueológico Pumapungo del Ministerio de Cultura y Patrimonio del Ecuador
- 16 Museo de Sitio Manuel Agustín Landívar
- 17 Salón del Pueblo "Efraín Jara Idrovo - CCNA
- 18 Museo Universitario de Cuenca
- 19 Museo de la Defensa "Casa de los Tratados" (Giron)

1. Museo de las Artes Populares de América - CIDAP, p. 8

Paseo 3 de Noviembre and Escalinata, corner
(07) 2840919 / 2829451/2850516
www.cidap.gob.ec
Monday to Friday: 09:00-17:00
Saturday: 09:00-16:00

2. Museo de Arte Religioso / Catedral Vieja, p. 10

Luis Cordero and Mariscal Sucre, corner
(07) 2834636 / 0999270920
museocatedralvieja@gmail.com
Monday to Friday: 09:00-17:00
Weekends: 10:00-16:00

3. Casa Museo Remigio Crespo Toral, p. 12

Calle Larga 7-27 and Presidente Borrero
(07) 4134900 ext 1970
casamuseoremigiocrespotal@gmail.com
Monday to Friday: 10:00-17:00
Weekends and Holidays: 10:00-14:00

4. Casa Museo Maria Astudillo Montesinos

Simón Bolívar 6-09 and Hermano Miguel
(07) 2842333 / 0996110601
luas60@hotmail.com
Monday to Friday: 10:00-12:00 (Private tours in the afternoon)

5. Museo de las Culturas Aborígenes, p. 14

Calle Larga 5-24 and Mariano Cueva
(07) 2839181 / 0991536631
www.museoculturasaborigenes.com
Monday to Friday: 09:00 - 18:00
Saturday: 09:00 - 14:00

6. Museo de las Conceptas, p. 16

Hermano Miguel 6-33 and Juan Jaramillo
(07) 2830625 / 0993114129
www.museodelasconceptas.com
Monday to Friday: 09:00 - 18:30
Saturday: 10:00 - 17:00

7. Complejo Patrimonial Todosantos

Calle Larga 4-45 and Mariano Cueva, corner
(07) 2839100 / 0994499838
complejotodosantos@gmail.com
Tuesday to Saturday: 08:30 - 17:00

8. Economuseo Municipal Casa del Sombrero

Rafael María Arizaga 7-95 and Luis Cordero
casadelsombreroem@gmail.com
0969459742
Monday to Friday: 08h00 - 13:00 / 15:00 - 18h00
Saturday: 09:00 - 13:00

9. Museo de Esqueletología "Gabriel Moscoso E"

Simón Bolívar 6-57 and Antonio Borrero
0984737231
juanpablomartinez@gmail.com
Monday to Friday: 10:00 - 13:30
10:00 - 19:00
Special schedules for groups by appointment

10. Museo de la Identidad Cañari

Presidente Córdova 6-26 and Hermano Miguel
0996899311
gynafreire@hotmail.com

11. Museo La Mágica del Sombrero de Homero Ortega

Gil Ramírez Dávalos 3-86 and del Chorro, sector Terminal Terrestre
0984997227
www.homeroortega.com
Monday to Friday: 08:00 - 12:30 / 14:30 - 18:00
Saturday: 09:00 - 12:00
Sunday: special schedules by appointment

12. Museo Municipal de Arte Moderno, p. 18

Mariscal Sucre 15-27 and Coronel Tálbot
(07) 4134900 ext 1961
martemoderno@cuenca.gob.ec
Monday to Friday: 09:00 - 17:30
Weekends: 9:00-13:00
Holidays: 9:00-16:00

13. Museo de los Metales

Av. Fray Vicente Solano 8-51, joined with Colegio Bilingüe
(02) 242333 / 0984597860
claudiocordova48@gmail.com
Monday to Friday: 10:00 - 12:00 y 15:00 - 17:00

14. Museo Numismático Cuenca del Banco Central del Ecuador

Calle Larga and Av. Huayna Capac, Museo Pumapungo - basement
(02) 072831-255 ext 7519/7522
jgranda@bce.ecnumismatico.bce.fin.ec
Monday to Friday: 08:30 - 17:30
Weekends & Holidays: 10:00 - 16:00

15. Museo y Parque Arqueológico Pumapungo del Ministerio de Cultura y Patrimonio del Ecuador, p. 20

Calle Larga and Av. Huayna Capac, corner
(07) 2831-521 / 0987220203
museopumapungo@culturaypatrimonio.gob.ec
Tuesday to Friday: 08:00 - 17:00
Weekends: 10:00 - 16:00

16. Museo de Sitio Manuel Agustín Landívar

Calle Larga 10-41 and Padre Aguirre
(07) 2 821177
ccenucleoazuay@gmail.com

17. Salón del Pueblo Efraín Jara Idrovo - CCE Azuay

Mariscal Sucre and Benigno Malo, corner
(07) 2832639 / 0991236970
nancyarpic@gmail.com
Tuesday to Friday: 08:00 - 16:30
Saturday & Holidays: 09:00 - 13:00

18. Museo Universitario de Cuenca

12 de Abril and Fray Vicente Solano
(07) 40510691
damian.pesantez@ucuenca.edu.ec
Monday to Friday: 09:00 - 13:00 / 15:00 - 18:00

19. Museo de la Defensa "Casa de los Tratados" (Girón)

Andrés Córdova and Simón Bolívar, corner
0998422466
aiditaabril@yahoo.com
Monday to Friday: 08:00 - 16:30
Weekends & Holidays: 08:00 - 16:30

DESCRIPTIONS AND DETAILS OF 7 MUSEUMS

These are a representative sample of what a visitor can find in this World Heritage City.

Museo de las Artes Populares de América - CIDAP

Since 1975, the Museum of Popular Arts of America (CIDAP) has shown art and culture from 30 countries in America. Each year CIDAP renews its exhibitions, in coordination with the organizations and artisans of America who request that their collections or products be shown to the public.

Location: Pasco 3 de Noviembre y Escalinata, esquina	Hours: Monday to Friday 09:00-17:00, Weekends 10:00-16:00	Entry: Free
Contact: www.cidap.gob.ec (07) 284 0919	Director: Fausto Ordóñez	Language: Spanish

Accessibility: Good, everything is on one level
Family Friendliness: Very family friendly, appropriate for all ages
Need for a Guide: None, the space is very small and only includes a few rooms
Average duration of first visit: 15-45 minutes



Special Stories

Overall History
The Ecuadorian government officially decided to create CIDAP in 1975, citing the need to broadcast the art and culture of South American. According to the director of the museum, the crafts of man are the prettiest face of the deep identity, which is why it is vital to conserve these crafts at CIDAP. This museum gives all viewers a cozy feeling as they meander about, displaying the crafts of people from throughout South America.



Museo de Arte Religioso/Catedral Vieja

Construction of the "Old Cathedral" or El Sagrario Church began in 1568, and the church is considered the first Catholic church in Cuenca. In 1557, Spanish conquerors began using stones from ancient Incan during the construction of the foundation of the cathedral. These ruins are now protected at Museo Pumapungo. The "Old Cathedral" is the central point of the city and its architectural evolution has as reference the extension of the chapels in 1596, 1820, 1860 and 1924. Today, this Cathedral is a cultural center and religious museum, used as a space for performances of the symphony orchestras, artistic recitals, choral concerts, etc. Church services are still held on Saturdays at 5:00 pm and the space can also be rented for various religious events.

Location: Luis Cordero y Mariscal Sucre, esquina (Parque Calderon)	Hours: Monday to Friday 9:00-17:00 Weekends 10:00-16:00	Entry: \$2 general admission, \$1 students, special needs, senior citizens
Contact: museocatedralvieja@gmail.com (07) 283 4636 0999270920	Director: Esteban Cegarra	Language: Spanish

Accessibility: The inside space is somewhat accessible, there are some stairs to go up to the altar or organ area and down to rooms in the basement
Family Friendliness: The space is family friendly however may not hold the attention span of young children long
Need for a Guide: The space is easy to roam by yourself, however more information may be gained if a person at the front desk gives you an introduction to the space.
A \$2 audio tour is available upon entry.
Average duration of first visit: 1.5-2 hours



Special Stories

Organ
The pipe organ at the back of the church dates back to 1739. This instrument was completely mechanical and needed five men to operate; Four to operate the bellows and one to play. It was restored in 1923 and operated until the 1950s. Today, it stands as a relic of the church and a piece of its long history.

Interesting Facts
Within the courtyard behind the church while looking at the stone walkways may notice the addition of bones amongst the stones that is traditional in Incan architecture. This area that used to be the Cathedral Cemetery, now holds historical photographs of Cuenca through its growth as a city. All of the current paintings on the ceiling of the Cathedral were painted by Nicolas Vivar, a Cuenca painter in the 1900's. Furthermore, older paintings are present within the Cathedral that incorporate the Andean and Catholic religions notated by the illustrations of the Sun and the Moon.



Casa Museo Remigio Crespo Toral

Museo Remigio Crespo Toral is located in the old house of the poet Remigio Crespo Toral, overlooking the Tombeamba River and its ravine. The exhibitions show life in the city at the beginning of the 20th century, with an emphasis on Crespo's works of art and literary creations. Entrance to the museum is free, with an amicable atmosphere, and friendly staff who is willing to answer any questions, and a variety of exhibits on the three floors available to visit. This Museum also houses an important collection of pre-Columbian archeological assets or objects of great historical interest such as the first vertical piano that arrived in Cuenca, the propeller of the Telegraph I plane that first landed in Cuenca, personal assets of the Italian pilot Elia Liut, as well as a collection of documents, including the original of the City Foundation Act or love letters written in handwriting by Remigio Crespo.

Location: Calle Larga 7-27 y Presidente Borrero	Hours: Tuesday to Friday: 10:00-17:00 Weekends: 10:00-14:00	Entry: Free
Contact: (07) 4134900 ext 1970 casamuseoremigio crespotal@gmail.com	Director: Rene Cardoso	Language: Spanish

Accessibility: Elevator to all floors, wide doors, completely handicap accessible
Family Friendliness: All artifacts and exhibits are perfectly family friendly, with most pieces being household items of Mr. Crespo's
Need for a Guide: A guide is unnecessary, exhibits are relatively self explanatory
Average duration of first visit: With a guide a visit takes between one to two hours, without a guide around 45 minutes to browse.



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Special Stories

Piano

There is a piano on the entrance level floor, which used to belong to Mr. Crespo. This piano was actually the first piano to be brought into Cuenca, and took 10 men to be able to carry into Crespo's home

The Block

As you walk up to the museum, you will see it is built into a red compound. When Crespo was still alive, the entire compound was actually all his house, but was eventually separated and sold to other parties after his death. Today the museum only uses a small portion of the original house, and the rest is used by a variety of other businesses.

Archives

Although there is a wide array of artifacts showcased throughout the museum, The museum itself has over 28,000 artifacts in their archives, stating that the exhibits only house about 2% of all the pieces the museum holds, making exhibit rotations frequent and always fresh.

Secret Room

In 2014, the museum underwent a complete restoration and renovation to return the space to its original beauty, but they did more than just that. During the renovations, the construction crew found a secret room, hidden behind a false wall in the house. This room was full of even more artifacts that had been hidden for decades, and are now pieces on display in the museum.



Museo de las Culturas Aborígenes

This private, family-owned museum, displays the personal collection of more than 5,000 objects gathered for decades by Juan Cordero and his spouse Anita López Moreno. The first floor of the space includes a cafeteria, gift shop and a library with more than 50,000 objects, while the second floor houses an extensive archaeological collection of the aboriginal cultures of Ecuador.

Location: Calle Larga 5-24 y Mariano Cueva	Hours: Monday to Friday: 09:00 – 18:00 Saturday: 09:00 – 14:00	Entry: \$4 General admission, \$2 Students
Contact: (07) 2839181 / 0991536631 www.museoculturas aborigenes.com	Director: Juan Cordero Iniguez	Languages: English, Spanish, French

Accessibility: The main museum area is up a flight of stairs, and no elevator available. However, the gift shop and cafe are both handicap accessible as they are on entry level.
Family Friendliness: The museum is completely family friendly, with all exhibits well labelled and easy to follow for kids of all ages. However, be sure to keep a closer eye on children, as many of the pieces are not encased, and are very fragile.
Need for Guide: Available for all guests are guides to each exhibit room in English, Spanish, and even French, and other than that there is no need for a tour guide.
Average duration of first visit: 1-2 hours if using the available guides, 30 minutes-1 hour if not using guides



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Special Stories

Juan Cordero Iniguez

Mr. Cordero is a man with an extremely interesting history, a historian, published author, and professor at the University of Cuenca and the University of Azuay. Iniguez has traveled around the world, to participate in numerous conferences, meetings, and has met many industry and world leaders.

Library

Cordero's private library is housed in this museum, available to the public upon request, and houses well over 50,000 different articles. Included in this array of items are books, maps, countless medals and awards Iniguez and his family have earned, as well as an authentic Tsantsa, or shrunken head of the Shuar people.

History

This museum is one that covers a time period that very few, and none other in Cuenca, cover: the time before the Incas ruled. The exhibits here house ceramics and other pieces from well before the Incas were thought to exist, and are in wonderful condition, available for viewing to all museum visitors.



Museo de las Conceptas

Located in the convent of the Congregation of Mothers Conceptas that was founded at the end of the 16th century, Museo de Las Conceptas exhibits many works of art and religious artifacts. It also has gardens full of medicinal plants, fruits and herbs that were used for different medicinal preparations during the colonial era. The museum is just a small portion of the convent, which still houses cloistered nuns who spend their days praying, baking bread and making sweets, which they sell to benefit the convent.

Location: Hermano Miguel 6-33 y Juan Jaramillo	Hours: Monday to Friday: 09:00 – 18:30 Saturday: 10:00 – 17:00	Entry: \$3.50 for adults \$2.50 for students/ special needs \$.50 for minors under 18
Contact: (07) 2830625 / 0993114129 www.museodelas conceptas.com	Director: Monica Muñoz Carrasco	Language: Spanish

Accessibility: Upon entry there is a set of stairs
Family Friendliness: Mainly Christian art and historic artifacts, small museum so children likely won't get antsy, might not be very interesting for children though
Need for Guide: All of the exhibits are labelled and have a flow, but without significant background knowledge of Christianity, much of it may not be understood
Average duration of first visit: 1-2 hours



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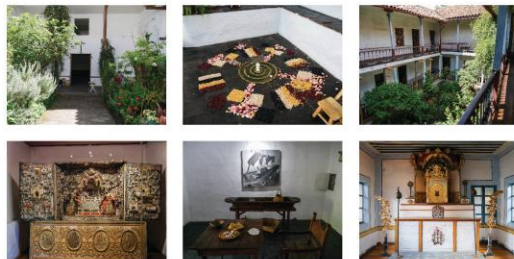
Special Stories

Active Monastery

El Museo de las Conceptas is located in only a small portion of an active convent with cloistered nuns currently residing there. As cloistered nuns, these women can not come in contact with the outside world upon entry, and therefore never leave the grounds. El Museo de las Conceptas works to capture the lifestyle of these nuns, displaying mock dormitories, infirmaries, and cafeterias. At the museum's cafeteria one may purchase a variety of foods, including bread baked by the nuns of the convent. In the cafeteria's kitchen space, there is even a rotating shelf that connects the museum and the monastery, allowing the nuns to sell their bread without contacting the outside world.

Ossuary/Herb Garden

As part of the museum's past function as a convent, there was a once functioning ossuary space. At the museum space today, the bodies have been relocated to the convent and the space now functions as a space for musical performances. Just outside of the ossuary there is a small courtyard with many native plants. While this garden was originally planted to cover up the smell of the deceased, the space now serves as a serene location for visitors, and the local herbs are used for medicines and rituals.



Museo Municipal de Arte Moderno

The Municipal Museum of Modern Art of Cuenca, Ecuador, brings together the works of a variety of artists, each with an assigned exhibition space. Visitors will find three main areas: the first one designed to represent the process of artistic creation, the second area is educational and finally it's gardens, with a collection of outdoor sculptures.

Location: Mariscal Sucre 15-27 y Coronel Talbot	Hours: Monday to Friday: 09:00 - 17:30 Weekends: 9:00-13:00 Holidays: 9:00 -16:00	Entry: Free
Contact: (07) 4134900 ext 1961 artemodemo@cuenca.gob.ec	Director: Gabriela Vazquez	Language: Mostly Spanish, some Portuguese

Accessibility: The museum is all on one level and accessible
Family Friendliness: The space is safe and open, with outside for children to run around
Need for Guide: No need for a guide
Average duration of first visit: 1-1.5 hours



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Special Stories

History of Building

In 1876, construction of a new building next to San Sebastian Park began, and when construction was completed, the space would go on to serve a variety of purposes as a Rehabilitation Center, Men's Prison, Retirement Home, and Boys' School. In 1978, Cuenca municipal acquired the building and began restoration of the space, and by 1981, the restorations were completed and the space was reopened as an Art Museum. While visiting the museum today, you will find photographs and stories documenting the building's rich history.

Function as a Museum:

With so many different works of art, the exhibition spaces at the Modern Art Museum are divided into three areas. Incorporated into the building's architectural design are three courtyards, providing a tranquil space to relax and view the display of sculptures. Also included in the design of the museum are "blue" and "yellow" areas. Behind the blue doors of the smaller area, patrons will find temporary art exhibits from local artists that rotate every 2-3 months. Behind the yellow doors of the larger area, visitors can find permanent art displays. As a modern art museum, many of these exhibitions leave much open to personal interpretation and imagination.

Opportunities for Education:

The Modern Art Museum provides many educational opportunities for local community members. Within the museum, there is an educational wing that houses a library, art studios, and music studios. In addition to these spaces, the museum partners with local primary and high schools, providing many activities on the weekends for the children. Throughout the museum, there are also many works from past and current students at the University of Cuenca on display.



Museo y Parque Arqueológico Pumapungo del Ministerio de Cultura y Patrimonio del Ecuador

Located next to the vestiges of the ancient Inca city of Tomebamba, Museo Pumapungo contains the National Ethnography Hall, and an archeological park complete with an ethnobotanical garden, remains of the Incan ruins, llamas, and a bird rescue center. Located on Floor 1, The Ethnography Hall exhibits the 14 indigenous nationalities that populate Ecuador. Housed on Floor 0 are the Pumapunku worlds of memory exhibition, which exhibits archaeological pieces, ceramics, and metal objects of cultures Pre-Hispanic people who inhabited southern Ecuador. On this level there are also temporary exhibition halls and a handicraft shop. In the basement, there is an area for children, audiovisual archive, and the Numismatic Museum of the Central Bank. Floor 2 is occupied by the library, laboratories and administrative areas. The cultural complex also includes Pumapungo Theater where many performances are held by the symphony orchestra.

Location: Calle Larga y Av. Huayna Cápac (esquina)	Hours: Monday to Friday 8:00 - 17:00 Weekends & Holidays 10:00 - 16:00	Entry: Free
Contact: (07) 283 1521 Ext. 503 o Ext. 532 contacto.mpumapungo @culturapatrimonio.gob.ec	Director: Tamara Landivar Cel: 098 722 0203	Language: Mostly Spanish



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Accessibility: The interior is accessible for handicap people, however, walking outside is more difficult due to the stairs and the unevenness that lead to the garden spaces. In addition, there are no special aids for people with hearing or visual impairment.

Family Friendliness: There is a children's area in the basement of the museum and there are many areas for children to run outside. It is possible that some families do not enjoy the exhibition of the shrunken heads in the Ethnography Hall. The Bird Rescue Center and the Ethnobotanical Park may be difficult to access for families with children in strollers or who can not walk by themselves.

Need for a guide: Although it is very pleasant to visit the museum alone, a guided tour is very useful to better understand the content.

Average duration of the first visit: 2 to 3 hours in the company of a tour guide or 2 hours without a guide.

Special Stories

Tsantas (Shrunken Heads):

On the first floor of the museum, in the National Hall of Ethnography there is a special exhibition of "tsantas" or shrunken heads. This exhibit brings visitors closer to the worldview of the Shuar people, who live in the jungle province of Morona Santiago, Ecuador. The Shuar work to maintain their cultural values, face modernization, and take pride in their culture and tradition.

An important part of its cultural tradition is the "tsantsa" or head reduction ritual, which is no longer practiced today. This ritual often served as a form of punishment for men who had committed a crime against the community. The ritual began by beheading an individual, then removing the bones from his head, filling the skin with rocks and sand from a nearby river, reshaping the face, and painting it black. The outcome was a smaller version of the original head. In the museum exhibit, there are four real and preserved shrunken heads can be seen.



Ethnography

Located on Floor 1, the National Ethnographic Room highlights the culture of the 14 nationalities that inhabit Ecuador. This exhibition immerses the viewer in the experiences of civilizations from the Andean, Amazon, and coastal regions. The exhibits allow visitors to observe life forms and customs through everyday objects including clothing, jewelry, tools, etc.



Outside

Adjacent to the museum are the ruins of the Incan society that once thrived on this very area, complete with original foundations to buildings that these Incas once made. Included in these ruins is a tunnel in the paths that is thought to have been a place for the Incas to communicate with the dead and a potential resting place for Incan mummies. Along with these ruins sits exquisite greenery, with local plant life that the Incas used, and a crop garden designed identically to the Incan way. Past the garden is a beautiful pond, and a bird sanctuary that currently helps to protect species that are injured and/or endangered. Also on the grounds sits a large white building where the Symphony Orchestra of Cuenca practices, providing background music as visitors wander the extensive grounds.

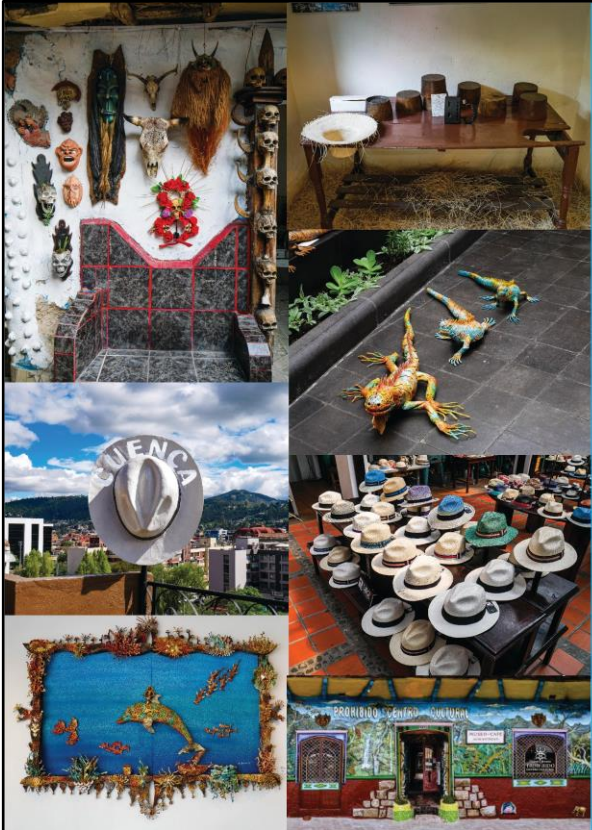
Rotating Exhibits

Within Museo Pumapungo there are five spaces for temporary exhibits. Currently on the first floor, there is a space for artists to display their work and an area to show more focused archaeological or historical content. On the second floor, two of these spaces often highlight specific groups artistry, as well as the rituals and practices of ancestors. In the basement, there is a temporary exhibit that showcases the work of an outside sponsor. Currently, Banco del Ecuador has an exhibit showcasing the evolution of Ecuadorian currency.



Scholars and Research

Within Museo Pumapungo there is a library with more than 80,000 goods and an audiovisual collection with more than 6,000 objects. The library contains an extensive history of Cuenca in the form of photographs, maps dating back to the 19th century, and a newspaper archive with the first newspaper that was printed in Azuay in 1828. In the audiovisual archive there is a variety of cassettes in Beta Max formats, CD's, DVD's, VHS's and 16 millimeter movie tapes. All of these objects are accessible to professionals, researchers, and students conducting research.



CULTURAL SPACES

This section provides an overview of all 17 cultural spaces in Cuenca. Housed throughout the city, these spaces are wonderful places to visit at any time. The focus of these centers varies, from the work of Cuenca's artists, to a school of french language and culture, and an active Panama Hat factory. Overall, these cultural spaces work to showcase the culmination of life thriving throughout Cuenca and beyond.



1. Alianza Francesa

Tadeo Torres 1-92 and Av. Fray Vicente Solano
(07) 2825298 / 0985935930
<http://alianzafrancesa.org.ec/cuenca/>
Monday to Friday: 08:00 - 20:00
Saturday: 09:00 - 13:00

2. Departamento de Turismo y Cultura - Arquidiócesis

Benigno Malo and Simón Bolívar
(Seminario San Luis, patio interior, local # 9)
turismo.arquidiocesis.cuenca@gmail.com
(07) 4102932 Ext: 3 / 0958875719
Monday to Friday: 08:30 - 17:00

3. Cu Gallery

Calle peatonal Santa Ana and B. Malo
Sucursal, Antonio Borrero 7-39 and P. Córdova
(07) 2836238 / 0995889410
mariamachadogutierrez@gmail.com
Monday to Friday: 10:00 - 14:00 / 15:00 - 19:00.
Saturday: 11:00 - 16:00
Office, Monday to Friday: 10:00 - 19:00

4. Casa de la Cultura Núcleo del Azuay

Luis Cordero 7-22 and Presidente Córdova
0998623232
cceazuay.gob.ec

5. Fishbon del Sur

Mariscal Lamar 14-25 and Estévez de Toral
0995402787 / 0987733803
clay@fishbondelsur.net

6. Galería Artes Machado

Simón Bolívar, between L. Cordero and B. Malo. Pasaje H. Mata
(07) 2805451 / 0987436331
artismachado5@gmail.com
Monday to Friday: 09:30 - 13:00 / 14:30 - 18:30
Saturday: 10:00 - 17:00

7. Galería Ariel Dawi

Benigno Malo 4-103 and Calle Larga
09994524619 / 2822935
arieldawi@hotmail.com
<http://www.arieldawi.com>

8. Miguel Illescas Galería de Arte, p. 32

Calle Larga 1-209 and Ma. Estrella
miguelillescas@gmail.com
(07) 2846768 / 0996172660
Monday to Friday: 10:00 - 18:30
Saturday: 10:00 - 16:00"

9. Musa Takina Galería

Simón Bolívar, between L. Cordero y B. Malo.
Pasaje H. Mata, local 1
0983228936 / 0995910879
priscilavelez@hotmail.com
Monday to Friday: 10:00 - 18:30
Saturday: 10:00 - 16:00

10. MAC Marín Arte Contemporáneo

La Condamine 12-94, El Vado
(07) 2857824 / 0982760299
marin.edgar592@gmail.com

11. Prohibido Centro Cultural, p. 34

La Condamine 12-102, El Vado
2840703 / 0995141059
prohibidoc@hotmail.com
Monday to Saturday: 09:00 - 21:00
Cultural Events: 19:00 - 22:00

12. Sono Centro Cultural

Gran Colombia 12-62 between Tarqui and Juan
Montalvo
sonoestudioguitarristico@hotmail.es (07) 2822792 /
0987166534
Monday to Friday: 10:00 - 18:00

13. Salida de Emergencia (Terminal creativa)

La Condamine 13-10, El Vado
(07) 2836238 / 0995889410
mariamachadogutierrez@gmail.com

14. Saladentro, espacio cultural multifuncional

Paseo 3 de Noviembre and under Todosantos 4-78
saladentro2017@gmail.com
(07) 2834396 / 0989572047
Monday to Friday: 09:30 - 12:30; 16:00 - 19:00
Saturday: 10:00 - 13:00

15. Tienda Taller Ahuacuna

Juan Montalvo and Mariscal Sucre
0981826567
ahuacuna@gmail.com

16. Museo del Sombrero de Paja Toquilla, p. 36

Calle Larga 10-41 and Padre Aguirre
(07) 2831569 / 0982362998
info@musedelsombrero.com.ec
Monday to Friday: 08:30 - 18:30
Saturday: 09:30 - 17:00
Sunday: 09:30 - 13:30

17. Galería Taller Jorge España

San Antonio de Gapal
pauliarpi97@gmail.com / 0999065495
Monday to Friday: 09:00 - 15:00

DESCRIPTIONS AND DETAILS OF 3 CULTURAL SPACES

These are a representative sample of what a visitor
can find in this World Heritage City.

Miguel Illescas Galería de Arte

Miguel Illescas art gallery is a comfortable space, meant to allow visitors to escape from life and bring them to a whole new reality. Inside is an array of art, made from all different mediums, ranging from paintings to metal sculptures to even jewelry, and all pieces are for sale to the public. Along with the artwork is a lounge area and a nice electric piano, meant to give the space a more casual feeling, available for all visitors to play as they wish. Illescas even holds events at his gallery twice a month for art, music, dances, theater, book publishing, and conferences..

Location: Calle Larga 1-209 y Ma. Estrella	Hours: Monday to Friday: 10:00 - 18:30 Saturday: 10:00 - 16:00	Entry: Free
Contact: miguelillescas@gmail.com (07) 2846768 0996172660	Director: Miguel Illescas	Language: Mostly Spanish

Accessibility: This gallery is completely accessible, as it is all at entry level
Family Friendliness: The gallery is completely family friendly, with the art being appropriate for viewers of all ages.
Need for Guide: There is no need for a guide to the art gallery, as each piece has an explanation along with the cost and materials used, and the viewing of the art is perfectly understandable for all viewers.
Average duration of first visit: 30 min



Special Stories

Biography
 Miguel Illescas is a man of a storied past, having been an artist for 30 years. Illescas is completely self taught in art, having never worked for any experienced artists and without any access to resources at the beginning. He started his art career creating in his uncle's factory, starting with metal sculptures, moving to minimalist art, painting and woods, then from metal and ceramics. He also picked up an interest in music and has been a musician for 10 years. Currently, Illescas' studio is at his mother's home, so that he can visit her every day, as she lives alone and family is very important to him.

Guest Artists
 In Illescas gallery, there are several guest artists featured at a time. Illescas chooses new artists every one to three months. These reasons range from promoting their potential, to fitting Illescas current theme, to attempting to showcase underrepresented groups in society.



Prohibido Centro Cultural

This colorful space will surely surprise any audience. Prohibido is full of all taboo aspects of life, appealing to the most profane side of humanity. Complete with images from the ceiling to the floor of skulls, demons and nudes, it is not for the faint of heart. In the conservative city of Cuenca, it serves as a refuge for less conventional artists throughout the city. Full of pieces by the artist, Eduardo Moscoso, this space gives openness to sexuality, death, and spirituality.

Location: La Condomine 12-102, El Vado	Hours: Monday to Saturday: 09:00 - 21:00 Cultural Events: 19:00 - 22:00	Entry: \$2.50
Contact: 2840703 0995141059 prohibidocc@hotmail.com	Director: Martha Iniguez	Language: Spanish & English

Accessibility: Most of the space is at the entrance level, but there are some areas with small stairs that would otherwise be inaccessible.
Family friendliness: This museum is for everyone. However, it is recommended for the public with broader criteria.
Need for a guide: There is no need for a guide, since the museum is quite interactive and visual. It is recommended to maintain a dialogue with the shift guide.
Average duration of the first visit: Approximately 30 minutes



Special Stories

History
 Since its foundation in 1994, Prohibido Centro Cultural has been working with alternative cultures. Although many of these expressions were rejected and criticized by the conservatives of Cuenca, Prohibido Centro Cultural welcomed these practices. With a compilation of works of Eduardo Moscoso, this space gives openness to sexuality, death, and spirituality.

Live events
 In addition to functioning as a museum and cultural space during normal business hours, Prohibido Centro Cultural holds festivals, concerts, fairs, workshops, book launchings, and many more events.

Tattoo parlor
 Within this space, you will see a small staircase to a second floor. On this second floor there is a fully functioning tattoo parlor, run by the artist Eduardo Moscoso (0995657783), which customers can turn to if they want to add another aspect to their visit.

Coffee shop
 Within the coffee shop, you can find a wide variety of drinks and snacks from various parts of the world.

Souvenirs
 During a visit, patrons can acquire small works or souvenirs.

Note
 If the visitor wishes to prepare their own food, there is a space provided for them to do so.



Museo del Sombrero de Paja Toquilla

This museum contains a display showing off the history of Panama hat constructions. It is a quick walk through to the shop where you can staff are demonstrating the process of making the hats live. This company has been in the Panama Hat business for over three generations, allowing old family traditions to be revitalized and utilized. Upstairs there is a cafe with a beautiful view of Cuenca and the surrounding mountains.

Location: Calle Larga 10-41 y Padre Aguirre	Hours: Monday to Friday: 08:30 - 18:30 Saturday: 09:30 - 17:00 Sunday: 09:30 - 13:30	Entry: Free
Contact: (07) 2831569 0982362998 info@museodelsombrero.com.ec	Director: Juan José Paredes	Language: Spanish

Accessibility: The space is completely accessible with all exhibits at entry level
Family Friendliness: The space is quaint, inviting, and easy to make a quick visit.
Need for Guide: A guide is not necessary, as it is a small and self-explanatory site.
Average duration of first visit: 5-20 minutes



Historias Especiales

The Family
This museum is built into a part of the home of the museum owners. They have lived in the house holding the museum for four generations, owning it for over 120 years. The home itself is actually nine stories, with 91 different rooms as it cascades up the hill it's located on, and is still the home of the director and his family today.

Behind the name
In Cuenca, these hats are known as Sombreros de Paja Toquilla and have been produced there for over a century. However, they have earned the name of Panama Hats due to the history of their distribution process. The hats would be produced in Cuenca and then brought to Panama, where they were sold globally. They then became known as Panama hats to many people around the world and the name has stuck since.

Live demonstration
When you visit Museo Del Sombrero de Paja Toquilla, you will see staff members that are working in the shop area, making authentic Panama hats. The same machines that can be seen in the museum section are in use, albeit much more modern versions. Visitors can ask questions about the process and take pictures while they work the presses and sewing machines. Visitors may also request special hat orders and watch the process as they are crafted.



Author's Note

This guidebook was produced by a group of students from Worcester Polytechnic Institute (WPI) in Worcester, MA in conjunction with La Red de Museos y Espacios Culturales. Over the span of two months (October to December), the group worked to tour many museums and cultural spaces, conduct interviews with museum representatives, and produce a guidebook containing unique stories that highlight each location.

Photography Credits: Christopher Skangos and Elise Ranieri



Appendix F: Spanish Guidebook





CUENCA: SUS MUSEOS Y ESPACIOS CULTURALES

2019

Presentación

Esta guía está destinada a ayudar al lector a obtener información preliminar de los museos y espacios culturales de Cuenca. Ofrece una breve descripción y hermosas fotos de algunos ubicaciones. Además, este libro incluye una variedad de historias que cubren aspectos que la mayoría de los visitantes no conocerán en una visita habitual. Después de investigar cada espacio, se hallaron muchas historias poco conocidas pero fascinantes. Nuestra objetivo es que esta guía ayude a los visitantes potenciales a obtener una comprensión y apreciación más profundas de los museos y espacios culturales en Cuenca.

Cuenca, capital de la provincia del Azuay, al sur de la República del Ecuador es ciudad Patrimonio Cultural de la Humanidad desde el 1 de diciembre 1999, inscrita en la lista de la UNESCO.

CUENCA: SUS MUSEOS Y ESPACIOS CULTURALES



RED DE MUSEOS Y ESPACIOS CULTURALES DEL AZUAY

2019

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MUSEOS

Esta sección proporciona una lista general de los 19 museos de Cuenca. Ubicados en toda la ciudad, estos son excelentes lugares para detenerse y explorar. Los museos albergan una gran variedad de exhibiciones, desde breves antiguos hasta arte moderno. En general, estos espacios dan continuidad y promueven la historia local de Cuenca, así como de las culturas de toda América del Sur.



MUSEOS

- 1 Museo de las Artes Populares - CIDAP.
- 2 Museo de Arte Religioso "Catedral Vieja".
- 3 Casa Museo Remigio Crespo Toral.
- 4 Casa Museo María Astudillo Montesinos.
- 5 Museo de las Culturas Aborígenes.
- 6 Museo de las Conceptas.
- 7 Complejo Patrimonial Todosantos.
- 8 Ecomuseo Municipal Casa del Sombrero.
- 9 Museo de Esqueletología "Gabriel Moscoso L".
- 10 Museo de la Identidad Catari.
- 11 Museo La Mágica del Sombrero de Homero Origa.
- 12 Museo Municipal de Arte Moderno.
- 13 Museo de los Metales.
- 14 Museo Numismático Cuenca del Banco Central del Ecuador.
- 15 Museo y Parque Arqueológico Punapungo del Ministerio de Cultura y Patrimonio del Ecuador.
- 16 Museo de Sitio Manuel Agustín Landívar.
- 17 Salón del Pueblo "Efraín Jura Idrovo - CCNA.
- 18 Museo Universitario de Cuenca.
- 19 Museo de la Defensa "Casa de los Tratados" (Girón).

1. Museo de las Artes Populares de América - CIDAP, p. 8

Paseo 3 de Noviembre y Escalinata, esquina
(07) 2840919 / 2829451/2850516
www.cidap.gob.ec
Lunes a viernes: 09:00-17:00
Sábado: 09:00-16:00

2. Museo de Arte Religioso / Catedral Vieja, p. 10

Luis Cordero y Mariscal Sucre, esquina
(07) 2834636 / 0999270920
museocatedralvieja@gmail.com
Lunes a viernes: 09:00-17:00
Sábado y domingo: 10:00-16:00

3. Casa Museo Remigio Crespo Toral, p. 12

Calle Larga 7-27 y Presidente Borrero
(07) 4134900 ext 1970
casamuseoremigiocrespotoral@gmail.com
Martes a viernes: 10:00-17:00
Sábado, domingo, y feriados: 10:00-14:00

4. Casa Museo María Astudillo Montesinos

Simón Bolívar 6-09 y Hermano Miguel
(07) 2842333 / 0996110601
luas60@hotmail.com
Lunes a viernes: 10:00-12:00 (En la tarde previa cita)

5. Museo de las Culturas Aborígenes, p. 14

Calle Larga 5-24 y Mariano Cueva
(07) 2839181 / 0991536631
www.museoculturasaborigenes.com
Lunes a viernes: 09:00 - 18:00
Sábado: 09:00 - 14:00

6. Museo de las Conceptas, p. 16

Hermano Miguel 6-33 y Juan Jaramillo
(07) 2830625 / 0993114129
www.museodelasconceptas.com
Lunes a viernes: 09:00 - 18:30
Sábado: 10:00 - 17:00

7. Complejo Patrimonial Todosantos

Calle Larga 4-45 y Mariano Cueva, esquina
(07) 2839100 / 0994499838
complejotodosantos@gmail.com
Martes a sábado: 08:30 - 17:00

8. Economuseo Municipal Casa del Sombrero

Rafael María Arizaga 7-95 y Luis Cordero
casadelsombreroem@gmail.com
0969459742
Lunes a viernes: 08h00 - 13:00 / 15:00 - 18h00
Sábado: 09:00 - 13:00

9. Museo de Esqueletología "Gabriel Moscoso E"

Simón Bolívar 6-57 y Antonio Borrero
0984737231
juanpablomartinez@gmail.com
Lunes a Viernes 10:00 - 13:30
Sábado y feriados 10:00 - 19:00
Horarios especiales para grupos previa cita

10. Museo de la Identidad Cañari

Presidente Córdova 6-26 y Hermano Miguel
0996899311
gynafreire@hotmail.com

11. Museo La Mágica del Sombrero de Homero Ortega

Gil Ramírez Dávalos 3-86 y del Chorro, sector Terminal Terrestre
0984997227
www.homeroortega.com
Lunes a viernes: 08:00 - 12:30 / 14:30 - 18:00
Sábado: 09:00 - 12:00 y domingo previa cita

12. Museo Municipal de Arte Moderno, p. 18

Mariscal Sucre 15-27 y Coronel Tábot
(07) 4134900 ext 1961
martemoderno@cuenca.gob.ec
Lunes a viernes: 09:00 - 17:30
Sábado, domingo 9:00-13:00
Feriados de 9:00-16:00

13. Museo de los Metales

Av. Fray Vicente Solano 8-51 junto al Colegio Bilingüe
(02) 242333 / 0984597860
claudiocordova48@gmail.com
Lunes a viernes: 10:00 - 12:00 y 15:00 - 17:00"

14. Museo Numismático Cuenca del Banco Central del Ecuador

Calle Larga y Av. Huayna Capac, edificio Museo Pumapungo, piso -1
(02) 072831-255 ext. 7519/7522
jgranda@bcc.ecnumismatico.bce.fin.ec
Lunes a viernes: 08:30 - 17:30
Sábado, domingo y feriados: 10:00 - 16:00

15. Museo y Parque Arqueológico Pumapungo del Ministerio de Cultura y Patrimonio del Ecuador, p. 20

Calle Larga y Av. Huayna Capac, esquina
(07) 2831-521 / 0987220203
museopumapungo@culturaypatrimonio.gob.ec
Martes a viernes: 08:00 - 17:00
Sábado y domingo: 10:00 - 16:00

16. Museo de Sitio Manuel Agustín Landívar

Calle Larga 10-41 y Padre Aguirre
(07) 2 821177
ccnucleoazuay@gmail.com

17. Salón del Pueblo Efraín Jara Idrovo - CCE Azuay

Mariscal Sucre y Benigno Malo, esquina
(07) 2832639 / 0991236970
nancyparc@gmail.com
Martes a viernes: 08:00 - 16:30
Sábado y feriados: 09:00 - 13:00

18. Museo Universitario de Cuenca

12 de Abril y Fray Vicente Solano
(07) 40510691
damian.pesantez@ucuenca.edu.ec
Lunes a viernes: 09:00 - 13:00 / 15:00 - 18:00

19. Museo de la Defensa "Casa de los Tratados" (Girón)

Andrés Córdova y Simón Bolívar, esquina
0998422466
aiditaabril@yahoo.com
Lunes a viernes: 08:00 - 16:30
Sábado, domingos y feriados: 08:00 - 16:30

DESCRIPCIONES Y DETALES DE LOS 7 MUSEOS

Son una muestra representativa de lo que el visitante puede hallar en la Ciudad Patrimonio de la Humanidad.

Museo de las Artes Populares de América - CIDAP

Desde 1975, el Museo de las Artes Populares de América (CIDAP) ha mostrado arte y cultura de 30 países de América. Cada año el CIDAP renueva sus exposiciones, en coordinación con las organizaciones y artesanos de América que solicitan que sus colecciones o productos se mostrados al público.

Locación: Pasco 3 de Noviembre y Escalmata, esquina	Horas: Lunes a viernes 09:00-17:00, Sábado y domingo 10:00-16:00	Entrada: Gratis
Contacto: www.cidap.gob.ec (07) 284 0919	Director: Fausto Ordóñez	Lengua: Español

Accesibilidad nivel: Bien, todo está en un nivel
Amabilidad familiar: Muy familiar, apropiado para todas las edades
Necesidad de guía: Ninguna, el espacio es muy pequeño y solo incluye algunas habitaciones
Duración media de la primera visita: 15-45 min.



Historias Especiales

Historia General

El gobierno ecuatoriano decidió oficialmente crear el CIDAP en 1975, citando la necesidad de transmitir el arte y la cultura de América. Según el director del museo, la artesanía del hombre es la cara más bonita de la identidad profunda; por eso es vital conservar estas artesanías en el CIDAP. Este museo brinda a todos los espectadores una sensación acogedora, mientras recorren sus instalaciones admirando la calidad y la creatividad del artesano americano.



Museo de Arte Religioso/Catedral Vieja

Conocida como la "Catedral Vieja" o Iglesia de El Sagrario, se inició su construcción en 1568, considerada como el primer templo católico de Cuenca. Los conquistadores españoles que establecieron fundaron la ciudad en 1557, utilizaron para sus cimientos piedras de las antiguas edificaciones incas, cuyos vestigios están ahora protegidos en el Museo de Sitio de Pumapungo. La "Catedral Vieja" es el punto central de la ciudad y su evolución arquitectónica tiene como referencia la ampliación de las capillas en 1596, 1820, 1860 y 1924. Hoy, esta Catedral es un centro cultural y museo religioso, espacio para presentaciones de las orquestas sinfónicas, recitales artísticos, conciertos colares, etc. Funciona todavía como iglesia los sábados a las 17h00 y también puede ser alquilada para diversos oficios religiosos.

Locación: Luis Cordero y Mariscal Sucre, esquina (Parque Calderon)	Horas: Lunes a viernes 9:00-17:00 Sábado y domingo 10:00-16:00	Entrada: \$2 de admisión general, \$1 estudiantes, discapacitados, jubilados
Contacto: museocatedralvieja@gmail.com (07) 283 4636 0999270920	Director: Esteban Cegarra	Lengua: Español

Accesibilidad nivel: El espacio interior es algo accesible, hay algunas escaleras para subir al altar u órgano y bajar a las habitaciones en el sótano
Amabilidad familiar: El espacio es amigable para la familia, sin embargo, es posible que no mantenga la capacidad de atención de los niños pequeños
Necesidad de guía: El espacio es fácil de recorrer, sin embargo, se puede obtener más información si una persona en la recepción le ofrece una introducción al espacio. Un tour de audio de \$ 2 está disponible a la entrada.
Duración promedio de la primera visita: 1.5-2 horas



Historias Especiales

Órgano

El órgano de tubos en la parte posterior de la iglesia data de 1739. Este instrumento era completamente mecánico y necesitaba cinco hombres para operar; Cuatro para operar el fuelle y uno para tocar. Fue restaurado en 1923 y funcionó hasta la década de 1950. Desde entonces, se ha mantenido como una reliquia de la iglesia y como parte de su larga historia.

Datos interesantes

Dentro del patio detrás de la iglesia, mirando las pasarelas de piedra, puede notar la adición de huesos entre las piedras que es tradicional en la arquitectura Inca. Esta área que solía ser el Cementerio de la Catedral, ahora contiene fotografías históricas de Cuenca a través de su crecimiento como ciudad. Todas las pinturas actuales en el techo de la Catedral fueron pintadas por Nicolás Vivar, un pintor cuencano en la década de 1900. Además, hay pinturas más antiguas dentro de la Catedral que incorporan las religiones andina y católica anotadas por las ilustraciones del Sol y la Luna.



Casa Museo Remigio Crespo Toral

El Museo "Crespo Toral" es sobrio, ubicado en la antigua casa del poeta Remigio Crespo Toral, con vista al río Tomebamba y su barranco. Fundamentalmente sus exposiciones muestran la vida en la ciudad a principios del Siglo XX, sobre todo obras de arte y creaciones literarias de Crespo. El espacio es gratuito, con un ambiente acogedor, personal amable, dispuesto a responder cualquier pregunta y una gran variedad de exhibiciones en los tres pisos disponibles para visitar. Este Museo también aloja una importante colección de bienes arqueológicos precolombinos u objetos de mucho interés histórico como el primer piano vertical que llegó a Cuenca, la hélice del avión Telégrafo I el primero que aterrizó en Cuenca, bienes personales del piloto italiano Elia Lint, así como una colección de documentos, entre ellos el original del Acta de Fundación de la Ciudad o cartas de amor escritas de puño y letra por Remigio Crespo...

Locación: Calle Larga 7-27 y Presidente Borrero	Horas: Martes a viernes: 10:00-17:00 Sábado y domingo: 10:00-14:00	Entrada: Gratis
Contacto: (07) 4134900 ext 1970 casamuscocrespo crespotoral@gmail.com	Director: Rene Cardoso	Lengua: Español

Accesibilidad nivel: Ascensor a todos los pisos, puertas anchas, completamente accesible para discapacitados

Amabilidad familiar: Todos los artefactos y exhibiciones son ideales para familias

Necesidad de guía: No es necesaria una guía, las exhibiciones se explican por sí mismas.

Duración media de la primera visita: Con una guía, una visita dura entre una a dos horas, sin una guía casi 45 minutos para navegar.



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Historias Especiales

Piano

Hay un piano en el piso de entrada, que solía pertenecer a Crespo. Este piano fue en realidad el primero de tipo vertical que se trajo a Cuenca y se emplearon 10 hombres, conocidos como "guandos", para poder trasladarlo desde Guayaquil a la casa de Crespo.

La Cuadra

A medida que camines hacia el museo, verás que está integrado en un compuesto rojo. Cuando Crespo todavía estaba vivo, todo el complejo era en realidad toda su casa, pero finalmente se separó y se vendió a otras partes después de su muerte. Hoy en día, el museo solo usa una pequeña porción de la casa original, y el resto es utilizado por una variedad de otras empresas.

Archivos

Aunque hay una gran variedad de artefactos exhibidos en todo el museo, el museo en sí tiene más de 28,000 artefactos en sus archivos, afirmando que las exhibiciones solo albergan alrededor del 2% de todas las piezas que posee el museo, haciendo que las rotaciones de exhibiciones sean frecuentes y siempre frescas.

Habitación secreta

En 2014, el museo se sometió a una restauración y renovación completa para devolver el espacio a su belleza original, pero hicieron más que eso. Durante las renovaciones, el equipo de construcción encontró una sala secreta, escondida detrás de una pared falsa en la casa. Esta sala estaba llena de aún más artefactos que habían estado ocultos durante décadas, y ahora son piezas expuestas en el museo.



Museo de las Culturas Aborígenes

Es un museo privado, de propiedad familiar. Muestra la colección personal de más de 5,000 objetos reunidos durante décadas por Juan Cordero y su cónyuge Anita López Moreno. El primer piso del espacio incluye una cafetería, tienda de regalos y una biblioteca con más de 50,000 archivos, mientras que el segundo piso alberga una extensa colección arqueológica de las culturas aborígenes del Ecuador.

Locación: Calle Larga 5-24 y Mariano Cueva	Horas: Lunes a viernes: 09:00 - 18:00 Sábado: 09:00 - 14:00	Entrada: \$4,00 Entrada general \$2,00 Estudiantes
Contacto: (07) 2839181 / 0991536631 www.museoculturas aborigenes.com	Director: Juan Cordero Iniguez	Lengua: Inglés, Español, Francés

Accesibilidad nivel: El área principal del museo está subiendo un conjunto de escaleras. Sin embargo, la tienda de regalos y la cafetería son accesibles para discapacitados ya que están en el nivel de entrada.

Amabilidad familiar: El museo es completamente familiar, con todas las exhibiciones bien etiquetadas y fáciles de seguir para niños de todas las edades. Sin embargo, asegúrese de vigilar más de cerca a los niños, ya que muchas de las piezas no están encerradas y son muy frágiles.

Necesidad de guía: Disponible para todos los invitados hay guías para cada sala de exhibición en inglés, español e incluso francés, y aparte de eso no hay necesidad de un guía turístico.

Duración promedio de la primera visita: 1-2 horas si usa las guías disponibles, 30 minutos-1 hora si no usa las guías



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Historias Especiales

Juan Cordero

El Sr. Cordero es un hombre con una historia extremadamente interesante, historiador, autor publicado y profesor en la Universidad de Cuenca y la Universidad del Azuay. Cordero ha viajado por todo el mundo para participar en numerosas conferencias y reuniones, y se ha reunido con muchos líderes mundiales y de la industria.

Biblioteca

La biblioteca privada de Cordero se encuentra en este museo, disponible al público a pedido, y alberga más de 50,000 libros. En esta variedad de artículos se incluyen libros, mapas, innumerables medallas y premios que se ha ganado Cordero y su familia, así como una auténtica Tsantsa, o cabeza reducida de los Shuar.

Historia

Este museo cubre un período de tiempo que muy pocos, y ningún otro museo en Cuenca, cubren: el tiempo antes de los Incas. Las exhibiciones aquí contienen cerámicas y otras piezas de mucho antes de que se pensara que existían los Incas, y están en excelentes condiciones, disponibles para que todos los visitantes del museo las vean y admiren.



Museo de las Conceptas

Ubicado en un convento o monasterio de la Congregación de las Madres Conceptas que fue fundado a fines del siglo XVI, el Museo de Las Conceptas exhibe muchas obras de arte y artefactos religiosos. También posee jardines repletos de plantas, frutas y hierbas medicinales que se usaban para distintas preparaciones medicinales durante la época colonial. El museo es solo una pequeña porción del convento, que todavía alberga monjas de claustro que pasan sus días rezando, horneando pan y haciendo dulces, que los venden para poder mantener el monasterio.

Locación: Hermano Miguel 6-33 y Juan Jaramillo	Horas: Lunes a viernes: 09:00 – 18:30 Sábado: 10:00 – 17:00	Entrada: \$3,50 para adultos \$2,50 para estudiantes / necesidades especiales \$1,50 para menores de 18 años
Contacto: (07) 2830625 / 0993114129 www.museodelas conceptas.com	Directora: Monica Muñoz Carrasco	Lengua: Español

Accesibilidad nivel: A la entrada hay una escalera

Amabilidad familiar: Arte principalmente católico y artefactos históricos, museo pequeño para que los niños probablemente no se inquieten, aunque puede no ser muy interesante para los niños.

Necesidad de guía: Todas las exhibiciones están etiquetadas y tienen un flujo, pero sin un conocimiento significativo del catolicismo, es posible que no se entienda mucho.

Duración promedio de la primera visita: 1-2 horas



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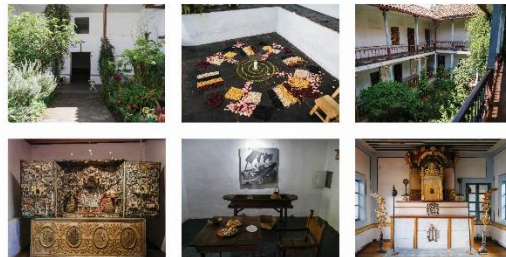
Historias Especiales

Monasterio activo

El Museo de las Conceptas es solo una pequeña porción de un convento activo. Dentro de este convento viven monjas de clausura. Como monjas enclaustradas, estas mujeres no pueden contactar al mundo exterior al entrar y, por lo tanto, nunca abandonan los terrenos. El Museo de las Conceptas trabaja para capturar el estilo de vida de estas monjas, mostrando dormitorios de ejemplo, enfermerías y cafeterías. En la cafetería del museo, puede comprar una variedad de alimentos, incluyendo pan horneados por las monjas. En el espacio de la cocina de la cafetería, hay un estante giratorio que conecta el museo y el monasterio, lo que permite a las monjas vender su pan sin contactar al mundo exterior.

Osario / Jardín de hierbas

Como parte de la función pasada del museo como convento, había un espacio que solía funcionar como un osario. Hoy en el espacio del museo, los cuerpos han sido reubicados en el convento y el espacio ahora funciona como un espacio para actuaciones musicales. Justo afuera del osario hay un pequeño patio con muchas plantas nativas. Aunque este jardín se plantó originalmente para cubrir el olor de las monjas fallecidas, el espacio ahora sirve como un lugar tranquilo y las hierbas locales se usan para medicinas y rituales.



Museo Municipal de Arte Moderno

El Museo Municipal de Arte Moderno de Cuenca, Ecuador, reúne las obras de una variedad de artistas, cada uno con un espacio expositivo asignado. Los visitantes encontrarán tres áreas principales: la primera diseñada para representar el proceso de creación artística, la segunda área es educativa y finalmente sus jardines, con una colección de esculturas al aire libre.

Locación: Mariscal Sucre 15-27 y Coronel Tálbot	Horas: Lunes a viernes: 09:00 - 17:30 sábado, domingo: 9:00-13:00 feriados: 9:00 -16:00	Entrada: Gratis
Contacto: (07) 4134900 ext 1961 martemoderno@cuenca.gob.ec	Directora: Gabriela Vázquez	Lengua: Principalmente Español, algo de Portugués

Accesibilidad nivel: El museo es de un solo nivel y accesible

Amabilidad familiar: El espacio es seguro y abierto, con afuera para que los niños corran

Necesidad de guía: No se necesita una guía

Duración promedio de la primera visita: 1-1.5 horas



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Historias Especiales

Historia de la construcción

En 1876, comenzó la construcción de un nuevo edificio junto al parque de San Sebastián, y cuando la construcción se completó, el espacio continuaría sirviendo para una variedad de propósitos como Centro de Rehabilitación, Prisión de hombres, hogar de retiro y escuela de niños. En 1978, el municipio de Cuenca adquirió el construcción y comenzó la restauración del espacio, y en 1981, las restauraciones se completaron y el espacio fue reabierto como Museo de Arte. Mientras visita el museo hoy, encontrará fotografías e historias que documentan la rica historia del edificio.

Funcionar como museo

Con tantas obras de arte diferentes, los espacios de exhibición en el Museo de Arte Moderno son dividido en tres zonas. Incorporados en el diseño arquitectónico del edificio hay tres patios, que proporcionan un espacio tranquilo para relajarse y ver la exhibición de esculturas. También incluido en el diseño del museo hay áreas "azules" y "amarillas". Detrás de las puertas azules de los más pequeños. En el área, los clientes encontrarán exhibiciones temporales de arte de artistas locales que rotan cada 2-3 meses. Detrás de las puertas amarillas del área más grande, los visitantes pueden encontrar exhibiciones de arte permanentes. Como un moderno museo de arte, muchas de estas exposiciones dejan mucho abierto a la interpretación personal y imaginación.

Oportunidades para la educación

El Museo de Arte Moderno ofrece muchas oportunidades educativas para la comunidad local. Dentro del museo, hay un ala educativa que alberga una biblioteca, estudios de arte y estudios de música. Además de estos espacios, el museo se asocia con locales primarios y de alta escuelas, que ofrecen muchas actividades los fines de semana para los niños. En todo el museo, También se exhiben muchos trabajos de estudiantes pasados y actuales de la Universidad de Cuenca.



Museo y Parque Arqueológico Pumapungo del Ministerio de Cultura y Patrimonio del Ecuador

El Museo Pumapungo contiene la Sala Nacional de Etnografía. Se halla en Cuenca, Ecuador. Es también un museo de sitio o parque arqueológico, puesto que se levanta junto a los vestigios de la antigua ciudad inca de Tomebamba.

La Sala de Etnografía con una exhibición de las 14 nacionalidades indígenas que pueblan el Ecuador, se halla en el Piso 1. En el Piso 0 está la exposición Pumapungo mundos de la memoria, que exhibe piezas arqueológicas, cerámica y objetos de metal de las culturas prehispánicas que habitaron el sur del Ecuador. En este nivel también se encuentran las salas de exhibición temporal y una tienda de artesanías. En el Subsuelo 1 está la Ludoteca para niños, el fondo audiovisual y el Museo Numismático del Banco Central. El Piso 2 está ocupado por la Biblioteca, laboratorios y áreas administrativas.

El complejo cultural también cuenta con el Teatro Pumapungo y el Parque Arqueológico y Etnobotánico se hallan los vestigios de la ciudad de Tomebamba y la flora y la fauna andinas, entre ellas un rebaño de camélidos conocidos como llamas y el Centro de Rescate de Aves.

Locación: Calle Larga y Av. Huayna Cápac (esquina)	Horas: De martes a viernes de 8h00 a 17h00 Sábado, domingo, y feriados de 10h00 a 16h00	Entrada: Gratis
Contacto: (07) 283 1521 Ext. 503 o Ext. 532 contacto.mpumapungo @culturapatrimonio.gob.ec	Directora: Tamara Landivar Cel: 098 722 0203	Lengua: Mayormente Español



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Accesibilidad nivel: El interior es accesible para discapacitados, sin embargo, recorrer el exterior es más difícil debido a las escaleras y las mesetas desiguales que conducen a los espacios del jardín.

Amabilidad familiar: Hay un espacio para niños en el sótano del museo, junto con muchas áreas para que los niños corran afuera. Es posible que algunas familias no disfruten de las cabezas encogidas que se exhiben en el interior o que les resulte difícil recorrer los jardines o santuarios de aves si sus hijos están en carriolas o no pueden caminar solos.

Necesidad de guía: Si bien es muy agradable recorrer el museo solo, una visita guiada es muy útil para comprender mejor el contenido.

Duración promedio de la primera visita: 2 horas.

Historias Especiales

Tsantas (cabezas reducidas)

En el Piso 1 del museo, en la Sala Nacional de Etnografía se halla una exhibición especial de "tsantas" o cabezas reducidas, que acerca a los visitantes a la cosmovisión del pueblo Shuar, que habita en la provincia selvática de Morona Santiago, Ecuador. Los Shuar trabajan para mantener sus valores culturales, frente a la modernización y se enorgullecen de su cultura y tradición.

Una parte importante de su tradición cultural es el ritual de la "tsantsa" o reducción de cabezas, que en la actualidad ya no se practica. Este ritual a menudo servía como una forma de castigo para los hombres que habían cometido algún delito en contra de la comunidad y se iniciaba decapitación de dicho individuo, al que luego se le quitaba los huesos de la cabeza, para rellenar la piel con rocas y arena de un río cercano, remodelar la el rostro y pintarlo de negro, hasta obtener una versión más pequeña de la cabeza original. En la exhibición del museo, se pueden ver cuatro cabezas reducidas reales y conservadas.



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Etnografía

La Sala Nacional Etnográfica del Piso 1 destaca la cultura de las 14 nacionalidades que habitan el Ecuador. Esta exhibición sumerge al espectador en las vivencias de los pueblos andinos, amazónicos y de la costa ecuatoriana, pudiendo observar formas de vida, costumbres a través de objetos cotidianos, vestimenta, joyas, etc. El espectador vive un recorrido mágico.



A fuera

Adyacente al museo se encuentran los vestigios de la ciudad inca de Tomebamba, que alguna vez prosperó en esta área, con los cimientos originales de sus edificios. Se incluye el posible lugar de descanso de momias, ya que se cree que un túnel que existe en el Parque los incas se incas se comunicaban con sus muertos. Junto con los vestigios existe un jardín etnobotánico, con especies nativas y una disposición similar a lo que se cree fueron los jardines del Inca. Posee un estanque con peces de colores que también es santuario de aves. Hay un gran edificio blanco, extraño al complejo, que puede ser causa de preocupación, pero se trata del edificio del ex colegio Borja que ahora es sede de la Orquesta Sinfónica de Cuenca y mientras realizan el recorrido, puedes escuchar los ensayos del grupo musical.

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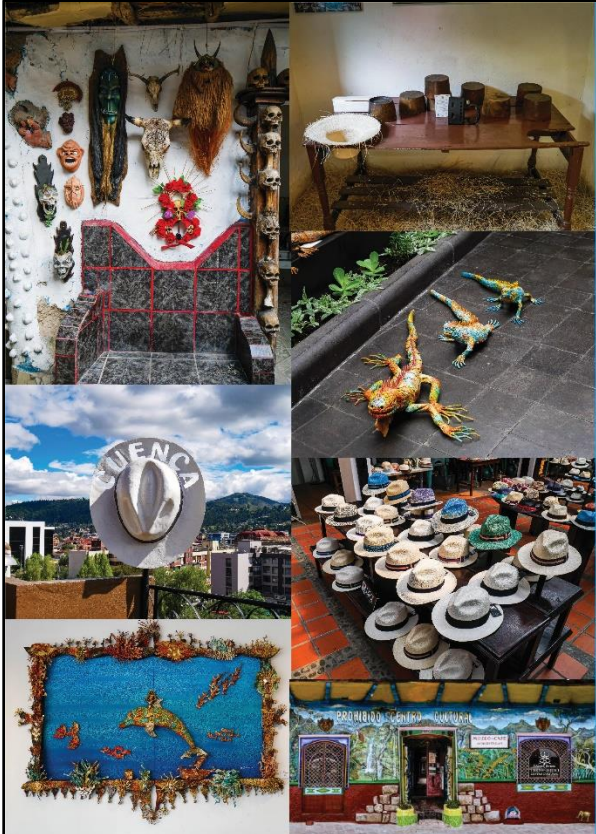
Exposiciones rotativas

Dentro del Museo Pumapungo hay cinco espacios para exhibiciones temporales. En el segundo piso, dos de estos espacios a menudo destacan el arte de un grupo específico, así como los rituales y prácticas de los antepasados. En el primer piso, hay un espacio para que los artistas muestren su trabajo, así como un área para mostrar contenido arqueológico o histórico más enfocado. Al mudarse al sótano, hay una exposición temporal que muestra el trabajo de un patrocinador externo. Actualmente, el Banco del Ecuador tiene una exhibición que muestra la evolución de la moneda ecuatoriana.



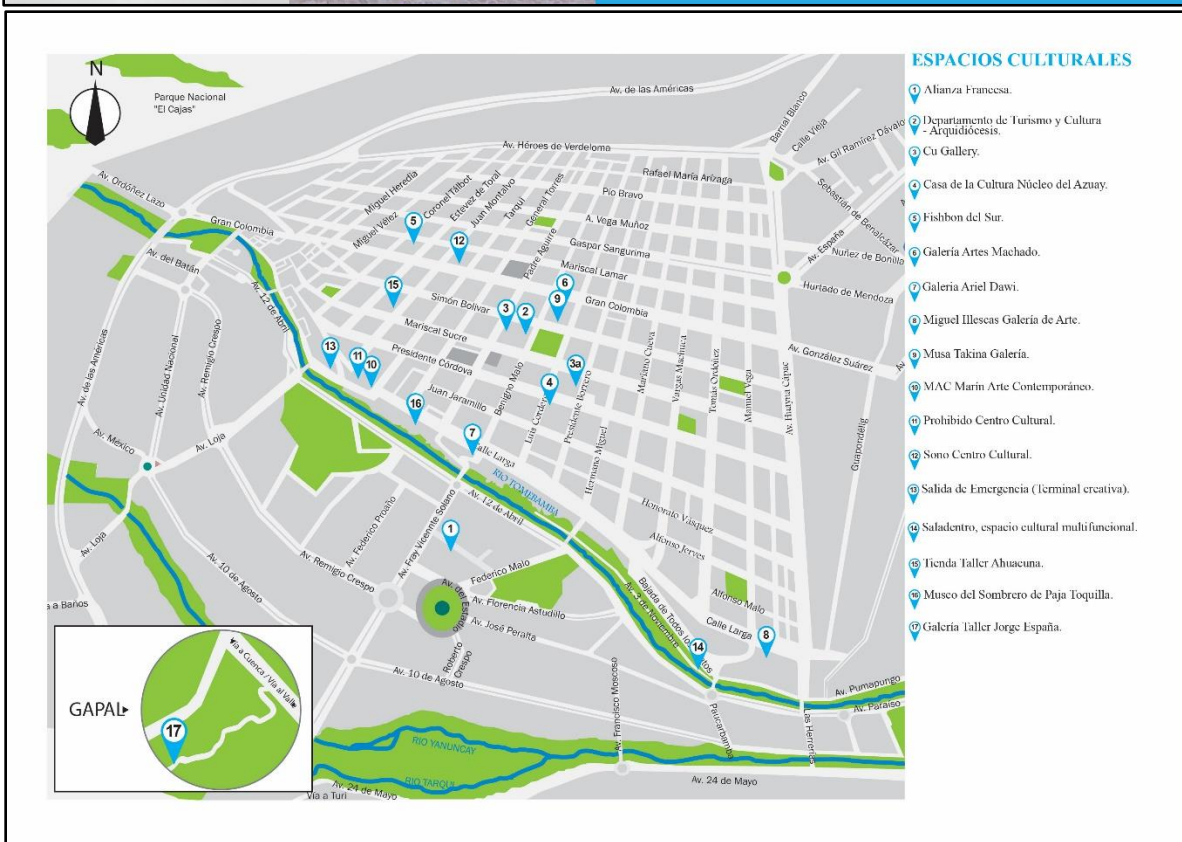
Estudiosos e Investigación

En el Piso 2 de Pumapungo se encuentra una biblioteca con más de 80.000 bienes y una colección audiovisual con más de 6.000 objetos. La biblioteca tiene sobre todo la historia de Cuenca, una colección de fotografías, mapas que datan del siglo XIX y una hemeroteca con el primer periódico que se imprimió en el Azuay en 1828. En el fondo audiovisual hay una variedad de casetes en formatos Beta Max, CD's, DVD's, VHS's y cintas de películas en 16 mm. El Museo Pumapungo es el lugar ideal para que académicos, investigadores y estudiantes realicen sus trabajos de investigación.



ESPACIOS CULTURALES

Esta sección proporciona una visión general de los 17 espacios culturales en Cuenca. Ubicados en toda la ciudad, estos espacios son lugares maravillosos para visitar en cualquier momento. El enfoque de estos centros varía, desde el trabajo de los artistas de Cuencano, hasta una escuela de lengua y cultura francesa y una fábrica activa de sombreros de Panamá. En general, estos espacios culturales funcionan para mostrar la culminación de la vida que prospera en toda Cuenca y más allá.



1. Alianza Francesa

Tadeo Torres 1-92 y Av. Fray Vicente Solano
(07) 2825298 / 0985935930
<http://alianzafrancesa.org.ec/cuenca/>
Lunes a viernes: 08:00 - 20:00
Sábado: 09:00 - 13:00

2. Departamento de Turismo y Cultura - Arquidiócesis

Benigno Malo y Simón Bolívar
(Seminario San Luis, patio interior, local # 9)
turismo.arquidiocesis.cuenca@gmail.com
(07) 4102932 Ext. 3 / 0958875719
Lunes a viernes: 08:30 - 17:00

3. Cu Gallery

Calle peatonal Santa Ana y B. Malo
Sucursal, Antonio Borrero 7-39 y P. Córdova
(07) 2836238 / 0995889410
mariamachadogutierrez@gmail.com
Lunes a viernes: 10:00 - 14:00 / 15:00 - 19:00.
Sábados: 11:00 - 16:00
Sucursal, lunes a viernes: 10:00 - 19:00

4. Casa de la Cultura Núcleo del Azuay

Luis Cordero 7-22 y Presidente Córdova
0998623232
cceazuay.gob.ec

5. Fishbon del Sur

Mariscal Lamar 14-25 y Estévez de Toral
0995402787 / 0987733803
clay@fishbondelsur.net

6. Galería Artes Machado

Simón Bolívar, entre L. Cordero y B. Malo. Pasaje H. Mata
(07) 2805451 / 0987436331
artesmachado5@gmail.com
Lunes a viernes: 09:30 - 13:00 / 14:30 - 18:30
Sábado: 10:00 - 17:00

7. Galería Ariel Dawi

Benigno Malo 4-103 y Calle Larga
09994524619 / 2822935
arieldawi@hotmail.com
<http://www.arieldawi.com>

8. Miguel Illescas Galería de Arte, p. 32

Calle Larga 1-209 y Ma. Estrella
miguelillescas@gmail.com
(07) 2846768 / 0996172660
"Lunes a viernes: 10:00 - 18:30
Sábados: 10:00 - 16:00"

9. Musa Takina Galería

Simón Bolívar, entre L. Cordero y B. Malo.
Pasaje H. Mata, local 1
0983228936 / 0995910879
priscilavelez@hotmail.com
Lunes a viernes: 10:00 - 18:30
Sábado: 10:00 - 16:00

10. MAC Marín Arte Contemporáneo

La Condamine 12-94, El Vado
(07) 2857824 / 0982760299
marin.edgar592@gmail.com

11. Prohibido Centro Cultural, p. 34

La Condamine 12-102, El Vado
2840703 / 0995141059
prohibidocc@hotmail.com
Lunes a sábado: 09:00 - 21:00
Eventos culturales: 19:00 - 22:00

12. Sono Centro Cultural

Gran Colombia 12-62 entre Tarqui y Juan Montalvo
sonostudioguitarristico@hotmail.es (07) 2822792 /
0987166534
Lunes a viernes: 10:00 - 18:00

13. Salida de Emergencia (Terminal creativa)

La Condamine 13-10, El Vado
(07) 2836238 / 0995889410
mariamachadogutierrez@gmail.com

14. Saladentro, espacio cultural multifuncional

Paseo 3 de Noviembre y bajada de Todosantos 4-78
saladentro2017@gmail.com
(07) 2834396 / 0989572047
Lunes a viernes: 09:30 - 12:30; 16:00 - 19:00
Sábados: 10:00 - 13:00

15. Tienda Taller Ahuacuna

Juan Montalvo y Mariscal Sucre
0981826567
ahuacuna@gmail.com

16. Museo del Sombrero de Paja Toquilla, p. 36

Calle Larga 10-41 y Padre Aguirre
(07) 2831569 / 0982362998
info@museodelsombrero.com.ec
Lunes a viernes: 08:30 - 18:30
Sábado: 09:30 - 17:00
Domingos: 09:30 - 13:30

17. Galería Taller Jorge España

San Antonio de Galap
pauliarpi97@gmail.com / 0999065495
Lunes a viernes: 09:00 - 15:00

DESCRIPCIONES Y DETALES DE 3 ESPACIOS CULTURALES

Son una muestra representativa de lo que el visitante puede hallar en la Ciudad Patrimonio de la Humanidad.

Miguel Illescas Galería de Arte

La galería de arte Miguel Illescas es un espacio cómodo que permitir a los visitantes escapar de la vida y llevarlos a una realidad completamente nueva. En el interior hay una gran variedad de arte, hecho de diferentes medios, que van desde pinturas hasta esculturas de metal e incluso joyas, y todas las piezas están a la venta al público. Junto con las obras de arte hay un salón y un bonito piano eléctrico, destinado a darle al espacio una sensación más informal, disponible para que todos los visitantes jueguen como lo deseen. Illescas también organiza eventos en su galería casi dos veces al mes para arte, música, bailes, teatro, publicación de libros e incluso conferencias.

Locación: Calle Larga 1-209 y Ma. Estrella	Horas: Lunes a viernes: 10:00 - 18:30 Sábados: 10:00 - 16:00	Entrada: Gratis
Contacto: miguelillescas@gmail.com (07) 2846768 0996172660	Director: Miguel Illescas	Lengua: Mayormente Español

Accesibilidad nivel: Esta galería es completamente accesible, ya que todo está en el nivel de entrada

Amabilidad familiar: La galería es completamente familiar, con el arte apropiado para los espectadores de todas las edades.

Necesidad de guía: No hay necesidad de una guía para la galería de arte, ya que cada pieza tiene una explicación junto con el costo y los materiales utilizados, y la visualización del arte es perfectamente comprensible para todos los espectadores.

Duración media de la primera visita: 30 min



Historias Especiales

Biografía

Miguel Illescas es un hombre de un pasado histórico, que ha sido artista durante 30 años. Illescas es completamente autodidacta en arte, nunca había trabajado para ningún artista experimentado y sin ningún acceso a recursos al principio. Comenzó su carrera artística en la fábrica de su tío, comenzando con esculturas de metal, pasando al arte minimalista, la pintura y las maderas, pasando del metal y la cerámica. También se interesó por la música y ha sido músico durante 10 años. Actualmente, el taller de Illescas está en la casa de su madre, para que él pueda visitarla todos los días, porque ella vive sola y la familia es muy importante para él.

Artistas invitados

En la galería Illescas, hay varios artistas invitados presentados a la vez. Illescas elige nuevos artistas cada uno a tres meses. Estas razones van desde la promoción de su potencial, hasta el tema actual de Illescas, o el intento de exhibir grupos subrepresentados en la sociedad.



Prohibido Centro Cultural

Este espacio colorido seguramente sorprenderá a su audiencia. Prohibido está lleno de todos los aspectos tabú de la vida, apelando al lado más profano de la humanidad. Completo con imágenes del techo al piso de cráneos, demonios y desnudos, no es para los débiles de corazón. En la ciudad conservadora de Cuenca, sirve como un refugio para los artistas menos convencionales de toda la ciudad. Lleno de piezas del artista, Eduardo Moscoso, que nunca encontrarás en ningún otro lugar, este lugar es uno que no querrás perderte.

Locación: La Condomine 12-102, El Vado	Horas: Lunes a sábado: 09:00 - 21:00 Eventos culturales: 19:00 - 22:00	Entrada: \$2,50
Contacto: 2840703 0995141059 prohibidoce@hotmail.com	Directora: Martha Iniguez	Lengua: Español y Inglés

Accesibilidad nivel: La mayor parte del espacio está en el nivel de entrada, pero hay algunas áreas con pequeñas escaleras que de otro modo serían inaccesibles.

Amabilidad familiar: Este museo es para todo público. Sin embargo, es recomendado para público con criterio más amplio.

Necesidad de guía: No hay necesidad de una guía, ya que el museo es bastante interactivo y visual. Se recomienda mantener un diálogo con el guía de turno.

Duración promedio de la primera visita: Aproximadamente 30 minutos



Historias Especiales

Historia

Desde su fundación en el año 1994, el Museo Prohibido viene trabajando con culturas alternativas; muchas de estas expresiones fueron rechazadas por sus características críticas, el Prohibido dio la bienvenida a estas expresiones. Con una recopilación de obras de Eduardo Moscoso. Mediante las expresiones artísticas este espacio da apertura a la sexualidad, la muerte y espiritualidad.

Eventos en vivo

Además de museo y espacio cultural durante el horario habitual. Se organizan festivales, conciertos, ferias, talleres, lanzamiento de libros, de discos, etc.

Salón de tatuajes

Dentro de este espacio, verá una pequeña escalera a un segundo piso. En este segundo piso hay un salón de tatuajes en pleno funcionamiento, dirigido por el artista dermográfico Kiap Moscoso (0995657783), al que pueden acudir los clientes a su antojo si desean agregar otro aspecto a la visita.

Cafetería

Es un espacio donde puede encontrar una gran variedad de vinos de diferentes partes del mundo, acompañados de platillos para picar (snacks), tales como las ya famosas papitas fritas y su típica bebida el cañazo.

Souvenir

El visitante puede adquirir obras o pequeños trabajos como recuerdo de su visita.

Nota

Si el visitante desea preparar su propia receta, le brindamos la facilidad para que prepare sus fórmulas gastronómicas junto con sus amistades.



Museo del Sombrero de Paja Toquilla

Este museo contiene una exhibición que muestra la historia de las construcciones de sombreros de Panamá. Está un paseo rápido a la tienda donde el personal puede demostrar el proceso de fabricación los sombreros viven. Esta compañía ha estado en el negocio de sombreros de Panamá por más de tres generaciones, permitiendo revitalizar y utilizar antiguas tradiciones familiares. Arriba hay una cafetería con una hermosa vista de Cuenca y las montañas circundantes.

Locación: Calle Larga 10-41 y Padre Aguirre	Horas: Lunes a viernes: 08:30 - 18:30 Sábado: 09:30 - 17:00 Domingos: 09:30 - 13:30	Entrada: Gratis
Contacto: (07) 2831569 0982362998 info@museodelsombrero.com.ec	Director: Juan José Paredes	Lengua: Español

- Accesibilidad nivel:** El espacio es completamente accesible con todas las exhibiciones a nivel de entrada
- Amabilidad familiar:** El espacio es pintoresco, acogedor y fácil de hacer una visita rápida.
- Necesidad de guía:** No es necesaria una guía, ya que es un sitio pequeño y autoexplicativo.
- Duración media de la primera visita:** 5-20 minutos.



Historias Especiales

La familia
Este museo está integrado en una parte de la casa de los propietarios del museo. Ellos he vivido en la casa que alberga el museo durante cuatro generaciones y lo posee desde hace más de 120 años. La casa en sí es en realidad nueve pisos, con 91 habitaciones diferentes, ya que cae en cascada cuesta arriba, ubicado en, y sigue siendo el hogar del director y su familia hoy.

Detrás del nombre
En Cuenca, estos sombreros son conocidos como Sombreros de Paja Toquilla y han sido producidos allí por más de un siglo. Sin embargo, se han ganado el nombre de sombreros de Panamá debido a la historia de su proceso de distribución. Los sombreros se producirían en Cuenca y luego se llevarían a Panamá, donde fueron vendidos a nivel mundial. Luego se hicieron conocidos como sombreros de Panamá para muchas personas alrededor el mundo y el nombre se han quedado desde entonces.

Demostración en vivo
Cuando visite el Museo del Sombrero de Paja Toquilla, verá miembros del personal que están trabajando en el área de la tienda, haciendo auténticos sombreros de Panamá. Las mismas máquinas que pueden ser visto en la sección del museo están en uso, aunque versiones mucho más modernas. Los visitantes pueden preguntar preguntas sobre el proceso y tomar fotografías mientras trabajan las prensas y máquinas de coser. Los visitantes también pueden solicitar pedidos especiales de sombreros y ver el proceso a medida que se elaboran.



Nota de los Autores

Esta guía fue producida por un grupo de estudiantes del Instituto Politécnico de Worcester (WPI) en Worcester, MA, en conjunto con La Red de Museos y Espacios Culturales del Azuay, Cuenca, Ecuador. Durante el lapso de dos meses (octubre a diciembre), el grupo trabajó para recorrer museos y espacios culturales, realizar entrevistas con sus representantes y producir una guía que contenga historias únicas que resaltan cada ubicación.

Crédito de fotografías: Christopher Skangos y Elise Ranieri

