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**Museum Guidebook in Ecuador_B2019**

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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

This report represents the work of four WPI undergraduate students submitted to the faculty as evidence of completion of a degree requirement. WPI routinely publishes these reports on its web site without editorial or peer review.
The Untold Stories of Museums
and Cultural Spaces in Cuenca, Ecuador

An Interactive Qualifying Project submitted
to the faculty of WORCESTER POLYTECHNIC INSTITUTE
in partial fulfilment of the requirements for the
Degree of Bachelor of Science

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Report Submitted to:
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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.
Acknowledgments

Our team would first like to thank our sponsor organization, La Red de Museos y Espacios Culturales del Azuay, for giving us the opportunity to work on this project with them. Specifically, we would like to thank our liaison Juan Fernando Vanegas Crespo for guiding us and putting us in contact with all of the sites we communicated with. We also would like to thank the staff members that we spoke with during our observations and interviews for being so integral in gathering the necessary information to create our guidebook: Rene Cardoso, Esteban Cegarra, Miguel Illescas, Juan Cordero Iniguez, Martha Iniguez, Tamara Landivar, Monica Munoz, Juan Jose Parades, Gabriela Vazquez, Juliana Vega, and Hernán Rodríguez Girón.

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# Authorship

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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” (Ouwerkerk, 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” (Ouwerkerk, 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

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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 (Prado-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 sites\(^2\). 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 office\(^3\). 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
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:

<table>
<thead>
<tr>
<th>Site</th>
<th>Entry Fee</th>
<th>Signage</th>
<th>Environment / Visitor Motivation</th>
<th>Accessibility (Language)</th>
<th>Accessibility (Physically)</th>
<th>Need for a Tour Guide</th>
<th>Length of Visit</th>
<th>Missing content after observations</th>
</tr>
</thead>
</table>
| Museo Pumapungo             | Free      | Poor    | Minimal welcome towards guest.   | Primarily Spanish, some English | Fully accessible inside, inaccessible outside | High                  | 2 hours inside     | What was the purpose of artifacts missing signage?  
What 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? |
<table>
<thead>
<tr>
<th>Museum</th>
<th>Entry Fee</th>
<th>Signage</th>
<th>Visitor Motivation / Environment</th>
<th>Accessibility (Language)</th>
<th>Accessibility (Physically)</th>
<th>Need for a Guide</th>
<th>Duration of Visit</th>
<th>Missing content after observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>CIDAP</td>
<td>Free</td>
<td>Poor</td>
<td>Minimal welcome towards guest.</td>
<td>Spanish</td>
<td>Fully accessible</td>
<td>Low</td>
<td>30 min</td>
<td>How often do exhibits rotate?</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>What kinds of objects are shown generally?</td>
</tr>
<tr>
<td>Museo de Las Conceptas</td>
<td>Paid</td>
<td>OK</td>
<td>Greeted at the entrance.</td>
<td>Spanish</td>
<td>Not accessible</td>
<td>Medium</td>
<td>1.5 hours</td>
<td>Interview was concurrent with observations</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Is there a secret tunnel beneath the cathedral?</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Who is the artist who painted the church?</td>
</tr>
<tr>
<td>Museo de Arte Religioso / Catedral Vieja</td>
<td>Paid</td>
<td>OK</td>
<td>Minimal welcome towards guest.</td>
<td>Spanish</td>
<td>Mostly accessible, some areas only by stairs</td>
<td>Medium</td>
<td>1.5 hours</td>
<td></td>
</tr>
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<td></td>
<td></td>
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</tr>
<tr>
<td>Museo de las Culturas Aborígenes</td>
<td>Paid</td>
<td>Good</td>
<td>Greeted at the entrance.</td>
<td>Spanish, French, and English</td>
<td>Museum not accessible, but gift shop and cafeteria are</td>
<td>Low</td>
<td>45 min</td>
<td>Why are display cases not around all pieces?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Why only guides upstairs in English?</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museo del Sombrero de Paja Toquilla</td>
<td>Free</td>
<td>Good</td>
<td>Minimal welcome towards guest.</td>
<td>Spanish and English</td>
<td>Mostly accessible, some areas only by stairs</td>
<td>Low</td>
<td>45 min</td>
<td>What is the history of the business?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Why are there some hats being made right there in the shop?</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prohibido Centro Cultural</td>
<td>Paid</td>
<td>N/A*</td>
<td>Greeted at the entrance.</td>
<td>Mostly Spanish, Some English</td>
<td>Mostly accessible, some areas only by stairs</td>
<td>Low</td>
<td>45 min</td>
<td>How/why did the site come to be?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Who runs the tattoo parlor upstairs?</td>
</tr>
<tr>
<td>Galería de Arte Miguel Illescas</td>
<td>Free</td>
<td>Good</td>
<td>Greeted at the entrance.</td>
<td>Mostly Spanish, some English</td>
<td>Mostly accessible, some areas only by stairs</td>
<td>Low</td>
<td>30 min</td>
<td>What is the background and history of Miguel Illescas himself?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>How are guest artists chosen and how often do they rotate through?</td>
</tr>
</tbody>
</table>

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.

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).
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 programs. 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

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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:

<table>
<thead>
<tr>
<th>Site</th>
<th>Ownership</th>
<th>Most Interesting Subjects Learned from Interview/Tour*</th>
</tr>
</thead>
</table>
| Museo Pumapungo               | National  | 1. Tsantas  
2. Garden  
3. Ethnography  
4. Library and audiovisual collection |
| Museo Remigio Crespo Toral    | National  | 1. Piano  
2. Archives  
3. Secret room  
4. The block |
| Museo Municipal de Arte Moderno | Municipal | 1. History of the building  
2. Set up of site (blue vs. yellow) halls  
3. Education |
| 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.

![Catedral Vieja’s Organ](image)

**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.
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 Spanish, 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 questions. 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.

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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.
References


Cuenca Highlife (2019, August 31). Cuenca's museums are in trouble: Some have closed while others are on life-support. Retrieved from https://cuencahighlife.com/cuencas-museums-are-in-trouble-some-have-closed-while-others-are-on-lifesupport/?fbclid=IwAR1fD0REnZ5HfFbByaZN9P7pKOOm8qL9cyTN8B3jvQ9BFpBnD7_B7kj4SHY


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Salón del pueblo efraín idrovo. (n.d). Retrieved from https://www.facebook.com/pages/Sal%C3%B3n-del-Pueblo-Efra%C3%ADn-Jara-Idrovo/343815959396489


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 María 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 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 Landivar
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 Galería Taller
2. Alianza Francesa
3. Cu Gallery
4. Casa de la Cultura Núcleo del Azuay
5. Fishbon del Sur
6. Galería Taller Artes Machado
7. Galería Ariel Dawl
8. Miguel Illescas Galería de Arte*
9. Musa Takina Galería
10. MAC Marin Arte Contemporáneo
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. Galería Taller Jorge España
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

<table>
<thead>
<tr>
<th>Activity Name</th>
<th>Activity Goal</th>
<th>Allotted Time</th>
</tr>
</thead>
</table>
| 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 *La Red* can use to attract an audience | 20-30 days  
(may occur simultaneously with Interviews with Museum Staff/Curators) |
| Combine Information to present to *La Red de Museos y Espacios Culturales (La Red)* | Create a medium to show our information and stories to *La Red* | 5-10 Days |
Appendix E: English Guidebook

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.
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.
1. Museo de las Artes Populares de América - CIDAP, p. 4
Paseo 3 de Noviembre and Escalinata, corner (07) 284919 / 282551 / 285016
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 Mariel Martínez, corner (07) 2834616 / 0996207020
museocatedralvieja@gmail.com
Monday to Friday: 09:00 - 17:00
Weekends: 10:00 - 16:00

3. Casa Museo Benigno Crespo Toral, p. 12
Calle Larga 7-27 and Presidente Borromeo (07) 41334900 ext. 1970
casamuseobenignocrespotoral@gmail.com
Monday to Friday: 10:00 - 17:00
Weekends and Holidays: 10:00 - 14:00

4. Casa Museo María Astudillo Montesinos
Simón Bolívar 6-09 and Hermano Miguel (07) 2830833 / 0993110601
lusa60@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.museoculturaborigines.com
Monday to Friday: 09:00 - 18:00
Saturday: 09:00 - 14:00

6. Museo de las Conceptas, p. 16
Hernando Miguel 6-33 and Juan Jaramillo (07) 2830626 / 0991114429
www.museodelasconceptas.com
Monday to Friday: 09:00 - 18:30
Saturday: 10:00 - 17:00

7. Complejo Patrimonial Tosdosantos
Calle Larga 4-45 and Mariano Cueva, corner (07) 2831908 / 0994499815
complejotodosantos@gmail.com
Tuesday to Saturday: 08:30 - 17:00

8. Económica Municipal Casa del Sombrero
Raúl Ariza 7-95 and Luis Cordero (07) 283493742
Monday to Friday: 08:00 - 13:00 / 15:00 - 18:00
Saturday: 09:00 - 13:00

9. Museo de Esqueletología "Gabriel Moscoso E"
Simón Bolívar 6-07 and Antonio Barrero (07) 2847177231
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 Cultural
Presidente Córdova 9-26 and Hermano Miguel (07) 28399311
gynalatrein@hotmail.com

11. Museo La Magia del Sombrero de Homero Ortega
Gil Ramírez Rivadeneira 3-86 and del Chorro, sector Terminal Terrestre (07) 284997227
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 Talbot (07) 2834900 ext. 1061
museomadrone@cuenca.gob.ec
Monday to Friday: 09:00 - 17:00
Weekends: 09:00 - 13:00
Holidays: 09:00 - 16:00

13. Museo de las Metálicas
Av. Francisco Javier 8-51, joined with Colegio Bilingüe (02) 243331 / 0998497868
complejotodosantos@gmail.com
Monday to Friday: 10:00 - 12:00 y 15:00 - 17:00

Describing 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 updates its exhibitions, in coordination with the organizations and artisans of America who request that their collections or products be shown to the public.

**Location:** Paseo 3 de Noviembre y Elche, Quito  
**Hours:** Monday to Friday 08:00-17:00, Weekends 10:00-18:00  
**Entry:** Free

**Contact:**  
www.cidap.gob.ec  
(07) 294 9919  
**Director:** Fausto Ordoñez  
**Language:** Spanish

**Accessibility:** Good, everything is on one level  
**Family Friendliness:** Very family friendly, appropriate for all ages  
**Need for a Guide:** Nice, the space is very small and only includes a few rooms  
**Average duration of first visit:** 15-45 minutes

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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 America. 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 immerse themselves in the richness of their roots.

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Museo de Arte Religioso/Catedral Vieja

Construction of the Old Cathedral or El Sagrado Church began in 1568, and the church is considered the first Catholic church in Quito. In 1577, Spanish conquerors began to use stones from previous Inca structures during the construction of the foundation of the cathedral. These stones are now protected at Museo Pumapungo. The Old Cathedral is the central point of the city and its architectural evolution has seen the addition 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 9:00 pm and the space can also be rented for various religious events.

**Location:** Luis Cedrón y Murcielago  
**Hours:** Monday to Friday 09:00-17:00, Weekends 10:00-16:00  
**Entry:** $2 general admission, $1 students, special needs, senior citizens

**Contact:**  
museodearte@ec  
(07) 287 4016  
(09) 292 7020  
**Director:** Isabel Cugarras  
**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  
**Average duration of first visit:** 1.5-2 hours

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Special Stories

**Organ**  
The pipe organ at the front 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 1925 and operated until the 1960s. 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 Inca architecture. This area that used to be the Cathedral Cemetery, now holds historical photographs of Quito through its growth as a city. All of the current paintings on the ceiling of the Cathedral were painted by Nicolas Vivas, a Cisneros painter in the 1900s. 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

Museum Remigio Crespo Toral is located in the old house of the poet Remigio Crespo Toral, overlooking the Tzendales River and its riverine. 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 air-conditioned atmosphere, and friendly staff who is willing to answer any questions, and a variety of exhibits in the three floors available to visit. This Museum also houses an important collection of pre-Columbian archaeological artifacts or objects of great historical interest such as the first vertical piano that arrived in Cuenca, the propeller of the Submarine Iphone that first landed in Cuenca, personal assets of the Italian pilot Flavio Lina, as well as a collection of documents, including the original of the City Foundation Act or some letters written in handwriting by Remigio Crespo.

Location: Calle Larga 5-27 y Presidente Borja

Hours: Tuesday to Friday: 10:00 - 17:00

Weekends: 19:00 - 14:00

Entry: Free

Contact: (07) 4349092 / 0970 casamuseoremigio creposotoral@gmail.com

Accessibility: Elevator to all floors, wide doors, completely handicap accessible

Family Friendliness: All artworks 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 it is estimated that between one to two hours, without a guide around 45 minutes to browse.

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Museo de las Culturas Aborígenes

This private, family-owned museum displays the personal collection of more than 5,000 objects gathered by Joaquin Cordero and his wife Ana López. 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 Cuervo

Hours: Monday to Friday: 09:00 - 18:00

Saturday: 09:00 - 14:00

Entry: $4 General admission,

$7 Students

Contact: (07) 2829301 / 0991 56631

www.museodelasaborignes.com

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 explain to kids of all ages. However, due to the weight and size of these exhibits, they are not easily moved or handled, and are very fragile.

Need for Guide: Available for all visitors, in each exhibit room in English, Spanish, and even French, and other than that it is not necessary to have a tour guide.

Average duration of first visit: 1-2 hours if using the available guides, 30 minutes-1 hour if not using guides.
**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 exhibit 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:** Hernando Miguel 6-71 y Juan Jaramillo

**Hours:** Monday to Friday: 09:00 – 11:30, Saturday: 10:00 – 15:00

**Entry:** $3.00 for adults, $2.70 for students, $3.00 for minors under 18

**Contact:** Director: Monica Muñoz Carasso

**Language:** Spanish

**Accessibility:** Upon entry there is a set of stairs

**Family friendliness:** Mostly 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 labeled 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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**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:** Matrical Space 1-27 y Consuelo Talbot

**Hours:** Monday to Friday: 09:00 – 17:30, Saturday: 09:00-15:00, Holidays: 09:00-16:00

**Entry:** Free

**Contact:** Director: Gabriela Vinaspe

**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:** Not needed for a guide

**Average duration of first visit:** 1.5 hours
Museo y Parque Arqueológico Pumapungo del Ministerio de Cultura y Patrimonio del Ecuador

Located next to the ruins of the ancient Inca city of Tomabamba, Museo Pumapungo contains the National Ethnographic Hall, and an archeological park complete with an ethnobotanical garden, remains of the Incan ruins, Hanuín, and a bird rescue center. Located on Floor 1, The Ethnography Hall exhibits the 14 indigenous nationalities that populate Ecuador. House on Floor 6 are the Pumapungo worlds of memory exhibitions, which exhibits archeological pieces, ceramics, and metal objects of cultures Pre-Hispanic people who inhabited southern Ecuador. On this level there are also temporary exhibitions 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 Capac
Esquina

Hours:
Monday to Friday
8:00 - 17:00
Weekends & Holidays
10:00 - 16:00

Entry:
Free

Contact:
(07) 285 1521 Ext. 501
Ext. 852
contact@pumapungo
@culturaenpatrimonio.gob.ec

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 space. 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 shrunk heads in the Ethnography Hall. The First Resuce 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
Tanimu (Shrunken Heads):
On the second floor of the museum, in the National Hall of Ethnography there is a special exhibition of “tanimu” or shrunk 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 traditions.

An important part of their cultural tradition is the “tanimu” 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, resewing 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 shrunk 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.

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 archeological or historical content. On the second floor, two of these spaces often highlight specific groups arts, 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.

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 Incan once made. Included in these ruins is a temple in the path that is thought to have been a place for the Incans to communicate with the dead and a potential resting place for Incans mummies. Along with these ruins sits exquisite greenery, with local plant life that the Incans used, and a crop garden designed identically to Incan way. Past the garden is a beautiful pond, and a bird sanctuary that currently helps to protect species that are injured 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.

Scholars and Research:
Within Museo Pumapungo there is a library with more than 80,000 books and an audiolvisual 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 Azaya in 1823. In the audiolvisual archive there is a variety of cassettes in Beta Max format, 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 1-02 and Av. Froy Vicente Solano
(07) 2825288 / 098595930
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
(Seminar San Luis, patio interior, local # 9)
turismo.arquidiocesiscuenca@gmail.com
(07) 4102932 Ext. 2 / 095887519
Monday to Friday: 08:30 - 17:00

3. Ca Gallery
Calle paroquial Santa Ana y B. Malo
Sucursal, Antonio Borrello 7-39 and P. Córdova
(07) 2830389 / 099580840
marianachogutierrez@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 Náutico del Arany
Luis Cordero 7-22 and Presidente Córdova
0995823232
ceceanz@sec.gob.ec

5. Fishbon del Sur
Mariscal Lamar 14-25 and Estévez de Toral
0995402787 / 098733803
clay@fishbondsur.net

6. Galería Arte Machado
Simón Bolívar, between L. Cordero y B. Malo. Pasaje H. Mata
(07) 285451 / 0987436331
artemachado50@gmail.com
Monday to Friday: 09:30 - 13:00 / 14:30 - 18:30
Saturday: 10:00 - 17:00

7. Galería Ariel Davi
Benigno Malo 4-103 and Calle Larga
09994545410 / 2823935
arieldavi@hotmail.com
http://www.arieldavi.com

8. Miguel Illanas Galería de Arte, p. 32
Calle Larga 1-209 and Ma. Estella
miguelli llana@gmail.com
(07) 2824760 / 0995172609
Monday to Friday: 10:00 - 18:30
Saturday: 10:00 - 16:00

9. Musea Takan Galería
Simón Bolívar, between L. Cordero y B. Malo.
Pasaje H. Mata, local 1
09833228016 / 099590879
prisclaveller@hotmail.com
Monday to Friday: 10:00 - 18:30
Saturday: 10:00 - 16:00

10. MAC Marín Arte Contemporáneo
La Condomina 12-94, El Vado
(07) 2857528 / 0982760929
marin.edgar592@gmail.com

11. Prohibido Centro Cultural, p. 34
La Condomina 12-102, El Vado
2840763 / 0995141059
prohibidoccc@hotmail.com
Monday to Saturday: 09:00 - 21:00
Cultural Events: 16:00 - 22:00

12. Sano Centro Cultural
Gran Colombia 12-62 between Tarqui y Juan
Montalvo
sanoestudiosartistico@hotmail.es (07) 2822792 / 0987166154
Monday to Friday: 10:00 - 18:00

13. Sólo de Emergencia (Terminal creativa)
La Condomina 13-10, El Vado
(07) 286238 / 099589418
marianachogutierrez@gmail.com

14. Saladerito, espacio cultural multifuncional
Paseo 3 de Noviembre and under Todos Santos 4-78
saladeritos2076@gmail.com
(07) 2854396 / 0999572047
Monday to Friday: 09:30 - 12:30; 16:00 - 19:00
Saturday: 10:00 - 13:00

15. Tienda Taller Abacusa
Juan Montealvo and Mariscal Sucre
098922957
Abacusa@gmail.com

16. Museo del Sombrero de Paja Toquilla, p. 36
Calle Larga 10-41 and Padre Aguirre
(07) 2831569 / 098262299
info@murciosoledesombrero.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 Gapa
paulitarp07@gmail.com / 0999065405
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
Director: Miguel Illescas
Language: Mostly Spanish

Accessibility: This gallery is completely accessible, as is all at entry level
Family Friendliness: The gallery is completely family friendly, with the art being appropriate for viewers of all ages.

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 wood, then to 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 taboos aspects of life, appealing to the most perverse side of humanity. Composed 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, that you will never find anywhere else, this place is one that you won’t want to miss.

Location: La Comunale 12-102, El Vido

Hours: Monday to Saturday 09:00 - 21:00 Cultural Events: 19:00 - 22:00

Entry: $2.50

Contact: 2840703 099514159
Dra. Martha Bignone
prohibidocobi@hotmail.com

Accessibility: Most of the space is at the entrance level, but there are some areas with small stair 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 immersive and visual. It is recommended to maintain a dialogue with the staff 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 (0995657785), 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 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 revived and utilized. Upstairs there is a cafe with a beautiful view of Cuenca and the surrounding mountains.

Location: Cafe Larga 10-41 y Padre Aguirre

Hours: Monday to Friday: 09:30 - 18:30
Saturday: 09:30 - 17:30
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.

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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

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 conocen en una visita habitual. Después de investigar cada espacio, se hallan 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 de 1999, inscrita en la lista de la UNESCO.

Cuenca: sus Museos y Espacios Culturales
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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.
1. Museo de las Artes Populares de América - CIDAP, p. 8
Paseo 3 de Noviembre y Escalada, quinta
(07) 2849919 / 2829481 / 2895316
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
Luís Corredor y Mariscal Sucre, esquina
(07) 2834728 / 0992276520
llamavedadralgracia@gmail.com
Lunes a viernes: 09:00 - 15:00
Sábado y domingo: 10:00 - 16:00

3. Casa Museo Remigio Crespo Toral, p. 12
Calle Larga 7-27 y Presidente Borroto
(07) 4319010 ext. 1706
rctamuseum@me.com
Martes a viernes: 10:00 - 17:00
Sábado, domingo y feriados: 10:00 - 14:00

4. Casa Museo María Astudillo Moncada
Senador Bolívar 6-49 y Hernando Miguel
(07) 2842533 / 0996108869
luca60@hotmail.com
Lunes a viernes: 10:00 - 12:00 (en la cúpula previa cita)

5. Museo de las Culturas Aborígenes, p. 14
Calle Larga 5-24 y Mariano Cueva
(07) 2891951 / 0911536563
www.museosarcurianoborjames.com
Lunes a viernes: 09:00 - 18:00
Sábado: 09:00 - 14:00

6. Museo de las Conceptas, p. 16
Hernando Miguel 6-33 y Juan Jaumeililo
(07) 2836025 / 0993114129
www.museodelasconceptas.com
Lunes a viernes: 09:00 - 18:00
Sábado: 10:00 - 17:00

7. Complejo Patrimonial Todsanu
Calle Larga 4-35 y Mariano Cueva, esquina
(07) 2839100 / 0994499938
complejopatrimonial@gmail.com
Martes a sábado: 08:30 - 17:00

8. Economuseo Municipal Casa del Sombreado
Raúl María Alegre 7-05 y Luis Cordero
(07) 2849572 / 0996093931
raulmariaalegre@gmail.com
Lunes a viernes: 09:00 - 15:00
Sábado: 09:00 - 13:00

9. Museo de Esqueletología “Gabriel Moscoso E”
Senador Bolívar 6-57 y Antonio Barrero
(07) 28497323
jguasabarrero@gmail.com
Lunes a viernes: 09:00 - 13:30
Sábado y feriados: 10:00 - 19:00
Horarios especiales para grupos previa cita

10. Museo de la Identidad Cañari
Presidente Celestino 6-20 y Hernando Miguel
(07) 28409311
museocañari@gmail.com

11. Museo La Magia del Samburco de Haimer Ortega
Giú Ramírez Dávila 3-86 y del Chorro, sector Terminal Terrestre
(07) 2834097727
www.haimeroarte@gmail.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 Corredor Tarqui
(07) 4134080 ext. 1061
museoarte@ecuador.gob.ec
Lunes a viernes: 09:00 - 17:30
Sábado, domingo y feriados: 09:00 - 17:00
Feriados: 09:00 - 16:00

13. Museo de las Matelas
Av. Fray Vicente Solano 6-51, junto al Colegio Bilingüe
(07) 242333 / 0964378660
casodresolano@gmail.com
Lunes a viernes: 10:00 - 12:00 y 15:00 - 17:00

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14. Museo Numismático Cuenca del Banco Central del Ecuador
Calle Larga y Av. Huayna Capac, edificio Museo Puampungo, piso 1
(07) 282811 / 2828125 ext. 75197522
lita@bec.ecnumismasco.seece.fin.ec
Lunes a viernes: 08:30 - 11:30
Sábado, domingo y feriados: 10:00 - 16:00

15. Museo y Parque Arqueológico Puampungo del Ministerio de Cultura y Patrimonio del Ecuador, p. 20
Calle Larga y Av. Huayna Capac, esquina
(07) 283321 / 0982201620
museoapumpungo@cultureurapatriwiong.gob.ec
Lunes a viernes: 08:00 - 17:00
Sábado y domingo: 10:00 - 16:00

16. Museo de Sitio Manuel Agustín Landivar
Calle Larga 10-41 y Padre Aguirre
(07) 2821777
comisionlandivar@gmail.com

17. Salón del Pueblo El País Jara Muro - CCE Aenay
Mariscal Sucre y Benigno Malo, esquina
(07) 283269 / 0991236970
marcarpa@gmail.com
Lunes a viernes: 09:00 - 16:30
Sábado y feriados: 09:00 - 13:00

18. Museo Universitario de Cuenca
12 de Abril y Enriquc Sólano
(07) 4050091
cce@ecuenciaga.edu.ec
Lunes a viernes: 09:00 - 13:00 / 15:00 - 18:00

19. Museo de la Defensa “Casa de los Tratados” (Giron)
Andrés Córdova y Simón Bolívar, esquina
099842466
alcalde@yaho.com
Lunes a viernes: 08:00 - 16:30
Sábado, domingos y feriados: 08:00 - 16:30

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**Descripciones y Detalles 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 creA nuestras exposiciones, en coordinación con las organizaciones y arqueturas de América que solicitan que sus colecciones o productos se muestren al público.

Locación:
Paseo 3 de Noviembre
y Escalera, esquina

Horario:
Lunes a viernes
09:00-17:30
Sábado y domingo
10:00-16:30

Entrada:
Gratuito

Contacto:
www.cidap.gob.ec
057 264 669

Accesibilidad:
Bajo, está en un nivel

Accesibilidad familiar:
Muy federal, apropiado para todas las edades

Necesidad de guía:
Necesita, el espacio es muy pepeado y solo incluye algunas informaciones

Duraación media de la primera visita: 1.5-2 horas

Historias Especiales

Historia General
El gobierno ecuatoriano decidió oficialmente crear el CIDAP en 1975, negando la necesidad de transmisiones de arte y la cultura de América. Según el director del museo, la arquitectura del hombre es la cuna más bonita de la identidad peruana; por eso es vital conservar estas antiguas en el CIDAP. Este museo brinda a todos los espectadores una singular conocimiento, mientras recogen las mismas, admirando la calidad y la creatividad de las obras y constructos.

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Museo de Arte Religioso/Catedral Vieja

Conocido como la "Catedral Vieja" o Iglesia de El Sagrario, se inició su construcción en 1551, considerada como el primer templo cristiano de Cuenca. Los conquistadores españoles que establecieron la ciudad en 1555, utilizaron para sus obras distintas piezas de las antiguas edificaciones incas, cuyas restos se han podido proteger en el Museo de Arte Religioso/Catedral Vieja.

El Museo de Arte Religioso/Catedral Vieja es el primer templo de Cuenca y se encuentra en la ciudad en 1556, 1820, 1869 y 1924. Hoy, esta Catedral es un centro cultural y museo religioso, espacio para presentaciones de la orquesta sinfónica, conciertos vocales, conciertos orquestales, etc. El museo también cuenta con guías, que tienen un sitio en la 1569 y también puede ser siguido para diversos oficios religiosos.

Locación:
Luis Ochoa y Matrícula
Sitio: España (Parque Calderón)

Horario:
Lunes a viernes
09:00-17:30
Sábado y domingo
10:00-16:30

Exhibición:
$2 de admisión general, $5 ciudadanos, discapacitados, jubilados

Contacto:
www.catedralviejacuenca.com
057 263 4626
099927620

Accesibilidad:
El espacio interno es alto, se pueden escuchar los sonidos de las campanas para subir al altar y subir a la casa en la vivienda.

Accesibilidad familiar:
El espacio es amplio para la familia, se puede ir con niños pequeños.

Necesidad de guía:
El espacio es Sólo de escucha, no se puede obtener más información ni una persona en la misma el espacio.

Tiempo de audiencia de la primera visita: 1.5-2 horas

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Historias Especiales

Órgano
El órgano de tubos es la parte posterior de la iglesia de la iglesia de 1779. Este instrumento es un conjunto de tubos que suenan en la iglesia y en la parte de su antiguo templo.

Días importantes
Dentro del pasado de la iglesia, existen las reuniones de tubos que se tocan por la arquitectura de la iglesia. Para verlo que exista el Catamar de la Catedral, ahora contienen fotografías históricas de Cuenca a través de su creación como ciudad. Todas las primeras acuarelas en el sol de la Catedral fueron pintadas por Vicente Viveros en primer caso en la década de 1900. Además, hay pinturas más antiguas dentro de la Catedral que incorporan las religiones andinas y cuidados asistidos por las ilustraciones del Sol y la Luna.
Casa Museo Remigio Crespo Toral

El Museo "Crespo Toral" es un edificio ubicado en la antigua casa del poeta Remigio Crespo Toral, que data de la época del siglo XIX. El museo cuenta con una sala de exposiciones que muestra la vida de Crespo Toral y su época. Las colecciones son la base de una visión más completa de la vida del poeta y su obra. El museo ofrece una visita guiada diariamente.

Historias Especiales

Plano

Hay un plano en el piso de entrada, que se llama perpendicular a Crespo. Este plano fue realizado por el equipo de estudio que trabajó en la casa de Crespo Toral. La visita guiada incluye una descripción detallada del plano.

La Casa

A medida que caminamos hacia la casa, vemos que está aislada en un conjunto de tres piso. Cuando Crespo vivía en la casa, era conocido como "grancho", con un ambiente acogedor y amable. La casa es una muestra de la vida que caracteriza a la ciudad de Guayaquil.

Accesibilidad

El acceso a la casa es accesible para personas con discapacidad.

Contacto

Teléfono: 07 414-6000 ext 1770
Correo: cmcr@universidad.escuela/escuela.com

Museo de las Culturas Aborígenes

Es un museo privado y de propiedad familiar. Muestra la colección personal de más de 5,000 objetos que han sido donadas por Juan Cordero y su esposa Ana López Moreira. El museo es abierto al público todos los días, con la visita guiada gratuita.

Historias Especiales

Juan Cordero

El Museo de las Culturas Aborígenes es el resultado de un esfuerzo por conservar y testimonia la cultura aborigen de la región. El museo está abierto al público todos los días, y ofrece visitas guiadas gratuitas.

Accesibilidad

El área principal del museo está restringido a un número de visitantes. Sin embargo, la entrada es accesible para personas con discapacidad.

Contacto

Teléfono: 07 234-9391 / 091-739-081
Correo: museoaborigenes@universidad.escuela.com

Bibliografía

La bibliografía del museo está disponible en línea, con una variedad de artículos, fotografías, y mapas que se pueden descargar.

Historia

Este museo es una parte importante de la historia del arte en la región. El museo cuenta con uno de los mejores catálogos de arte aborigen en el país.
Museo de las Conceptas

Ubicado en un convento o monasterio de la Congregación de las Madres Conceptas, el Museo de las Conceptas exhibe muchas obras de arte y antojos religiosos. También posee jardines repletos de plantas, fuentes y belenes medievales que son adorables para distintas puestas de comida y otras exposiciones especiales.

**Ubicación:**
San Juan de Miguel 6-73 y Juan Jiménez

**Horario:**
Lunes- Viernes: 15:30 - 18:30
Sábado: 10:00 - 17:00

**Entrada:**
30€ por adultos / 20€ para estudiantes / 30€ para mayores de 65 años

**Contacto:**
(91) 2430625 / 693114129
www.museodelasconceptas.com

**Historias de las Conceptas**

**Monasterio activo**
El Museo de las Conceptas es un pequeño monasterio con un buen número de visitantes. Los monjes presentan varias obras de arte y antigüedades. Muchos visitantes adquieren obras de arte y antigüedades. En este espacio se realizan varios eventos culturales, como conciertos, exposiciones y talleres para niños.

**Contenido de la visita:**
Duración promedio de la primera visita: 1-2 horas

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**Museo Municipal de Arte Moderno**

El Museo Municipal de Arte Moderno de Cuenca, Ecuador, está dedicado a la exposición de una variedad de obras de arte moderno y contemporáneo. Alberga una colección de obras de artistas de origen ecuatoriano y latinoamericano.

**Ubicación:**
Montecito Secur 15-27 y Consuelo Talbot

**Horario:**
Lunes-Viernes: 09:00 - 17:30
Sábado: Domingo: 10:00-17:00

**Entrada:**
Gratuita

**Contacto:**
(97) 4140190 / 1461
www.museodelarte.moderno.cuenca.gob.ec

**Historias de Arte Moderno**

**Historia de la construcción**
En 1976, se inaugura el edificio, actual Museo de Arte Moderno, que fue construido con materiales reciclables y sostenibles en el tiempo. El edificio fue diseñado por el arquitecto local y cuenta con una impresionante colección de obras de arte contemporáneo.

**Funcionamiento como museo**
Con una amplia gama de exposiciones, el Museo de Arte Moderno ofrece una variedad de obras de arte moderno y contemporáneo. La exposición incluye obras de artistas de diferentes disciplinas y estilos. El museo también ofrece programas educativos para niños y adultos.

**Oportunidades para la educación**
El Museo de Arte Moderno ofrece una variedad de oportunidades para la educación, tanto para niños como para adultos. Las exposiciones están diseñadas para ser accesibles y atractivas para todos los públicos.
El Museo y Parque Arqueológico Pumapungo del Ministerio de Cultura y Patrimonio del Ecuador.

El Museo Pumapungo contiene la Sala Nacional de Fotografía. Se halla en Cuenca, Ecuador. Es también un museo de niños y parque arqueológico, puesto que se encuentra junto a los vestigios de la antigua ciudad inca de Tumbapampa. La Sala de Fotografía es una de las más notables del mundo, que exhibe piezas arqueológicas, cerámicas y objetos de metal de las culturas prehispánicas que habitaban el valle del Ecuador. En ella se muestran las obras del fotógrafo y artista de la Sala de Artesanías de Arte, donde se centra la exhibición de la cultura indígena de los pueblos andinos.

La Sala del Museo contiene la Sala Nacional de Fotografía. Se halla en Cuenca, Ecuador. Es también un museo de niños y parque arqueológico, puesto que se encuentra junto a los vestigios de la antigua ciudad inca de Tumbapampa. La Sala de Fotografía es una de las más notables del mundo, que exhibe piezas arqueológicas, cerámicas y objetos de metal de las culturas prehispánicas que habitaban el valle del Ecuador. En ella se muestran las obras del fotógrafo y artista de la Sala de Artesanías de Arte, donde se centra la exhibición de la cultura indígena de los pueblos andinos.

**Accesibilidad**: Es accesible para discapacitados, sin embargo, recordar que el exterior es más difícil debido a las escalerillas y los muebles designados que conducen a las esquinas del edificio.

**Accesibilidad física**: Hay un espacio para niños en el centro del museo, junto a muchas áreas para que los niños corran afuera. Es posible que algunos niños no disfruten de las obras expositivas que se exhiben en el interior o que les resulte difícil recorrer los jardines o zonas de aves si sus hijos están en sillas o no pueden caminar solo.

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

**Diseño y decoración**: De la primera visita, 2 hambres.

**Historias Especiales**: En el Piso 3, se encuentra la Sala Nacional de Fotografía. Se halla una exhibición especial de “marinas” o cabezas de aves, que acercan a los visitantes a la conocienda del mundo natural en esta sala. La Sala Nacional de Fotografía es una de las más notables del mundo, que exhibe piezas arqueológicas, cerámicas y objetos de metal de las culturas prehispánicas que habitaban el valle del Ecuador. Este lugar en el interior, que es más pequeño y se centra en la exhibición de la cultura indígena de los pueblos andinos.

**Exposiciones Musicales**: Dentro del Museo Pumapungo hay cinco espacios para exposiciones temporales. En el segundo piso, dos de estos espacios a menudo destacan el arte de un grupo específico, así como los ritmos y prácticas de los antiguos. En el primer piso, hay un espacio para que los artistas muestran su trabajo, así como un área para mostrar conocimientos arqueológicos o históricos más recientes. Al mirarse al sistema, hay una exposición temporal que muestra el trabajo de un parque arqueológico externo. Actualmente, el Banco del Ecuador tiene una exposición que muestra la evolución de la moneda ecuatoriana.
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 Cuenca, hasta una escuela de tamales 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
Yadac Torres 1-02 y Av. Fray Vicente Solano
(07) 2822928 / 0989353930
http://allianzafrancesa.org.ec/cuenca/
Lunes a viernes: 08:00 - 20:00
Sábado: 09:00 - 13:00

2. Departamento de Turismo y Cultura - Arqueólogos
Bergen Madero y Simón Bolívar
(Seminario San Luis, patio interior, local 8/9)
turismo-arqueo@fcuenci.org, conn@iecpc.edu.ec
(07) 4102932 / Tel. (07) 4102934
Lunes a viernes: 08:30 - 17:00

3. C. Gallery
Calle principal Santa Ana y B. M. Malo
Sucursal, Antonio Brusco 7-3 y P. Córdova
(07) 2832626 / 0988599403
mariasolbatuyaquerete@gmail.com
Lunes a viernes: 10:00 - 14:00 / 15:00 - 19:00
Sábado: 11:00 - 16:00
Sucursal, Juntas a viernes: 10:00 - 19:00

4. Casa de la Cultura Néstor del Arzay
Luis Cordero 7-22 y Presidente Cordero
0999223232
arzayasay@gmail.com

5. Fishburn del Sur
Tramontana 14-25 y Las Lomas de Toral
0999402787 / 0987533303
clay@fishburners.net

6. Galería Artes Machado
Simón Bolívar, entre L. Cordero y B. Malo.
Paúlita H. Maza
(07) 28304351 / 0987436331
arte@arrestachado.com
Lunes a viernes: 09:30 - 13:00 / 14:30 - 18:30
Sábado: 10:00 - 17:00

7. Galería Ariel Davi
Bergen Madero 4-10 y Calle Larga
0999354691 / 2822535
ariel.davi@hotmail.com
http://www.ariel.davi

8. Miguel Gómez Galería de Arte, p. 32
Calle Larga 1-09 y M. Estrella
miguel.gomez@gmail.com
(07) 2840768 / 0989072669
Lunes a viernes: 10:00 - 15:00
Sábado: 10:00 - 16:00

9. Museo del Arte Contemporáneo
La Condamin 12-02, El Vado
(07) 2835724 / 0982760299
maxin.edgar@gmail.com

10. Publico Centro Cultural, p. 34
La Condamin 12-02, El Vado
2840763 / 0985140959
publico@centrocultural.org.ec
Lunes a viernes: 09:00 - 12:00
Eventos culturales: 19:00 - 22:00

11. Santo Espacio Cultural
Gran Colombia 12-02 entre Tanguá y Juan Montalvo
santoespaciocultural@gmail.com
(07) 28327292
099816634
Lunes a viernes: 10:00 - 18:00

12. Descripciones y Detalles de 3 Espacios Culturales

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

La galería de arte Miguel Illiecas es un espacio cálido que permitirá a los visitantes disfrutar de la vida y llevarlos a una realidad completamente nueva. En el interior hay una gran variedad de arte, hecho de diferentes materiales, 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 bar bien equipado, destinado a darle al espacio una sensación más informal, el posible para que todos los visitantes se sientan como en su casa. Illiecas también organiza eventos en su galería casi dos veces al mes para arte, música, baile, teatro, publicación de libros o incluso conferencias.

| Localización: Calle Laura 1-209 y Ma. Teresa |
| Horario: Lunes a viernes: 10:00 - 18:30 |
| Sábados: 10:00 - 16:00 |
| Lugar: Grads |

| Contacto: miguelilliecas@gmail.com (97) 2864576 |
| Dirección: Miguel Illiecas |
| Lenguaje: Mayores: Español |

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

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

Necesidad de guía: No hace falta tener una guía para la galería de arte, ya que cada pieza tiene explicación junto con el corazón y las esculturas de metal, y la visualización del arte es perfectamente comprensible para todos los espectadores.

Duración media de la primera visita: 30 min

Histórias Especiais

Biografía
Miguel Illiecas nació en 1930 y es un artista y dibujante. Expuso sus obras en sus propias galerías de arte, donde ha conseguido una amplia colección de obras de arte. Ha contribuido a la formación de una generación de artistas que han contribuido a la planeación de la ciudad de México. Ha recibido reconocimiento por su trabajo y ha sido nombrado miembro de la Academia de las Artes y las Ciencias de la Ciudad de México.

Prohibitio Centro Cultural

Este espacio es el mejor lugar para visitar en tu viaje. Prohibitio está lleno de todos los aspectos únicos de la vida, acoplando al lado más profundo de la humanidad. Complete con un espacio de arte al piso de primeras, dormitorios y despachos, no es para los dibujos de corredor. En la ciudad de conservación de Cuernavaca, se ve como un reflejo para los visitantes menos convencionales de toda la ciudad. Líneas de piezas del artista, Eduardo Mancuso, que nunca encontrarás en ningún otro lugar, este lugar es tan que no querías perdonar.

| Localización: La Caudalosa 12-102, El Vado |
| Horario: Lunes a sábado: 09:00 - 23:00, Eventos culturales: 19:00 - 22:00 |
| Entradas: $25,00 |

| Contacto: 2840570099140069 prohibitedbc@hotmail.com |
| Dirección: Martha Jürgens |
| Lenguaje: Español y inglés |

Accesibilidad física: La mayor parte del espacio está en el nivel de entrada, pero hay algunos áreas con pasillos escasos que de otro modo están inaccesibles.


Necesidad de guía: No hace necesidad de una guía, ya que el museo es bastante informativo y visual. Se recomienda tomar un dragón con el guía de turno.

Duración promedio de la primera visita: Aproximadamente 30 minutos

Histórias Especiais

Historia
Desde su fundación en 1994, el Museo Prohibitio ha coleccionado y expuesto obras de arte contemporáneas a través de sus exposiciones. Con una colección de más de 500 obras de arte, el Museo Prohibitio ha sido reconocido por su dedicación a la difusión y promoción del arte contemporáneo.

Eventos en vivo
Además de museo y espacio cultural, durante el horario habitual, se realizan eventos culturales, conciertos, tertulias, lanzamientos de libros, diapositivas, etc.

Salón de tatuajes
Dentro de este espacio, verás una pequeña escultura de un segundo plano. En un segundo plano hay un salón de tatuajes en el nivel cultural, dirigido por el arquitecto de la Ciudad de México (9995/57784), al que pueden acudir clientes a su arreglo al desear agregar una aportación a la visita.

Café
Es un espacio donde puede encontrar una amplia gama de platos de diferentes partes del mundo, acompañados de plátanos para picar (mochas), tales como los ya famosos papas fritas y su típica bebida el chamoy.

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

Nota
Si el visitante desea preparar su propia recepción, le brindamos la facilidad para que prepare sus firmas gastronómicas junto con sus mates.
Museo del Sombrero de Paja Toquilla

Este museo contiene una exhibición que muestra la historia de las construcciones de sombreros de Toquilla. Ellos han viajado a la tierra donde el personal puede demostrar el proceso de fabricación de los sombreros vivos. Esta empresa ha estado en el negocio de sombreros de Toquilla por más de tres generaciones, permitiendo revivir y adaptar sus tradiciones familiares. Arriba hay una vista de Cuenca y las montañas circundantes.

Lugar: Calle Larga 10-41 y Padre Aguirre

Horario:
Lunes a viernes: 08:30 - 19:00
Sábado: 08:30 - 17:00
Domesticos: 09:30 - 13:30

Entrada: Gratis

Contacto:
(97) 2813569
info@museodelsombrero.com.ec

Historias Especiales

La familia
Este museo está integrado en parte de la casa de los propietarios del museo. Ellas han vivido en esta casa que alberga el museo durante cuatro generaciones y la posen desde hace más de 120 años. La casa es un milagro de madera, con 93 habitaciones diferentes, una casa de una cuarta entre el campo, ubicada en, y sigue siendo el hogar del director y su familia hoy.

Dentro del museo
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 Pana a debido a la historia y el proceso de construcción. Los sombreros se producían en Cuenca y luego se llevaron a Pana a, donde fueron vendidos a nivel mundial. Luego se hicieron conocidos como sombreros de Panamá para muchas personas alrededor el mundo y el nombre se ha venido desde entonces.

Demonstraciones de Cuenca

Notas 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 recoger museos y espacios culturales, realizar entrevistas con sus representantes y producir una guía que contenga historias únicas que resaltan cada ubicación.

Créditos de fotografía: Christopher Skagos y Elise Ranieri

WPI