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El Museo de las Conceptas: Assessing and Advancing Community Engagement

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EL MUSEO DE LAS CONCEPTAS: ASSESSING AND ADVANCING COMMUNITY ENGAGEMENT

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El Museo De Las Conceptas: Assessing and Advancing Community Engagement

An Interactive Qualifying Project

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Degree of Bachelor of Science

by

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Report Submitted to:

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EXECUTIVE SUMMARY

The Museo de las Conceptas is a cultural institution in Cuenca that focuses on the art, history, and culture of the Monasterio de las Conceptas. The monastery houses cloistered nuns and has been functioning continuously for over 400 years. The museum officially opened on November 3, 1986 in the portion of the monastery that once functioned as the infirmary. The museum has a variety of different displays including paintings, sculptures, handmade artifacts, and furniture, all of which showcase the history and importance of the monastery.

While the museum is ranked as the 12th best attraction in Cuenca by Tripadvisor, it had recently been in danger of closing due to a lack of funds. In hopes of alleviating this problem, it has aimed to generate more interest and attendance from the local community to help preserve and spread the history of the monastery and its importance to the city. While tourists typically seek out attractions to visit in Cuenca, the local population is much less likely to do so. In general, people tend to believe that local institutions have less of an experience to offer since, many times, the culture being exhibited is part of their lives already. In order to attract more Cuencanos, the museum had to find new ways of interacting with them. With this in mind, the goal of this project was to develop a plan to increase the local community's awareness of and involvement with the museum. To meet this goal, we addressed the four objectives listed below, focusing on creating an effective approach to engaging the residents of Cuenca as well as publicizing the museum.

1. Gauge opinions of tourists and the local community regarding the museum.
2. Evaluate the effectiveness of the museum's current and past community outreach programs for increasing positive interaction with the community.
3. Work with the museum to investigate and implement possible community outreach programs and to increase visitor engagement.
4. Identify possible strategies to market the museum to potential visitors and donors and provide the means to do so.

In order to achieve our first objective, we performed an analysis of the museum's current community engagement strategies by conducting two different surveys. One of the surveys acted as an exit poll to gauge the opinions of museum guests, while the other was given to members of the community as a measure of the effectiveness of the museum's advertising strategies. The questions on the exit poll survey focused on ways to measure the enjoyment of each guest, while surveys for community members focused on their awareness of the museum. Along with these surveys, we analyzed the museum's past visitorship data. The museum's visitorship data was used to determine the demographics of museum visitors before the start of our project, which allowed us to decide on which demographics we needed to target our marketing materials towards.

In order to learn more about how other museums, both in Cuenca and elsewhere, engage visitors, we interviewed various museum professionals from Ecuador and the United States. We also conducted interviews with professionals from the Ministry of Culture and Heritage, the Ministry of Tourism, and the Foundation of Tourism. These interviews helped to determine which strategies museums use to interact with their visitors, as well as techniques and materials other museums find successful in marketing their institution. Finally, we planned to develop a website and an enhanced social media presence for the museum. The museum was reasonably well covered by travel websites and local print news, but the

information provided by these sources was limited to special events, and had little focus on the main collection of the museum. For this reason, we determined that the museum needed to have an enhanced web presence. A website allows potential visitors to easily find more information about the museum. Social media is also an important part of this, as it is inherently interactive, allowing followers to easily connect with the museum as well as allowing the museum to reach potential visitors who would not actively seek out the museum.

After defining our methodology, we arrived in Ecuador and sought to start collecting and analyzing results. Many of these results fall under the classification of one of three broad assertions:

1. Articulating a cohesive narrative, which details the history of the monastery and the artwork, will help museum guests more thoroughly enjoy their visit.
2. By increasing the museum's advertising efforts, a much larger percentage of the Cuencan population would be willing to attend the museum.
3. In particular, by increasing their presence on social media, the museum will attract the younger generation.

The data that supports our first claim came from the exit surveys given to museum visitors after their experience with the museum was completed. For approximately one week of operation, we surveyed guests who had entered the museum with the purpose of seeing the permanent exhibits, resulting in 24 total exit surveys. In these surveys, nearly half of the museum visitors stated that more information about the nuns and the history of the convent would have improved their visit. Along with this data, information gathered from interviews with museum professionals was analyzed to compare to the findings derived from the perspectives of the guests. According to the director of a popular museum in Cuenca, successful museums find their identity and allow it to be expressed through every piece that they display. Other specialists agreed with this sentiment and pointed out that the most successful museums in Cuenca are those that are most readily relatable back to the history and culture of the city. Additionally, our sponsors expressed their interest in establishing a deeper connection between the art pieces by adding more information about the nuns and the history of the monastery, as well as ensuring that the atmosphere and the aura of the museum would be conveyed to visitors during their experience. Furthermore, our main sponsor, Doctor Muñoz, felt very strongly that the most important piece of the museum's collection was the building itself, and hoped that any work we did would emphasize its history and significance. With all of this information, we determined that a written guide, in both Spanish and English, would be the best option to improve the visitor experience, as it would be able to provide guests with more information as well as convey the museum's narrative. Along with the guide, we also decide to include a map of the museum with a highlighted walking route so visitors can ensure that they have seen everything the museum has to offer. Pictures of the guide in English and the map can be seen in Figures 1 and 2, respectively.



Welcome to El Museo de las Conceptas, an institution dedicated to the cultivation, exhibition, and protection of the religious art and history of Cuenca. Here we encourage you to take a journey through history and explore the rich culture of a monastery which once housed a convent of cloistered nuns. While the nuns now reside in a separate portion of the monastery, their mark on Cuenca culture remains in this museum. The rooms here are filled with beautiful pieces of artwork, many acting as dowries for the women's entrance into the convent. The museum also houses hand-made creations of the nuns, and artifacts from their daily lives. The true masterpiece of the museum, however, is the building itself. These walls are packed with over 400 years of religious and cultural history, something that is evident as soon as you walk across the cobblestone patios and marvel at the original architecture. This museum is a space of reflection, contemplation, and communication; a departure from the busy modern world. So please, enjoy your visit, and allow yourself to escape the present and explore the past.

Room 2 - The Archangel Saint Michael: Prince of the Angels
The works of art found throughout this museum once belonged to the women of the Monasterio de las Conceptas who had collected and cared for them for over three centuries. Many of these pieces of artwork acted as a dowry granting a woman entrance into the convent. One such piece is the sculpture of the Archangel San Miguel, a being which represents the cross-section of Earth and heaven as well as mestizo (mixed race) culture.

In the Monasterio de las Conceptas, the Archangel acts as the guardian and the custodian of the convent and of the women living there. He is also an important figure to the city of Cuenca, considered to be the city's protector. His patronage is celebrated annually on September 29th and in Cuenca this sculpture is sacralized and revered in the Monastery's Church for 8 days through prayer and processions around the block. Every year the women of the convent are in charge of making the clothing and dressing the statue of St. Michael for this celebration, thus continuing their tradition of promoting Cuenca's religious history.

Room 3 - Cuenca - Monastery - Museum
The Monasterio de las Conceptas was founded in 1599 and has been in continuous operation since then. Though the convent originally began with one building, it expanded through the centuries, growing with the community that had founded it. Additions included the monastery's church (completed in 1686), the second floor currently used to display exhibitions (completed in 1927), and the steeple (completed in the early 20th century) which represents one of the most beautiful examples of architecture in the city. The former infirmary of the monastery, which was added to the original building in 1875, was renovated to become the main floor of the museum beginning in 1980, leading to the museum's official opening on November 3, 1986.

Room 4 - History and Memory of the Monastery
Under the supervision of Father Juan de Arias Herran, the monastery was founded in 1599, only 42 years after the city was settled by Spanish colonizers. Compelled to give back to her religion, Doña Leonor Ordoñez, a wealthy socialite, left her house to the monastery in her will. With its private chapel, indoor water fountain, and large size, her

FIGURE 1. IMAGES OF THE MUSEUM GUIDE

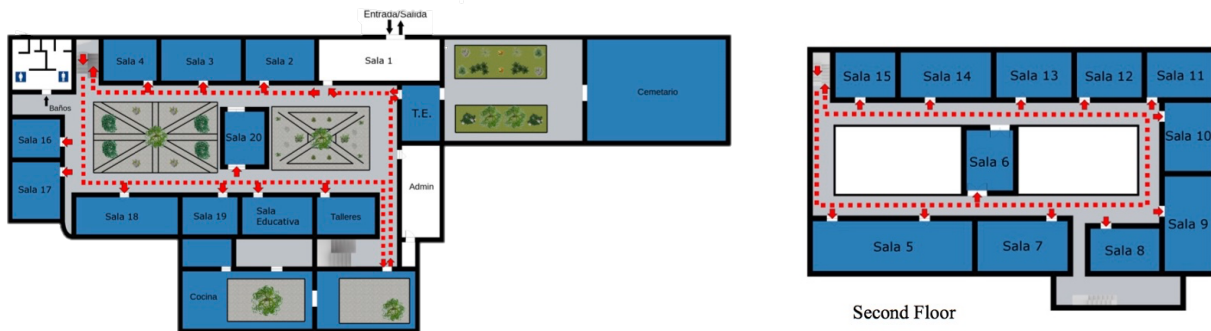


FIGURE 2. MUSEUM MAP

Secondly, we determined that an effective advertising strategy was vital to the museum's success since any improvements to the visitor experience would not have the desired impact without strong visitorship numbers. According to the survey that was administered to individuals in Parque Calderon (a popular park in the center of the city area), about 56% of people had not heard of the museum even though the park was only about 4 blocks away from the museum. Of the 44% of people who had heard of the museum, approximately 76% of them had visited. The statistics gathered from analysis of survey results revealed that a large percentage of people are willing to go to the museum if they hear of it, which implied that strong marketing efforts would be effective in attracting visitors. After speaking with museum professionals around Cuenca, several forms of advertising were determined to be possible areas for improvement. In particular, a website was the most recommended strategy for a museum in the modern age. Based on this information, we decided that a key portion of our marketing strategy would be a professional website. The museum website was designed as a way of providing users with more information about the museum, such as their location, hours, and admission costs. Along with the website, we also determined that posters would be another effective strategy to bring more visitors to the museum. These advertising materials would be used to market the monastery's captivating story in addition to specific events hosted by the museum. The posters were hung up in populous areas of Cuenca, such as universities and cafes. In particular, we selected locations that are popular with the younger generation, as this was our main target audience. Because posters do not require people to actively seek

out material on the museum, this method will act to keep the museum fresh in the minds of the local community and tourists, with the eventual means of generating more knowledge of and visitors to the museum.

One of our sponsor's main goals was to attract the younger generation (high school/university age) to the museum, which led us to our third claim. After analyzing the museum's visitorship data, we found that the least populous demographic of visitors were local students (both older and younger students represented a total of about 15% of all visitors). After interviewing museum and ministry professionals, we found that nearly all of them stressed the importance of having a strong social media presence. Not only does a proper social media platform help to keep the museum relevant in the daily lives of the Cuencan people, it also serves to attract the highly sought after younger demographic. If the younger generation can be reliably attracted to the museum and given an enjoyable enough experience, then they are more likely to keep the museum relevant in society.

As a result of our observations and findings throughout the project, we were able to make three main recommendations for the continuation of marketing and the overall success of museum:

1. Enhanced use of Social Media
2. Beginning a Membership Program
3. Updating Artwork Descriptions

In order for the museum to enhance their social media efforts, we recommend that they keep the number of social media accounts that they have to a minimum, as it has proven more impactful for smaller institutions to have only a few social media accounts that are frequently updated rather than multiple less active accounts. Along with this recommendation, it is important that these posts be interactive so that the museum can further develop its relationship with its followers. This connection will greatly increase the chance that they visit the museum, and, if the experience is pleasant, there is an even greater chance that they will inform family and friends.

We also believe that by creating some type of membership program the museum would be able to get both donors and regular visitors. This type of program could also be expanded to businesses to form a mutually beneficial relationship between the two.

Finally, to improve the visitor experience, we recommend updating and improving the descriptions of the artwork on display. Attaching info sheets to the wall in a way that allows simple replacement will allow the museum to keep the information up to date while still supporting the movement of pieces as desired. The detailed descriptions of the pieces will also encourage the visitor to learn more about the art and become more invested in the museum.

With these findings and recommendations, we hope to have aided the museum in their goal to become a more iconic cultural institution in the city of Cuenca.

RESUMEN EJECUTIVO

El Museo de las Conceptas es una institución cultural en Cuenca que se centra en el arte, la historia y la cultura del Monasterio de las Conceptas. El monasterio alberga monjas enclaustradas y ha estado funcionando continuamente por más de 400 años. El museo abrió oficialmente el 3 de noviembre de 1986 en la parte del monasterio que una vez funcionó como la enfermería. El museo tiene una variedad de exhibiciones diferentes, incluyendo pinturas, esculturas, artefactos hechos a mano y muebles, todos los cuales muestran la historia y la importancia del monasterio.

Aunque el museo está clasificado como la 12° mejor atracción en Cuenca por TripAdvisor, hace pocos años estaba en peligro de cierre debido a la falta de fondos. Con la esperanza de aliviar este problema, el museo quiere generar más interés y asistencia de la comunidad local para ayudar a preservar y difundir la historia del monasterio y su importancia para la ciudad. Aunque los turistas suelen buscar lugares de interés para visitar en Cuenca, es mucho menos probable que haga lo mismo la población local. En general, la gente tiende a creer que las instituciones locales tienen menos atracción que ofrecer ya que, en muchas instancias, la cultura que se exhibe ya es parte de sus vidas. Con el fin de atraer a más Cuencanos, el museo tenía que encontrar nuevas formas de interactuar con ellos. Con esto en mente, la meta de este proyecto fue desarrollar un plan para aumentar la conciencia de la comunidad local y su participación con el museo. Para alcanzar esta meta, abordamos cuatro objetivos, concentrándose en la creación de un enfoque eficaz para atraer a los residentes de Cuenca, además de promover el museo.

1. Estimar las opiniones de los turistas y la comunidad local en relación con el museo.
2. Evaluar la eficacia de los programas actuales y pasados del museo para aumentar la interacción positiva con la comunidad.
3. Trabajar con el museo para investigar e implementar programas de alcance comunitario para aumentar la participación de los visitantes.
4. Identificar estrategias para comercializar el museo a posibles visitantes y donantes.

Para lograr nuestro primer objetivo, realizamos un análisis de las estrategias actual de la participación comunitaria del museo realizando dos encuestas diferentes. Una de las encuestas actuó como una encuesta de salida para estimar las opiniones de los visitantes del museo, mientras que la otra les damos a los miembros de la comunidad como una medida de la eficacia de las estrategias de publicidad del museo. Las preguntas en la encuesta de salida se centraron en las maneras de medir el disfrute de cada visitante, mientras que las encuestas para los miembros de la comunidad se centraron en su conocimiento del museo. Junto con estas encuestas, analizamos los datos pasados de los visitantes del museo. Utilizamos estos datos para determinar la demografía de los visitantes antes del inicio de nuestro proyecto, lo que nos permitió decidir a cual demografía necesitábamos adaptar nuestros materiales de mercadeo.

Con el fin de aprender más sobre como otros museos atraen a los visitantes, tanto en Cuenca como en otros lugares, hemos entrevistado a varios profesionales del museo de Ecuador y los Estados Unidos. También realizamos entrevistas con profesionales del Ministerio de Cultura y Patrimonio, el Ministerio de Turismo y la Fundación de Turismo. Estas entrevistas ayudaron a determinar qué estrategias utilizan los museos para interactuar con sus visitantes, así como las técnicas y materiales que otros museos encuentran exitosos en la comercialización de su institución. Finalmente, planeamos

desarrollar una página web y una mayor presencia en los medios sociales para el museo. El museo estaba bien promocionado por las páginas web de viajes y las noticias locales. La información proporcionada por estas fuentes se limitaba a eventos especiales y se concentraba poco en la colección principal del museo. Por esta razón, determinamos que el museo necesitaba mejorar la presencia en línea. Una página web permite a los visitantes potenciales encontrar fácilmente más información sobre el museo. Los medios de comunicación social también es una parte importante de esto porque permite a los seguidores conectarse fácilmente con el museo y también permite al museo llegar a los visitantes potenciales que no lo buscan activamente.

Después de definir la metodología, llegamos a Ecuador y solicitamos empezar a recoger y analizar los resultados. Muchos de estos resultados corresponden con la clasificación de uno de los tres afirmaciones:

1. Articular una narrativa coherente, que detalla la historia del monasterio y las piezas del arte, permitirá a los visitantes del museo disfrutar más de su visita.
2. Por aumentar los esfuerzos de publicidad del museo, un porcentaje mucho mayor de la población de la cuenca estaría dispuesto a asistir al Museo.
3. Con el aumentando en la presencia las redes sociales, el museo atraerá a la generación más joven.

Los datos que apoyan nuestra primera afirmación provenían de las encuestas de salida que les damos a los visitantes del museo después de su experiencia allí. Durante casi una semana de actuación, encuestamos a los visitantes quienes entraron para ver las exposiciones permanentes, resultando en 24 encuestas de salida total. En estos estudios, casi la mitad de los visitantes del museo indicó que más información sobre la historia del convento y las monjas había mejorado su visita. Junto con estos datos, analizamos la información obtenida de entrevistas con profesionales para comparar a los resultados derivados de las perspectivas de los clientes. Según el director de un museo popular en Cuenca, museos exitosos encuentran su identidad y la expresa a través de cada pieza de arte que muestra. Otros especialistas estaban de acuerdo con este sentimiento y señalaron que los museos más exitosos en Cuenca son las que son más fácilmente relacionable a la historia y la cultura de la ciudad. También, nuestros patrocinadores expresaron su interés en establecer una conexión más profunda entre las obras de arte por agregar más información sobre las monjas y la historia del monasterio y por garantizar que la atmósfera y el aura del museo sean transmitidas a los visitantes durante su experiencia. Además, nuestra patrocinadora principal, Doctora Muñoz, sentía muy fuertemente que la pieza más importante de la colección del museo fue el edificio en sí y esperaba que cualquier trabajo que hicimos enfatizara su historia y su significado. Con toda esta información, determinamos que una guía escrita en español y en inglés, sería la mejor opción para mejorar la experiencia del visitante, ya que sería capaz de ofrecer a los visitantes más información y también transmitiría la narrativa del museo. Junto con la guía, también decidimos incluir un mapa del museo con una ruta sugerida para que los visitantes se puedan asegurar que han visto todo lo que ofrece el museo. Se puede ver fotos de la guía en inglés y el mapa en las figuras 1 y 2, respectivamente.

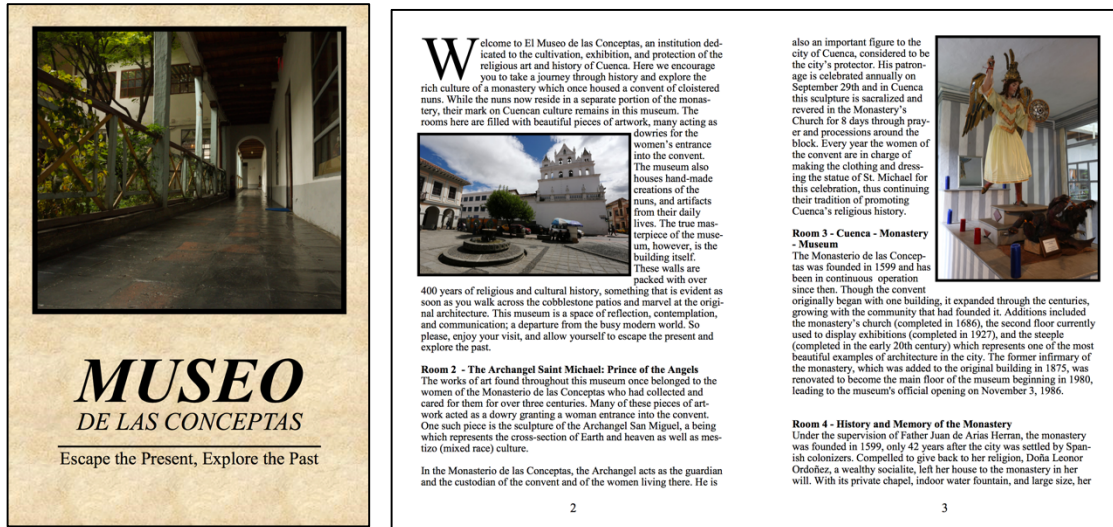


FIGURA 1. LOS IMÁGENES DEL GUIÓN DE MUSEO

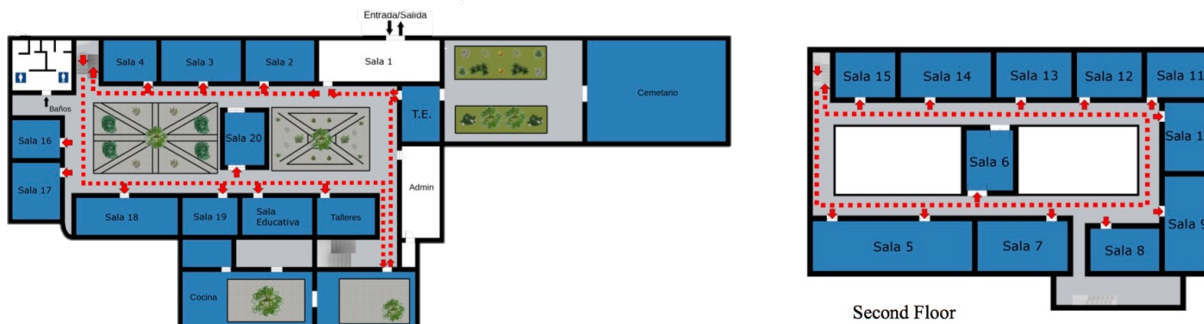


FIGURA 2. EL MAPA DEL MUSEO

En segundo lugar, determinamos que una estrategia de publicidad efectiva era vital para el éxito del museo, ya que la experiencia del visitante no tendría el impacto deseado sin muchos visitantes. Según la encuesta que administramos a los individuos en el Parque Calderón (un parque popular en el centro de la ciudad), cerca del 56% de las personas no había oído del museo aunque el parque es sólo unas 4 cuadras del museo. El 44% de personas que sí habían oído del museo, aproximadamente el 76% de ellos había visitado. Las estadísticas de las encuestas revelaron que un gran porcentaje de personas están dispuestos a ir al museo si lo oyen, lo que supone que los esfuerzos grandes de mercadeo serían eficaz en la atracción de los visitantes. Después de hablar con profesionales del museo alrededor de Cuenca, determinamos que hay varias formas de publicidad que podemos mejorar. En particular, la páginas web fue la estrategia más recomendada para un museo en la edad moderna. Basado en esta información, decidimos que una parte clave de nuestra estrategia de mercadeo sería un sitio web profesional. La página web del museo fue diseñada como una manera de proporcionar a los usuarios más información sobre el museo, tales como su ubicación, horarios y admisión. Junto con la página web, también determinamos que afiches sería otra estrategia eficaz para atraer más visitantes al museo. Estos materiales de publicidad que utilizaría el museo para comercializar la historia cautivadora del monasterio además de eventos específicos, organizados por el museo. Los afiches fueron colgados en zonas populosas de Cuenca, tales

como universidades y cafés. En particular, seleccionamos lugares populares entre la generación más joven. Ya que los afiches no requieren que personas activamente busquen material sobre el museo, este método funcionará para que el museo se mantenga fresco a la memoria de la comunidad local y turistas, con el fin de generar más conocimiento y asistencia al museo

Uno de los objetivos principales de nuestra patrocinadora era atraer a la generación más joven, que nos llevó a nuestro tercer reclamo. Después de analizar los datos de los visitantes del museo, encontramos que la demografía de los visitantes menor fue de los estudiantes. Después de entrevistar a profesionales del museo y ministerio, encontramos que casi todos ellos destacaron la importancia de tener una presencia fuerte las redes sociales. Una red social como Facebook no sólo ayuda a mantener el museo relevante en la vida cotidiana de la gente de Cuenca, también sirve para atraer a los jóvenes. Si la generación más joven puede ser confiablemente atraída por el museo y si tienen una experiencia bastante agradable, son más propensos a mantener el museo relevante en la sociedad.

Como resultado de nuestras observaciones a través del proyecto, hemos sido capaces de hacer tres recomendaciones principales para la continuación del mercadeo y el éxito general del museo:

1. Mejor uso de las redes sociales
2. El inicio de un programa de membresía
3. La actualización de las descripciones del arte

Para mejorar sus esfuerzos de las redes sociales, recomendamos que el museo mantenga el número de cuentas a un mínimo, porque es más impactante para las instituciones pequeñas tener sólo unas pocas cuentas que actualizan con frecuencia en lugar de múltiples cuentas menos activas. Junto con esta recomendación, es importante que las publicaciones sean interactivas para que el museo pueda desarrollar aún más su relación con sus seguidores. Esta conexión aumentará la posibilidad de que ellos visiten el museo y si la experiencia es agradable, hay una probabilidad mayor que informen a sus familias y sus amigos.

Creemos también que la creación de algún tipo de programa de membresías del museo sería capaz de conseguir donantes y visitantes regulares. Este tipo de programa podría ampliarse también a las empresas para formar una relación mutuamente beneficiosa entre los dos.

Por último, para mejorar la experiencia del visitante, recomendamos que el museo mejore las descripciones del arte. Colocar hojas de información en la pared de una manera que permite el reemplazo simple permita al museo mantener la información actualizada mientras apoyar el movimiento de piezas como se desee. Las descripciones detalladas de las piezas del arte también animarán a los visitantes a aprender más sobre el arte y a ser más interesados en el museo.

Con estas conclusiones y recomendaciones, esperamos que hayamos ayudado y apoyado al museo en su objetivo de convertirse en una institución cultural más icónica en la ciudad de Cuenca.

ABSTRACT

The goal of this project was to develop a plan that would increase the local community's awareness of and involvement with el Museo de las Conceptas, a religious museum in Cuenca, Ecuador devoted to the history of the attached monastery. To this end, we conducted surveys with museum visitors and the general public and interviewed local museum professionals in order to discern the best course of action. From these interviews, we decided that creating a cohesive narrative to improve the visitor experience paired with a marketing campaign would be the best solution to the museum's challenges.

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INTRODUCTION

“A people without the knowledge of their past history, origin and culture is like a tree without roots.” - Marcus Garvey

Expanding our historical, scientific, and artistic awareness is not only a necessary facet of preserving human culture, but also serves as a personal endeavor for many people. From textbooks to search engines, public access to information has been greatly expanded throughout the 21st century, making this goal more achievable every year. Even with this increase in the availability of resources, museums still consistently rank as some of the most trusted sources of information. According to a 2001 survey commissioned by the American Alliance of Museums, the average American finds museums more trustworthy and reliable than Wikipedia, academic researchers, and the entirety of the United States’ government (Museum Facts).

Despite this fact, museum attendance has experienced a sharp decline over the past few decades. Data from the American Academy of Arts and Sciences shows that only 21% of the adult American population had visited a museum in 2012, the lowest percentage recorded in a three-decade study on museum attendance (Art Museum Attendance). Perhaps in part from the decline in visitorship, government funding of these institutions has been following a downward trend. In 1989, American museums received, on average, roughly 38% of their funding from government sources. By 2009, this number had fallen to roughly 24%. Decreases in government funding and other stressors have caused dramatic problems for museums in the United States, with over half of all institutions reporting moderate to severe financial stress in a 2012 survey (Bell, 2012). This epidemic, compounded by the overall decrease in visitorship, has the potential to affect the livelihood of these institutions and prevent them from cultivating and displaying their information to new generations.

Art and culture institutions are particularly affected by these unfavorable situations, evidenced by relatively flat attendance growth compared to the strong growth of aquariums and science museums in recent years (Olson, 2013). The museum landscape in the United States is comprised of a healthy mix of institutions with six of the top ten museums ranked by attendance classified as science related and the other four as culture or art focused (Top 20, 2015).

Ecuador, however, has a museum landscape more focused on art, history, and culture museums, which tend to struggle more than their engagement-oriented counterparts. In fact, eight of the top ten Ecuadorian museums have an intense focus on art or culture, according to the Ministry of Culture and Heritage (“Los 10 museos”). One of these museums included in Ecuador’s top 10 is the Museo de las Conceptas, hereafter referred to as the museum.

The museum is currently located in the monastery of la Concepción de Cuenca, which was established in 1599. The monastery houses cloistered nuns and has been in operation for over 400 years. From the end of the 1970s to the early 1980s the monastery was refurbished to become a museum in order to preserve the history of the monastery. The museum officially opened on November 3, 1986 in the portion of the monastery that originally functioned as the infirmary. It contains 18 permanent exhibits and three rotating, temporary exhibits, all of which display artifacts related to the life of the nuns from the 17th to the 19th century. The museum has a variety of different art displays such as paintings, sculptures, handmade artifacts, and furniture all of which showcase the importance of the monastery to the local community.

The museum engages the local community by hosting events, both independently and with the assistance of the local network of museums in Cuenca. More recently, the museum has worked to gain support from local and governmental officials as well as trying to find new ways to be more prominent in the local community.

Recently the museum has been facing some financial issues, but they have been working to correct them. The museum faced imminent closure in 2012, and was visited by Ecuador's Minister of Culture and Heritage (El Ministro de Cultura y Patrimonio visitará el Museo de Las Conceptas, 2012). In addition to bringing increased attention to the museum, the minister met with Cuenca's mayor and together they helped to create a plan to save the museum and allow it to remain open and further serve the community. Likely as a result of this meeting, the museum now receives municipal funding. While this visit and the support of the city of Cuenca succeeded in keeping the museum open, these interventions were merely stopgap actions, and did not provide the sustainable and diverse sources of income needed to ensure the museum's future.

To become a respected and well known cultural institution, the museum did not simply need a solution to their financial woes, but also new ways of interacting with the local communities. In many ways, these two problems were connected. In order to run the events and create the exhibits needed to attract local visitors, the museum must have a strong financial backing, but to achieve this, the museum needs to be a relevant cultural institution. Though only 5% of the income of the average museum comes from ticket sales (Bell, 2012), strong visitor numbers and a presence in the community are necessary to secure the grants, donors, and sponsors that make up the majority of museum income.

While tourists are much more likely to seek out possible attractions from popular travel sites such as TripAdvisor (where the museum is ranked as the 12th best attraction in Cuenca), the same is not true about the local community. Locals are less likely to actively seek out museums to visit, meaning that the museum's marketing techniques utilized before our project were not as effective as they could have been.

The goal of this project was to develop a plan that would increase the local community's awareness of and involvement with the museum. To meet this goal, we addressed the following objectives:

1. Gauge opinions of tourists and the local community regarding the museum.
2. Evaluate the effectiveness of the museum's current and past community outreach programs for increasing positive interaction with the community.
3. Work with the museum to investigate and implement possible community outreach programs and to increase visitor engagement.
4. Identify possible strategies to market the museum to potential visitors and donors and provide the means to do so.

Each of these objectives ultimately focuses on creating an effective approach to engage the residents of Cuenca as well as publicize the museum itself. We hope that with this plan of action, we supported the museum in its steps to assuming a larger, more influential role in the city of Cuenca.

BACKGROUND

Before attempting to design a methodology to alleviate the concerns of the museum, it was essential to analyze the myriad of components affecting the project. Therefore, a brief analysis of the effects of community and funding on both museums and each other will be provided to detail the scope of the problem. Historical information on Ecuador, the city of Cuenca, and the museum itself will also be provided to highlight the cultural and societal influences at play.

COMMUNITY ENGAGEMENT AND FUNDING

EVOLUTION OF MUSEUMS

The role of museums has evolved substantially from the late eighteenth century to the present day. Originally museums were institutions used exclusively for scientific research and received all of their funding from wealthy individuals. In the mid-nineteenth century the first change in the role of museums came about with the formation of public museums, giving rise to the notion that more than just the wealthy and educated individuals could attend these institutions. However, while museums were still heavily focused on academic functions throughout the late nineteenth and the majority of the twentieth century, they slowly began to focus more of their efforts on determining how they could better serve the needs of the community (Woodward, 2012). This shift in thinking was inspired, in part, by the government realizing that they could use museums to help educate the general population, inherently making society more civilized (McLean, 2012). Toward the end of the twentieth century the shift to addressing the needs of the community became more prominent and imperative as public funding for museums began decreasing significantly. Therefore museums were forced to have greater interactions with the community caused by need to increase visitorship in order to be considered successful and worthy of funding (Woodward, 2012). At this point museums began evolving from foundations built solely for research to places of learning and entertainment to be used by the local community.

IMPORTANCE OF THE LOCAL COMMUNITY

In order to discuss the importance of the local community to the museum, first the concept of a community must be explored. The general notion concerning what it means to be a part of a community involves the development of a feeling of belonging, building a social network, and understanding and acknowledging the commonality within the community group (Macdonald & Crooke, 2008). This definition demonstrates its significance by pointing out that while all communities are composed of people from a myriad of different backgrounds there is something that brings them all together. With the more recent shift in the focus of museums to the needs of the community these institutions must recognize that their communities are varied and diverse (Lang & Reeve, 2016). This realization would allow museums to be able to plan for the different visitor demographics within the local community as each group of people would likely respond uniquely to different types of exhibits (Hopper-Greenhill, 2013).

After considering the mixture of backgrounds present in their local community, a museum must find ways to engage them as a whole. As stated in the article *Lessons Learned in the Principles and Practice of Community*, “The community museum is a process, rather than a product” (Camarena & Morales 2016, p.30). Quick changes will not lead a museum to positive community engagement

overnight. A museum must work with its community continuously rather than simply striving to assuage community concerns as they arise, to be effective.

Rather than attracting visitors who simply walk through the exhibits, museums must make the effort to engage their audience and encourage them to participate in different activities and events (Lang & Reeve, 2016). The local community provides the museum with the unique opportunity of providing a reliable audience as long as there are activities and events for the people to regularly attend which differ from the usual exhibits. Although these displays are an integral part of a museum's purpose, they often fail to meet the inherent social needs of the average patron, which can result in a divide between the museum and the community it serves (Falk & Dierking, 2016). According to Woodward (2012) in order for visitors to get something out of going to the museum, they must become an active audience through interaction.

IMPROVING COMMUNITY ENGAGEMENT

Achieving an active audience can be accomplished by engaging the local community. The article *Museums as Community Centers* identifies three distinct strategies to help the local community actively interact with the museum rather than just producing a passive audience. These procedures include hiring a local staff, pursuing partnerships, and performing the functions of a community center (MacFarlane, 2014).

Through either hiring a local staff or encouraging local residents to volunteer at the museum, community members will likely feel a closer connection with the museum since they will become a stakeholder in its success. Some museums will employ locals as tour guides to explain exhibits to visitors allowing these guests to become actively engaged with the museum by receiving authentic anecdotes from the local population. Along with a local staff, there are a variety of different partnerships that museums can pursue to assist in engaging the community such as cooperating with local businesses, other museums and cultural institutions, and schools. By forming close partnerships with local schools, museums are able to play an active role in classroom learning, once again allowing the local community to have more active interaction with the museum. The last strategy identified by MacFarlane (2014) gives the local community the most direct way to interact with the museum. Functioning as a community center by having events such as art or music classes, space available for public gatherings, movie showings, and radio and television shows, just to name a few, allows the community to be able to see the benefits of the museum much more easily. Once the community is able to feel comfortable with the museum and gain a sense of cohesion, an interest in the pieces of art that the museum holds will be sparked (MacFarlane, 2014).

CHALLENGES REGARDING ENGAGEMENT

Unfortunately, even when events are tested to try and determine whether they will be successful, full engagement between the museum and the community is hindered by a variety of different forces. Some of these include social changes, training, staff and funding limitations to name a few. Social changes often happen at a much faster rate than the average museum is capable of handling, a difficulty that museums must work around. Compounding on this issue, the museum must have staff members that are trained in both knowledge of the specific exhibits as well as general practices regarding proper engagement with

visitors in order to enhance their experiences, as well as having a large enough staff to be able to interact with the visitors (Woodward, 2012). However, museums typically lack the necessary funds to hire more staff and continually train them as well as to adapt their exhibits and methods to the changing needs and expectations of society.

FOUR TYPES OF FUNDING

All differences aside, every type of museum relies on some sort of funding in order to function. There are four broad categories from which museums typically draw their funds, each of which being an important source to consider when museums formulate their financial strategies (Bell, 2012). Firstly, government funding, which constitutes all forms of financing derived from any level of government, is perhaps the most well known area of museum income. Museums tend to garner more of their funds from state and local branches of government, although federal funding is not uncommon (Bell, 2012). The second area of funding utilized by museums is private funding, which often encompasses donations from individuals and organizations in the private sector. Substantial donations can come from wealthy individuals, charities, philanthropic foundations, and corporate sponsors. This area of funding is commonly focused on certain exhibits, events, or initiatives, as sponsors are more likely to donate when more attention is drawn to the museum. Initiatives focusing on furthering a museum’s ability to educate the public are also popular recipients of private donations (Bell, 2012).

Third is earned income, which is derived directly from exhibitions, programs, sales, and rentals. Included in this area of funding are admission fees, which traditionally account for only 5% of the total income of the average U.S. museum, despite being one of the most visible areas of museum revenue. This contradiction can be explained by the fact that more than 37% of museums in the United States offer free admission to visitors (Bell, 2012). Investment income is the fourth most important area of funding for museums, and typically comes from endowments. Only around 5% of money from endowments is available for use by museums in the year that they are received, while the other 95% is saved by the museum. The saved funds are often invested to (hopefully) increase the revenue of the museum (Bell, 2012). A graphic comparing these types of museum funding can be seen below.



FIGURE 3. AVERAGE MIX OF FUNDING FOR U.S. MUSEUMS - 2009

All four types of funding must be utilized to their fullest extent to breed a successful museum. Additionally, much like any business that has weathered the test of time, museums have had to adapt their numerous financial strategies to survive the ever-changing economic and societal environment.

RISING IMPORTANCE OF EARNED INCOME

While these four classifications of museum funding have largely remained constant since public museums were first established, the importance of each individual category has seen numerous changes. Most recently, museum funding has been characterized by several key trends including a decrease in governmental sources of funding, and an increase in earned income. In 1989, the average U.S. museum received roughly 38% of its funding from the various levels of government, while in 2009 the number dropped to roughly 24.4%. Since the average cost to operate a museum has not shown signs of dropping in recent years, this decrease in government funding must be offset by an increase in another area of funding. The financial stressors of the late 2000s in the United States also had a detrimental effect on investment income, and to some extent private funding, which only left the area of earned income to pick up the monetary slack. In order to accomplish this goal, museums in the United States were forced to create new strategies to attract revenue (Bell, 2012). While there is a limited amount of information available to determine whether Ecuador has experienced similar trends, museums in the United States are generally good indicators of worldwide trends.

METHODS OF INCREASING EARNED INCOME

Therefore, it is of paramount importance for museums to further explore the benefits of expanding their earned income. To increase earned revenue, museums have been forced to reevaluate their role in and dependence on the communities that they serve. For example, rather than using the museum space solely for the display of artifacts, museum administrators have started renting out their buildings to be used for private celebrations by companies and individuals. A trend has also appeared recently of museums installing permanent restaurants with renowned chefs to attract visitors who normally would not attend the museum, as well as providing a reason for guests to stay longer and spend more money. Similarly, more focus has been put on museum gift shops in recent years to establish them as a more prominent source of income. Events can also be hosted or sponsored by a museum to attract a larger audience and garner more interest in daily practices (Bell, 2012).

Through these and other changing museum management practices, museums have certainly begun to show a greater appreciation for and reliance on the communities that they serve. As of 2009, earned income has surpassed government funding as a source of financial assistance for the average museum in the United States, reaching 27.6% of total funding (Manjarrez, et al., 2008).

SUCCESSFUL MUSEUMS RELY ON COMMUNITY

By furthering reliance on earned income through community engagement strategies, all museum types have been attempting to exemplify the lessons learned from certain museum categories. Museum subgroups which tend to cater to and rely more heavily on the community also seem to make more money than their more traditional counterparts. Zoos, aquariums, and zoological parks, for example, are well-known for being exciting and active institutions built around the needs of the whole family. They inherently engage all visitors with nearly every exhibit, as opposed to other museum subgroups which tend to have only certain exhibits with the purpose of engagement. These types of museums are predisposed to more interactive forms of learning, which provides community members with an easy way

to feel involved while enjoying the exhibits. Perhaps in part from this propensity towards visitor engagement, zoos and related museums outperform their cohorts in revenue. According to the IMLS, these types of museums managed to garner more than \$5.8 million, compared to the next closest of \$2.2 million from science and technology museums. Around 62% of this funding was derived from earned income, demonstrating the effect communities can have on the livelihood of museums (Manjarrez, et al., 2008).

ECUADOR, CUENCA, AND EL MUSEO DE LAS CONCEPTAS

Throughout the modern history of Ecuador, the Catholic Church has been a major driving force for art, culture, and education. Catholicism spread rapidly throughout Ecuador and served as a means of unifying the nation under a shared religion and culture. Understanding this influence is an important aspect of comprehending the museum's role in the Cuenca community.

HISTORY AND CULTURE OF CUENCA

The city of Santa Ana de los Ríos de Cuenca, commonly known simply as Cuenca, was established by Spanish settlers in 1557 and follows a typical city plan. The downtown area of Cuenca is characterized by its historic buildings, including two cathedrals. While the city itself dates to the 16th century, much of the architecture is newer, largely from the 19th century when Cuenca became a major exporter of products (UNESCO, "Historic Centre of Santa Ana de los Ríos de Cuenca"). The historical and architectural significance of Cuenca has resulted in a large section of its downtown being named as a UNESCO World Heritage Site, one of just over 1,000 locations in the world deemed important enough to deserve such protection (UNESCO, "World Heritage Site List"). Cuenca is one of five such sites in Ecuador.

Today, Cuenca is Ecuador's third largest city (Kübber, 2012), and maintains cultural diversity by being a popular destination among tourists and expats (foreign residents). Though exact numbers are difficult to find, some estimates place the number of foreigners living in Cuenca above 10,000 ("How Many Foreigners Live in Cuenca Ecuador?", 2016). While Cuenca is a modern city, the presence of the Catholic church is still quite noticeable, shaping the skyline of the city. Cuenca boasts more than 50 churches, including the Cathedral of the Immaculate Conception, known for its blue domes (Kübber, 2012).

Though many of these architectural landmarks remain consecrated as churches and cathedrals, a number have become secular gathering places and museums. The museum is one such institution, encapsulating the rich history of the city as well as its religious culture. The museum contains a vast collection of artefacts that display the roots of Cuenca and remind the people of how great an impact religion has played in the shaping of the city.

HISTORY OF EL MUSEO DE LAS CONCEPTAS

The museum's foundation comes from a 16th century monastery, originally owned by a wealthy Cuenca widow who felt called to bequeath her home to the Cuenca Church (Blankenship J. 2005). Monasteries play the role of housing religious communities that live in seclusion from an often secular society. This monastery in particular sheltered cloistered nuns, who are Catholic women that have been

consecrated to God. They vow to remain inside the convent for the rest of their lives and devote themselves to prayer, study, and community life. In accordance with the condition made by the Cuencan widow, the first of the cloistered nuns to live in this monastery were her three daughters (Blankenship J. 2005). From then up until the 20th century, the monastery went on to shelter generations of cloistered nuns who, in addition to praying and studying, created magnificent pieces of art.

In 1980, the cultural department of the Central Bank of Ecuador proposed that the monastery be transformed into a museum of religious art that could display its artistic beauty to the city. The goal was to create a museum that would communicate the history and importance of religious culture to each and every visitor. This proposal was eventually put into place and six years later, the museum opened its doors (Museo de las conceptas - un testimonio histórico, 2009). The museum presents a variety of immaculate work created by the nuns that lived out their lives in the monastery, as well as donations made from community to the nuns over the past 400 years (Las conceptas museum - superb art in an 18th century monastery, 2009). Although the monastery no longer stands, the cloistered nuns still remain, living in confined quarters of the museum, only to emerge during closed hours to clean. Along with their normal studies and devotions, these nuns pay a large contribution to maintaining the cleanliness of the facility and its artifacts. One can marvel at this upkeep while touring the 21 total exhibits present throughout the museum, 18 of which are permanent, and 3 rotational. Each of them features a large collection of religious paintings, sculptures, furniture, and toys that all pertain to a specific theme of the exhibit. (Las conceptas museum - superb art in an 18th century monastery, 2009).

In 2012, due to a lack of funding, the museum faced imminent closure. It was visited by Ecuador's Minister of Heritage and Culture who met with the mayor of Cuenca to create a plan that would attempt to save the museum (El Ministro de Cultura y Patrimonio visitará el Museo, 2012). This plan involved receiving funding from the government and although it succeeded in preserving the museum, it was merely stopgap and does not entirely address the root of the problem.

Due to a recent lack of attendance and funding, the museum began looking for new ways to generate more desire from the local population to visit. While the institution was taking effective steps in achieving this goal before the start of our project, there was room for improvement.

METHODS

The goal of this project was to develop a plan that would increase the local community's awareness of and involvement with the museum. To meet this goal, we addressed the following objectives:

1. Gauge opinions of tourists and the local community regarding the museum.
2. Evaluate the effectiveness of the museum's current and past community outreach programs for increasing positive interaction with the community.
3. Work with the museum to investigate and implement possible community outreach programs and to increase visitor engagement.
4. Identify possible strategies to market the museum to potential visitors and donors and provide the means to do so.

In this chapter, we describe the methods used to gather and analyze the data that determined the scope of our project. We also lay out our methods for completing our project objectives and the resulting deliverables.

GAUGE OPINIONS OF TOURISTS AND THE LOCAL COMMUNITY REGARDING THE MUSEUM.

Before any changes could have been made to the community engagement strategies of the Museo, an analysis of their previous methods was necessary. In addition, an analysis of the role of the Museo in the city of Cuenca was also important and helped to identify the prevailing public opinion on the museum. Both of these forms of data acquisition allowed the group to establish a baseline for the museum as well as methods to further evaluate changes as the project developed. Data acquired from community members provided insight on these situations, and was accomplished primarily through surveys.

Surveys were the most appropriate form of data acquisition to gauge public opinion on the museum since the questions were standardized and the survey could be sent to a large subject population (Glasgow, 2005). Standardized questions allowed the group to easily categorize and compare responses and a large subject population improved the significance of the group's data. In addition, surveys are, by nature, easily adapted to collect either qualitative or quantitative data increasing their overall utility (Jansen, 2010).

Two different surveys were offered by the project group, one which acted as an exit poll to gauge the opinions of the museum guests, and another which was given to members of the community as a measure of the effectiveness of the museum's advertising strategies. By offering the surveys in both Spanish and English, as well as providing written and digital forms of the survey, the group ensured that as many people as possible would feel comfortable participating. Exit poll survey questions focused on ways to measure the enjoyment of each guest, while city surveys focused on the community's awareness of the museum. These two surveys can be found in Appendix A and B, respectively.

Difficulties in this approach included finding a way to encourage visitors to fill out the surveys, the low number of visitors to the museum, and determining the best location to administer surveys to people outside of the museum. Surveys were initially given (in Spanish and English) to the receptionists of the museum in the hopes that they could give them to the guests as they leave the building. This approach, however, proved unreliable and was then altered to promote a more user-friendly strategy. The surveys were digitized which gave the user the choice of a written or digital submission. In addition to this change, project members were made available to assist visitors and survey them orally if they so preferred.

EVALUATE THE EFFECTIVENESS OF THE MUSEUM'S CURRENT AND PAST COMMUNITY OUTREACH PROGRAMS FOR INCREASING POSITIVE INTERACTION WITH THE COMMUNITY.

After understanding how the local population views the museum, we analyzed existing visitorship data to learn more the museum's visitor demographics. With this information, we were able to determine what group of visitors come to the museum the most and what group comes to the museum the least. This information allowed us to better cater our marketing methods to the ideal museum audience and find ways

to reach a new audience. Historical research gave us more information on previous efforts to advertise the museum, which provided us with insight on potential ways to market future events.

To determine any direct changes in visitorship, we analyzed attendance numbers before and after events at the museum. We worked with the cultural institution to detect any trends that may have led to a surge of visitors during a specific period of time and worked to find a way to sustain this trend in order to keep events as beneficial as possible.

WORK WITH THE MUSEUM TO INVESTIGATE AND IMPLEMENT POSSIBLE COMMUNITY OUTREACH PROGRAMS AND TO INCREASE VISITOR ENGAGEMENT.

In order to determine what methods museums use to increase visitor engagement, we held interviews with various museum and tourism professionals around Cuenca, as well as in the US (questions can be seen in Appendix C). In addition, research journals regarding museum studies were consulted to gain more insight on strategies other museums have found to be successful.

Using all of the information we have collected to achieve this objective, we created a spreadsheet providing suggestions for each of the different outreach programs that the museum could host as well as a cost analysis, an implementation plan, and a description of the requirements for each program.

IDENTIFY POSSIBLE STRATEGIES TO MARKET THE MUSEUM TO POTENTIAL VISITORS AND DONORS.

Before the start of the project, the museum did not have a website and had very little activity on social media. The museum was reasonably well covered by travel websites and local print news, but the information provided by these medias was limited to special events and had little focus on the permanent museum.

We decided to place an emphasis on local students with our marketing strategies at the request of our sponsor. Our sponsor believes that attracting younger visitors to the museum is an important way of passing down the city's heritage to the next generation as well as being more likely to spread news about the museum by word of mouth. In order to best attract this demographic, we decided to center our marketing plan around a more visible web presence. While the museum had both a Facebook and a Twitter at the start of this project, the accounts were used infrequently (at an average of less than one post per month) and the quality of posts was not high enough to have the desired impact. When used properly, these services are useful ways for the museum to market events and to keep followers up to date with news. In addition, social media is inherently interactive, allowing followers to easily interact with the museum as well as allowing the museum to reach potential visitors who would not actively seek out the museum. Most importantly, social media is free for the museum to use.

As part of our marketing campaign, we decided to provide the museum with an archive of posts that they can use as a way of increasing both the quality and quantity of their social media activity. At the start of this project, the museum had little in the way of photographs, logos, or other media that were needed to support marketing attempts. One of our methods, therefore, was to create and compile the media needed for this and future advertising campaigns.

SUMMARY

The completion of these four objectives assisted the Museo in enhancing their community engagement strategies and furthering their goal of becoming a cultural icon in the city of Cuenca. Through analyzing the effectiveness of their current strategies, identifying key areas of improvement, and implementing initial methods, our group hopes that we assisted the museum in improving their relationship with the community. By achieving this goal, we hope to further the global initiative of integrating museums into their communities and preserving culture for future generation.

RESULTS AND ANALYSIS

The following section details the findings gathered from the execution of our detailed methodology. While our methodology originally focused on analyzing and improving the types of events hosted by the museum, we decided that a change in direction was necessary. After speaking with our sponsors and reviewing the registry of their past events, we determined that the museum did not require assistance with planning events, but rather with attracting visitors in the first place. In order to formalize the data that we uncovered during this project, we organized our findings into three main assertions. Supported by data that we gathered throughout the project, our main claims are:

1. Articulating a cohesive narrative, which details the history of the monastery and the artwork, will help museum guests to more thoroughly enjoy their visit.
2. By increasing the museum's advertising efforts, a much larger percentage of the Cuencan population would be willing to attend the museum.
3. In particular, by increasing their presence on social media, the museum will attract the younger generation.

Each of these assertions is explained in detail with the supporting data that we uncovered, the deliverables decided upon based on these claims, and the methods used to create the final deliverables.

ESTABLISHING A NARRATIVE WILL IMPROVE THE MUSEUM EXPERIENCE

IDENTIFYING AREAS OF IMPROVEMENT IN THE VISITOR EXPERIENCE

As stated in our methodology, we first needed to gather information from museum visitors to identify aspects of the museum visit that could be improved. For a duration of approximately one week, we surveyed every guest who had entered the museum with the purpose of seeing the traditional exhibits, using the Museum Exit Surveys (located in Appendix A). At the time of surveying, the museum was hosting several rotating exhibits which were part of the biennial celebration of Cuenca's heritage called the "Bienal" in Spanish. The celebration involved many museums around the city, each of which would host a few different exhibits from modern artists which connected back to the identity of Cuenca in some way. Visitors who were interested in the Bienal would be granted free entry to the museum, however they would not be permitted to view the regular exhibits unless they had paid the museum's normal entrance fee. Since the Bienal was operated by the municipality of Cuenca and was therefore more representative of a larger cultural organization than of the museum itself, we decided not to survey visitors who had come solely to see the rotating exhibits. This decision resulted in a total exit survey population of 24

participants. While we recognized that this number of surveys is not very statistically significant, we decided that ensuring visitors have experienced the whole museum was necessary to learn ways in which it could be improved.

From these 24 exit surveys, 11 of the participants expressed concerns with the lack of information that they encountered in the museum. When asked what would improve their experience with the museum, guests stated that more information about the nuns, the convent, and the history would have benefited their visit. Several guests even stated that a guided tour of the museum would help them to understand more about not only the art and its meaning, but also about the convent and its history. Of the remaining 13 surveyed visitors, 4 had either received a guided tour of the museum from one of the staff members, or had visited the museum before. These guests therefore had more information available to them during their visits, which could help explain why they did not share the same concerns as many of the other visitors. Additionally, 7 guests either had nothing to say about the museum, or commented that they enjoyed their experience and there was nothing to improve. These results demonstrate that the lack of sufficient descriptions for each of the pieces is the main concern of museum-goers, and that if this problem can be alleviated, more people will be sufficiently satisfied with the museum.

Additionally, while not stated in any of the exit surveys that we analyzed, our personal assessment of the museum revealed some confusion in the layout of the exhibits. Partly due to the lack of proper descriptions for the rooms and artwork, when walking around the museum on our own we noticed that it was difficult at times to understand the significance of the pieces. Although there was a suggested route through the museum (which consisted of numerically ordered rooms) the theme connecting each of the rooms was often missing. There were rooms with similar artwork that were on opposite sides of the museum from each other, which caused some confusion when we explored the museum without the assistance of a guide. There were also points where subsequent rooms had very little connection in content or theme, which caused the experience to feel a little disjointed. Therefore, we determined that the museum's confusing layout likely compounded on the general lack of information available to the average museum visitor.

Through exit survey responses and our own personal observations, we determined that improving the flow of the museum and adding more information would help to improve visitor experiences. While there are several viable methods to accomplish these tasks, we ultimately decided on helping the museum to establish a cohesive narrative which they could use during visits to provide additional information while also establishing clear connections between the art pieces, the monastery, the nuns, and the history of Cuenca.

ARTICULATING THE IMPORTANCE OF A NARRATIVE

Creating a narrative which connects the artwork housed by a museum to its historical, philosophical, and cultural roots is integral to providing visitors with a positive experience. Not having a cohesive story to connect every piece results in disjointed artwork with a lack of meaning or context. While we were given a guided tour of the museum upon first arriving there, as well as access to written information about each of the pieces, other guests were not as fortunate. Tours of the museum were given infrequently, and guide books or other forms of supplementary material were unavailable. In addition, descriptions for pieces and rooms varied in quality, with some rooms completely lacking written information. The story of a museum must be the focal point of each and every visit, and therefore should

be more obvious to the visitors. Through experiencing this cohesive story, museum guests will be much more likely to enjoy their visit, and, as stated in our background, will then value the museum as an important cultural institution of their city.

More data in support of establishing a story for the museum came from interviews. Information gathered from interviews with museum professionals (including those who worked with or for El Museo de las Conceptas) was analyzed to compare to the findings of the exit surveys. Interviews were held with various museum directors and professionals in the areas of tourism, heritage, and hospitality to gauge their opinions on making a successful museum. According to the director of a popular museum in Cuenca, successful museums find their identity and allow it to be expressed through every piece that is being displayed. Other specialists also agreed with this sentiment and pointed out that the most successful museums in Cuenca are those that are most readily relatable back to the history and culture of the city. Additionally, it was stated in numerous interviews that every aspect of a museum must be able to exemplify its identity. Connecting pieces to the main message or theme of the museum as well as to the community that it serves is integral to a museum's success. Even our own sponsors expressed their interest in establishing a deeper connection between the pieces of art, as well as in adding more information about the nuns and the history of the monastery. The museum director values the building itself as the most important artifact of the museum because of its ability to tell a story that encapsulates the history of the convent and its role in Cuenca's culture.

THE MUSEUM'S NEW RENOVATION IDEAS

When the idea of crafting and promoting a narrative for the museum was first introduced to our sponsors, their response was overwhelmingly positive. In support of our ideas, the monastery's foundation and the new director of the museum decided to reinstate a proposal for the future of the museum, which was first suggested in 2015. Part of this proposal detailed ideas for a renovation of the suggested museum route complete with changes in the order of the rooms to be visited, as well as to the pieces which were to be displayed in each room. Accompanying each new idea for a room was a brief description of the history behind the pieces, additional supporting information, and key messages that the museum director wanted guests to take away from their visit. All of the included information along with the new order of the suggested tour path provided us with a framework from which we were able to build the narrative that the museum desired.

COMPOSING AN EFFECTIVE MUSEUM NARRATIVE

After determining that both the visitors and the museum stakeholders wanted a story to define the museum, we decided to focus our efforts on articulating one. There were three main considerations that we focused on while developing this narrative:

1. Maintaining a consistent museum identity/theme
2. Emphasizing the unique aspects of the museum
3. Connecting the museum to the community around it

Each of these elements was necessary to create a successful story that would come to define the Museo de las Conceptas.

The first facet of the narrative that we needed to establish was the overarching tone. Clearly, it needed to match the experience that visitors would receive when touring the museum to prevent a disconnect occurring between a person's mental image of the museum, and the actual institution. The Museo de las Conceptas prides itself on its ability to transport the visitor to a different time in history. As soon as you walk through the unassuming entrance carved into the pure white adobe walls, you seem to enter a part of Cuenca that no longer exists in the central district. An area of relative solitude and silence, you can admire the natural beauty in the gardens and backyard areas, while also witnessing the breathtaking architecture that characterizes the entire building. The museum is beautiful, historic, religious, didactic, and a little mysterious. These were the main qualities that we needed to ensure were present in every aspect of the museum's story.

In general, the museum narrative focuses on encouraging visitors to journey through history and learn more about the building, the monastery, the nuns, and the culture connecting all three. We attempted to explore the numerous marks that the nuns have made on Cuencan culture through their art and religious studies. We stressed that visitors can marvel at over 400 years of history of this single location, represented through pieces of art and similar artifacts. Each room description incorporates specific details on the style and significance of the art, the history represented by its pieces, and the overall message that can be connected back to the city and its people.

While creating this story for the museum, we were also determined to focus on the unique aspects that characterize the Museo de las Conceptas. The museum is primarily a religious institution with a tremendous amount of focus on the culture and history of the nuns who live in the attached monastery. Many of the artifacts in the museum were either owned by the nuns and used as their dowry, or were handmade by them. While these artifacts may not be the most appealing on a global scale, they have incredible significance to the monastery. They are intimate pieces that allow visitors to peer into the lives of the nuns, which is an astounding experience. For example, some areas in the museum that benefit from an added story are rooms 16 and 17, which focus on the working lives of the nuns, and the resultant effects on the city. Some of the pieces in these rooms are unassuming bowls that have little in the way of artistic value, but so much to offer historically. As stated in our museum guide (Appendix D), "When the city lacked flour, [the nuns] showed people how to make bread in a wooden bowl... which played a fundamental role in the Cuencan identity." These bowls might not be too visually pleasing, but they show the visitor an important part of the daily lives of the nuns, and a part of the role that they played in the history of the city.

The truly unique aspect of the museum, however, is the building itself. Many museum buildings simply function as a place to hold and display art for the public, but in the Museo de las Conceptas, the building is the masterpiece of the collection. Since it was once part of the monastery, everything from the thick adobe walls, to the painted wooden columns, to the expansive gardens hold an incredible amount of history. All of these aspects that visitors can explore today were once a daily facet of the women of the convent, which gives guests a truly unique and profound insight not found in other museums.

Lastly, we needed to ensure that the museum was able to relate its messages to the people and culture of Cuenca. As recommended to us by several museum professionals, a connection to the community is extremely important to the success of any cultural institution. If a museum does not make the effort to be relevant to the people it serves, then those people will not value that institution as a part of their community. In terms of the narrative, we were determined to highlight the most important aspects of the museum and frame them in the light of the entire city. For example, some of the pieces displayed in

the museum have been used for many years in holiday processions around the city. Rather than focus on describing the artistic merit behind those pieces, we determined that it would be more useful and welcoming to discuss their cultural significance. In that same vein, while we were sure to include some broadly historical facts about various rooms and pieces, we often focused more on the individual histories of the art. For instance, one of the most beloved pieces in the museum is the sculpture of the archangel Saint Michael, which requires its own room to display. He is revered as the protector of the monastery and of the city of Cuenca in general, and his patronage is celebrated annually on September 29th. In Cuenca this sculpture is sacralized and revered in the Monasterio de las Conceptas' church for 8 days through prayer and processions around the block. Every year the women of the convent are also in charge of making the clothing and dressing the statue of St. Michael for this celebration, thus continuing their tradition of promoting Cuenca's religious history. This connection to the community makes the sculpture a much stronger piece than it would be if it solely relied on its artistic value, which shows the importance of relating the museum to the people. And in our opinion, this effect is much more powerful than any collection can be on its own.

PRESENTING THE NARRATIVE TO VISITORS

Once the overarching themes of the museum were identified and articulated, we needed a method to deliver this narrative to each and every guest who entered the museum. After thorough research and consideration, it was determined that a guide book would be the most effective and enjoyable way of presenting the museum's story to the visitors.

Supporting this conclusion is the data derived from the Museum Exit Surveys. Of the three guests surveyed who had been given a personally guided tour through the museum, all three expressed their deep satisfaction with the experience. They each had similar comments that expressed their appreciation for the amount of information that they learned and how it made their experience in the museum more cohesive. Since visitors who received a guide through the museum had the best experiences overall, we determined that a guide was a successful method of alleviating concerns that many of the other guests had (lack of information and confusing layout). Since the museum did not have the necessary staff for providing every guest with a personal tour, we determined that a written guide would best fit the museum's needs. Not only can the guide act as a source of additional information, but it can also be used as a method of delivering the museum's overall goal to its visitors. By carefully organizing the relevant information, a good museum guide can connect each of the pieces of art, or exhibition rooms, to the philosophical importance of the museum. Therefore, we decided that a guide would be accomplishing two smaller goals in the overall effort of improving the quality of museum visits: promoting the museum's narrative and providing more information for the guests.

In addition, according to several museum professionals in Cuenca, a guide is an excellent method of adding supplementary information to a museum visit. As stated by some of these experts, a written guide is an important method of allowing visitors to gain a better understanding of the artwork presented in the museum. Written guides also encourage visitors to explore the museum at their own pace, which promotes a certain level of interactivity and individuality in the museum. While a verbal or audio guide must be experienced by every guest at the same time and pace, a written guide allows visitors to read as much or as little as they'd like at the speed that they prefer. Therefore, each guest can utilize the guide to meet their individual needs which would improve their experience.

Audio guides were also considered for adding supplementary information, however we decided that this method would not be conducive to the theme of the monastery. According to the previous director of the museum, the museum is a hypertextual zone, meaning that it relies on more than textual information to provide an enjoyable experience to its guests. The director argued that one of the most important aspects of this hypertextuality is the sound throughout the museum. From the minute sounds of nature exuding from the gardens to the spiritual music playing in the background, sound is an important aspect of the museum visit. The introduction of an audio guide raised the possibility of actively detracting from this experience, which was something that the director wanted to avoid. While the newer technology might have been more exciting to possible visitors, the museum experience was deemed too important and delicate to be tampered with.

CREATING THE WRITTEN GUIDE

Many considerations were kept in mind when creating the guide for the museum. Primarily, we decided that creating the guide with the future of the museum in mind would be most beneficial to the director. The museum's ideas for renovations stated in their 2015 proposal were beginning to be implemented while we were working with them, and they were expected to be completed within a few months. Because of the impending change, we determined that creating the guide utilizing the proposed layout for the renovated museum would be more helpful than making a guide for its pre-renovation state. We believed that this decision enhanced the longevity of our project and increased the likelihood that the museum would benefit from our work.

The new floor plan, as described by the museum's proposal, was then used as the outline for the guide. We believed that by ordering the guide in the same way as the suggested path of the renovated museum, we would help to prevent confusion and alleviate some of the concerns of the museum visitors. We also utilized the information provided in the proposal to help organize our ideas and determine the most useful material for the guide. Most importantly, however, was ensuring that the narrative was distinct and consistent enough to be well-received in the guide. We focused on making sure that each room description incorporated many details on the culture of the nuns, the history of the monastery, and the connections to the community of Cuenca. Furthermore, after speaking with various museum professionals in Cuenca, we were informed that a less dense guide would be best received by visitors. Therefore, we worked to limit the amount of sheer information in the guide, instead relying on flow and a cohesive story to improve experiences. In the end, the guide was printed in booklet form with 16 pages of content. Much of this, however, included pictures and other graphics which helps to keep a reader's attention and produce a more visually appealing guide. Also, the guide was prepared in English and Spanish so that locals and tourists alike could more thoroughly enjoy the museum. The finished guide in English and Spanish can be seen in Appendices D and E respectively.

Additionally, to further reduce the possibility of confusion, a map was included in the centerspread portion of the guide which highlighted the suggested route. The map was created using a software called FloorPlanner, and was designed with user experience in mind. The map clearly highlights the suggested route for the museum, and each room is labeled with a number which will correspond to the room number in the museum and in the guide. A key is also provided that assigns each room a title, which helps to add a sense of identity to each of the rooms. A copy of the map can be seen in the museum guide located in Appendix D.

INCREASING ADVERTISING EFFORTS WILL ATTRACT MORE VISITORS

DETERMINING A BASELINE FOR ADVERTISING EFFECTIVENESS

While establishing a unified story that encapsulates everything that the museum represents will likely improve each guest's visit to the museum, there is still the need to better advertise the museum so that more Cuencanos can experience this piece of history. Without an effective advertising strategy, less people would come to the museum thereby making the improvements to the museum experience not as effective as they could be. It is therefore important to focus efforts equally on bettering the visitor experience and advertising to attract more visitors.

Once again, much of the research supporting this claim was derived from surveys that we developed. In addition to the exit surveys given to museum guests upon completion of their visit, we also distributed surveys around Cuenca in an attempt to establish a baseline of awareness of the museum, which could then translate into a rough estimate of the effectiveness of their advertising strategies. The surveys used to ascertain this information can be seen in Appendix B.

The first question of the survey asked participants if they had heard of the museum before. Of the 66 responses gathered in Parque Calderon (a popular park destination for both locals and tourists which is located about four blocks away from the museum) less than 44% could recognize the name of the museum (See Appendix B). Participants who stated that they had heard of the museum before were then asked if they had ever visited, with 76% responding positively. This information reveals an interesting statistic about the museum's previous marketing attempts. Since over three quarters of the people who had heard of the museum had visited, it can be surmised that advertising was perhaps the largest problem facing the museum. The statistics gathered from analysis of survey results revealed that a large percentage of people are willing to go to the museum if they hear of it, which implies that if advertising efforts are increased, so too will the number of visitors to the museum.

IDENTIFYING AREAS OF IMPROVEMENT

Another interesting realization made through analyzing survey responses was that a large portion of the museum's advertising relied on passive strategies. When participants who had known about the museum were asked how they had first heard of it, several different categories of responses were given and later summarized in the following graph:

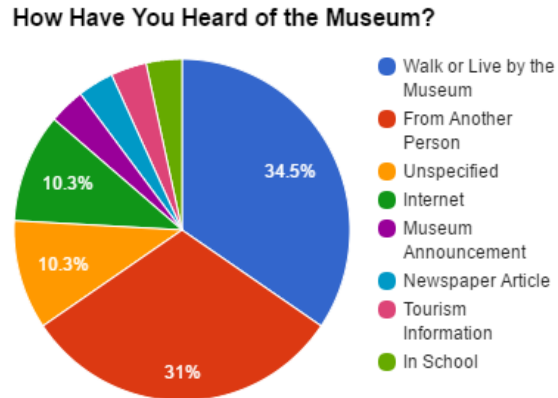


FIGURE 4. BREAKDOWN OF HOW PARQUE CALDERON RESPONDENTS HAD HEARD OF THE MUSEUM

As seen in Figure 4, roughly 66% of people who had heard about the museum had done so either through another person, or by living or walking near the museum. Unfortunately, these methods of attracting visitors are very unreliable. The number of people who live and walk by the museum is not something that can be controlled or manipulated by the museum, nor is the number of people who talk about the museum. Essentially this fact means that 66% of the museum's advertising is left up to chance. The fact that 66% of people who had known about the museum claimed these methods as their primary sources of information shows that there is much room for improvement in the museum's advertising strategies.

From this data we determined that the museum needed to increase its advertising efforts in areas that it could have more control over. After speaking with various museum professionals around Cuenca, several forms of advertising were revealed as possible areas of improvement. In particular, a website was the most recommended strategy for a museum in the modern age with one museum professional going as far as to say that the Internet is a basic human right and that all museums in Cuenca should be using a website to capitalize on the ubiquity of the Internet. Upon surveying the people of Cuenca, it was revealed that only about 10% of participants who knew of the museum had heard about it on the Internet (Figure 2). At the time of surveying, the only Internet presence that the museum had was a handful of social media accounts, only one of which being reliably maintained. If this disorganized online advertising effort was capable of attracting roughly 10% of the total number of people who knew of the museum, then a more dedicated and professional website would likely have a very strong effect.

CREATING THE MUSEUM WEBSITE

After determining that the museum's main problem in terms of attracting visitors was reaching their audience effectively (supported by the low knowledge rate of the museum and the high attendance rate of those who did know about the museum), we needed to determine the best way to go about addressing this. One major theme across many of our interviews was the need for a strong web presence, particularly to attract younger visitors. Internet marketing is a useful and inexpensive tool and a great way to provide users with more information about the museum. Based on this information, we decided that a key portion of our marketing strategy would be an informational website.

The museum website was designed as a way of providing users with more information about the museum. In order to accomplish this, it was important for the website to provide easy access to some key

information on the museum, such as directions, hours, and admission costs. This information was listed at the bottom of the home page, and a link was put at the top to make it even easier to find. It was also listed in a sidebar found on every page.

Like all of our other deliverables, it was very important to make sure that the website conveyed the museum's central narrative. This story is what allows the museum to distinguish itself from other institutions and is what we believed would be most likely to entice visitors, based on data from our interviews with other museum directors. This was implemented in a number of ways. First, and most obviously, the museums about page and history page focused on the story rather than the collection itself. The same was also true of the slogans found throughout the site. In order to convey the museum's peaceful aura, we added background music to the homepage that users could play at their own discretion. Pictures selected for the site focused on the museum's architecture, as our sponsor felt that this was the most important and unique aspect of the institution. Although some might argue that the usage of a website to promote a museum which focuses on their connection with the past might be counterintuitive, we were very careful in preserving the essence of the museum online. The peaceful background music accompanied with a calm color scheme and an emphasis on the story ensured that we would be maintaining the spirit of the museum through technology, and not in spite of it. A screenshot of the homepage of the museum's website can be seen in Figure 5 and the museum can be visited at www.museodelasconceptas.com.

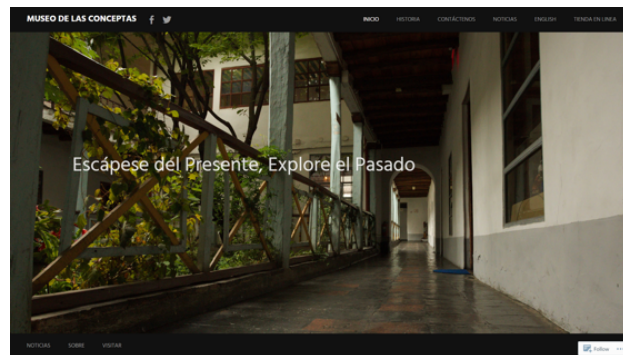


FIGURE 5. SCREENSHOT OF THE MUSEUM'S HOMEPAGE

Maintaining consistency and interconnectedness with the other elements of our marketing strategy was another important goal for the website. Though the website was designed as a central stop to learn more about the museum, we expected that most of the website's viewers would be directed there from other marketing sources. In order to encourage this, we included the site's URL on the museum's social media pages and posters. This connection went the other way as well, with the website linking back to the social media pages.

One of the most important aspects of creating an effective website is maintaining up to date information and providing frequent updates to the content. As our work with the museum ended shortly after the website launch, updating the site ourselves was not a viable option. Therefore, it was necessary for the museum staff, with limited knowledge of site design, to keep the site up to date. The upcoming changes to the museum make this all the more important, as much of the information available on the site at launch will likely be obsolete within the next two years.

In order to assist with this, we developed a step by step written guide to editing and updating the website. Due to the language barrier, the guide and website editor were both made to be in Spanish.

Images were also used frequently in the guide to aid with navigation in the site editor. Furthermore, we prepared and hosted a workshop on updating and editing the website. By hosting this workshop, we were able to gauge the areas that were most difficult for the staff to understand, and to adjust the guide accordingly. The workshop was held with the museum director, and three other staff members of the museum, so that they would all have access to and a basic understanding of their website. While some participants were more receptive than others to learning how to manipulate the site, each of them left the workshop with an understanding of how to perform simple but necessary tasks, such as creating and editing posts, managing an online store, and updating pages with new information. In conjunction with the written guide on using the website (located in Appendix F), the workshop certainly assisted in the staff's understanding.

As another way of ensuring that the site could be easily updated, we chose to design it using WordPress.com, a site creation and hosting company. Though WordPress is primarily in English, it is possible to change the account settings to display the menus in Spanish, making it easier for the staff to use. Furthermore, WordPress is one of the easiest to use site creators available while still offering a full set of features.

As with all of our marketing materials, cost was an important aspect in the design and creation of the website. Though some costs were unavoidable (primarily a domain name and site hosting), we sought to minimize them. This was another factor in our selection of WordPress; it provides site hosting and a custom domain name for \$99 a year. Though more expensive than many of the other marketing materials that we developed, we decided that the website was central enough to our strategy to merit this cost. In order to assist the museum with adopting the website, we decided to pay for the first year of the site at our own expense, and to then provide the museum with instructions for renewing the subscription each year.

ESTABLISHING A POSTER ADVERTISING SERIES

Another one of our marketing efforts focused on creating posters for the museum. While an emphasis on Internet advertising was certainly present in our project, we also determined that alternate methods were necessary to reach a wider audience. In order to attract those who might not use the Internet as their primary source of information gathering, and to capitalize on the amount of people who seemed receptive to visiting a museum simply through hearing about it, we decided on a poster advertising campaign. These advertising materials would be used to market the monastery's captivating story as well as specific events hosted by the museum. The posters were hung up in populous areas of Cuenca, such as universities and cafes (in particular, places popular with young adults were chosen as this was our primary target audience). This strategy acted to keep the museum fresh in the minds of the local community and tourists, with the eventual purpose of generating more knowledge of and visitors to the museum. The posters will also be found beneficial by providing an additional component to inform the community about special events taking place at or being sponsored by the museum, allowing passersby to learn about the events without having to actively seek them out. Overall, this small aspect of marketing has the ability to help usher the museum into the common knowledge of the community.



FIGURE 6. EXAMPLES OF MUSEUM POSTERS

As with all of our deliverables, the inclusion of the museum narrative was paramount to the success of this advertising strategy. By utilizing professionally taken photographs of various aspects of the museum as the background of the posters, we were able to instill the essence of the museum into these posters. As seen in Figure 6, an example of one of our posters, the background images were chosen to supply the viewer with a sense of going back in time, which was also the inspiration for the slogan we used throughout all of our deliverables. In Figure 6, the static image of the nun replica located in the museum deftly conveys the history of the monastery, and the theme of the museum. Accompanied by the museum's name, logo, address, and new slogan, the photographs display all of the information that one would need to find the museum while leaving just enough mystery to pique interest. Four posters were chosen for one round of advertising, at the suggestion of a business professional, to avoid a surplus of different advertisements. However, the museum staff were given access to all of our poster designs, which can be found in Appendix G, to continue our efforts after the completion of our project.

IMPROVING SOCIAL MEDIA WILL ATTRACT THE YOUNGER GENERATION

While increasing advertising efforts in general was beneficial to the museum, attracting the younger generation in particular was a main goal of museum stakeholders, including our sponsor. Increasing internet presence through the implementation of an interactive website is certainly one way to accomplish this goal, but there was also ample evidence supporting the idea that enhancing the museum's existing social media presence would attract a larger portion of the younger generation.

Information gathered through research and interviewing various professionals in the areas of museum studies and tourism revealed that social media is an invaluable form of advertisement and community engagement. Along with the usefulness of the Internet in general, nearly every professional we spoke to was in agreement with the importance of a strong social media campaign. Properly utilizing social media to communicate with followers allows them to stay in contact with the museum even when they aren't planning a visit. This constant presence of the museum in the lives of the people that it serves acts as the all-important bridge to community engagement that institutions like these need in the modern era.

Not only does a proper social media platform help to keep the museum relevant in the daily lives of the Cuencan people, but it also serves to attract the highly sought after younger demographic. Cultural

institutions rely on all people to remain an active and important aspect of society, but it is the younger generation that acts as the litmus test for a museum’s future. If the younger generation can be reliably attracted to the museum and given an enjoyable enough experience, then they are more likely to keep the museum relevant in society through bringing their families to the museum as well as becoming the leaders of their community as they age. They will be the generation that decides whether or not the story of the monastery, the nuns, and the museum itself will be lost to time or flourish with the future of Cuenca.

For the Museo de las Conceptas in particular, attracting younger visitors is an integral step for their success as an institution, and also as a cultural icon of Cuenca. According to the visitorship data that we had analyzed upon first arriving in Ecuador, in 2016 roughly 31% of the museum’s visitors were classified as students (Figure 7).

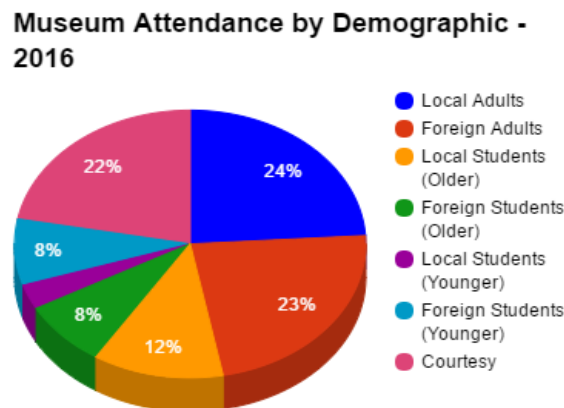


FIGURE 7. MUSEUM ATTENDANCE DATA FOR THE YEAR 2016 ORGANIZED BY DEMOGRAPHICS OF VISITORS

While 31% represents a fairly promising number of total visitors, there was certainly room for improvement. Further analysis revealed that only 15% of the total visitors were local students, the demographic that our sponsor deemed most important. Since it is the local students who would be most likely to engage themselves in the culture and history of the museum, they are the true test for the museum’s interaction with the youth of Cuenca.

The following section will detail some of the recommendations that we made based on our findings concerning a proper social media platform for a museum. Due to the dynamic nature of social media and the museum staff’s experience, we determined that a guide for proper posting would be less effective than a list of recommendations. We believe that these recommendations will be more readily accepted and integrated by the museum than a beginner’s introduction to museum social media posting.

CONCLUSIONS AND RECOMMENDATIONS

In this chapter, we briefly re-discuss our key findings that contributed to the achievements of our project. Through our work, we have developed a greater understanding of the museum’s practices and more specifically how they approach marketing. We have also assessed the effectiveness of each of these practices, allowing us to make appropriate recommendations for the museum, which we also present in this chapter. We believe that these suggestions will further aid the museum in their goal of becoming a more successful institution.

SUMMARY OF KEY FINDINGS

ESCAPE THE PRESENT, EXPLORE THE PAST: THE IMPORTANCE OF A MUSEUM NARRATIVE

After researching visitor satisfaction and analyzing exit survey information, we concluded that it was essential for the museum to provide the visitor with not only the details of all the artifacts within the exhibits, but also the remarkable narrative of the monastery that it is attached to. This monastery displays the rich history of the city of Cuenca as well as the culture and traditions of the community within. Showing that the museum offers more than just relics, but also a place to reflect and contemplate, will help to encourage both locals and tourists to visit. With this analysis, we felt it necessary to create a written guide for the museum. Inside the guide is a cohesive story of the building, explained as the guests navigate through each room. Also, inside is a map which contains the suggested walking route, ensuring that visitors encounter every exhibit and learn as much as they can about the Museo de las Conceptas.

IMPROVING MUSEUM ADVERTISING STRATEGIES

While communicating this narrative to visitors through the use of a written guide should prove effective in improving the satisfaction of visitors, there is still a need to effectively advertise the unique experience that the museum offers. Without doing so, as shown by the results of the surveys we conducted in Parque Calderon, there will be very little awareness of the museum in general, let alone of the history that it holds. To counteract this, we worked with the directors of the museum to create an official website, which provides users with a glimpse of what they will find and learn inside the museum. In order to ensure the sustainability of this website, we created a manual and hosted a workshop where we taught the staff how to maintain the site with edits and posts. Nevertheless, we understood that a website alone could not fulfill the task of spreading awareness of the museum to the entire community. With this in mind, we also created posters. These small, but impactful pieces of advertising were distributed throughout cafes and hotels in Cuenca, each communicating the story of the museum through the captivating photos and slogan. All of the poster designs can be found in Appendix G.

THE NEED FOR SOCIAL MEDIA

Through interviews with museum stakeholders, we concluded that one of the modern day museum's main goals is to attract more of the younger generation with the ultimate goal of bringing in more families. While increasing internet presence through the realization of an official website can increase the general knowledge of the museum, enhancing its current performance in social media would likely prove to be the most beneficial in generating more awareness from adolescents. As the museum posts about events or history, it is constantly serving as a refresher in the minds of this younger demographic and is remaining relevant in their daily lives. This strategy will greatly increase the chance that they visit the museum, and if the experience is pleasant, there is an even greater likelihood that they then inform family and friends. Many methods involving social media exist that can help the museum complete this goal, such as Facebook ads. This form of Facebook advertising allows the museum to appear on the main page of any user who matches the criteria of the targeted demographics, which we would recommend to be people between the ages of 16 and 20. In order to assist the museum with this endeavor, our team took the steps to create potential Facebook ads for the museum which can be seen in Appendix H.

RECOMMENDATIONS

As a result of our observations and findings throughout the project, we were able to make recommendations for the continuation of marketing as well as for the overall success of the museum. Though the museum is currently going through a period of renovation, we offer three suggestions to help them along the way.

1. Enhanced Use of Social Media
2. Beginning a Membership Program
3. Updating Artwork Descriptions

We hope that these recommendations can be used to further the goals of the museum and help it to thrive in the community of Cuenca.

For a smaller institution such as the Museo de las Conceptas, it has proven more impactful to utilize a few social media accounts that are frequently updated rather than multiple less active accounts. It is very important that the museum remains active on all of their existing accounts in order to stay fresh in the minds of their followers. This includes posting approximately once each work day, as well as posting relevant content on holidays and other special events. For the number of pages, we suggest one Facebook page (currently there are four) and a Twitter page as these are the most prominent social networks in today's society. Using just two media pages ensures that the museum can easily navigate between both accounts, interact with other users, publicize upcoming events, and create posts when they are needed. It will also allow the museum to more comfortably keep track of visitor data such as the number of clicks on Facebook ads. Lastly, it is vital that these posts be interactive with the user base. For example, "Upload a picture of you and your favorite historical piece that captures the true history of the monastery." This method of posting encourages more active interactions between the community and the museum, which allows the museum to further develop its relationship with followers, thus making it easier to gain visitors from social media alone. Once the staff is comfortable using the existing accounts, it would be possible to expand the museum's social media platform to incorporate other profiles, such as Instagram, though we do not recommend this change until the existing accounts both have a strong following and have been maintained successfully for some time.

Another strategy that we believe may be useful for the museum, particularly in their efforts to raise funds for their planned renovation, is the creation of a museum membership program. Many museums offer certain perks for donors, such as free admission, free or discounted admission in partner institutions, discounts in the museum store, and access to member only events. Small benefits such as these can motivate people to donate, while also costing the museum little. Typically, membership is divided into levels depending on the amount donated. For example, the Museo De Las Culturas Aborígenes, another cultural museum in Cuenca, offers three levels of membership, costing \$10 for students each month and \$50 or \$125 each month for the general public. While this is a good example of a membership program in Cuenca, we would recommend lower costs to encourage more participation, as well as yearly billing.

A similar program may be useful to find sponsors, though it would be important to tailor both the costs and rewards. Many businesses would be attracted by the offer of free advertising somewhere in the museum (typically in the form of a sponsor plaque or poster) as well as being included in the museum's newsletters or website. In addition, providing sponsors with a thank you plaque to display in their place of

business often proves popular with restaurants and stores, and also acts as a free way to advertise the museum.

In order to enhance the visitor experience at the Museo De Las Conceptas, we also recommend improving the quality and quantity of the information sheets displayed near the artwork. Currently, many of these displays are in the wrong location or contain minimal or erroneous information. The information sheets allow the guests to learn more about the history of each piece by providing information such as the medium, style, artist, and time period. In addition, attaching these sheets to the wall in a way that promotes simple replacement will allow the museum to keep the information up to date while still supporting the movement of pieces as desired. One possible way of achieving this goal is to purchase sign holders that can be semi-permanently mounted on the walls while still allowing the sheet contained to be frequently changed.

For more significant or complicated pieces, we highly recommend that the museum provide a more detailed sheet that explains the significance of the symbolism in the piece or other important and interesting facts. Rather than simply pointing out important pieces and expecting visitors to understand why they are important, detailed information sheets can explain the significance. Furthermore, this will leave the guests feeling satisfied that they have fully understood the piece, making them more likely to return to the museum or recommend it to a friend.

By making these recommendations, we hope to further assist the Museo de las Conceptas in their journey to becoming a cultural icon in Cuenca. Along with the results of our project, these recommendations help to ensure that the museum can continue striving towards this goal long after we have left Ecuador. We trust that a well articulated narrative, a guide book for Spanish and English-speaking visitors, a professional website, a poster advertising campaign, and the recommendations that we've made will help the museum attract more visitors and improve their stay.

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APPENDIX A: EXIT SURVEY QUESTIONS

1. How long did you spend at the museum?
 1. Less than half an hour
 2. Half hour to an hour
 3. Hour to hour and a half
 4. Over an hour and a half
2. Have you come to the museum before?
 1. Yes
 2. No
3. Rate your experience at the museum on a scale of 1-5. (1-Poor, 5- excellent)
 1. (1) Poor
 2. (2) Below Average
 3. (3) Average
 4. (4) Good
 5. (5) Excellent
4. How often do you attend museums?
 1. Less than once a year
 2. One to four times a year
 3. Five or more times a year
5. How did you first hear about the museum?
 1. Newspaper Article
 2. Museum Advertisement
 3. Social Media
 4. From another person
 5. Travel website
 6. Other
6. What age group are you in?
 1. Under 12
 2. 13-18
 3. 19-30
 4. 30-50
 5. 50+
7. What would have made your experience at the museum more enjoyable?

APPENDIX B: SURVEY AND INTERVIEW QUESTIONS FOR CUENCANOS

1. Have you heard of the Museo del Monasterio de las Conceptas? **(YES or NO)**
 - a. If so, how?
 1. **Newspaper Article**
 2. **Museum Advertisement**
 3. **Social Media**
 4. **From another person**
 5. **Travel website**
 6. **Other**
2. Have you ever visited the Museo del Monasterio de las Conceptas? **(YES or NO)**
 - a. If so, did you attend for an event or for a normal visit? **(NORMAL VISIT, EVENT, BOTH)**
 1. If you have attended an event, what type of event was it and when?
 1. **Special Exhibition**
 2. **Bread Tour**
 3. **Special Family or Children's Event**
 4. **School Event**
 5. **Religious Event**
 6. **Other**
 - b. How would you describe your experience with the museum? **(FREE RESPONSE)**
 - c. If not, why? **(FREE RESPONSE)**
3. Have you heard of any events put on by the museum in the past or present? **(YES or NO)**
 - a. If so, which events and when were they?
 1. **Special Exhibition**
 2. **Bread Tour**
 3. **Special Family or Children's Event**
 4. **School Event**
 5. **Religious Event**
 6. **Other**
4. What type of events would you consider attending at the museum?
 - a. **Special Exhibition**
 - b. **Bread Tour**
 - c. **Special Family or Children's Event**
 - d. **School Event**
 - e. **Religious Event**
 - f. **Other**
5. Have you been to any other museums in Cuenca? **(YES or NO)**
 - a. If so, which museums? **(FREE RESPONSE or LIST OF 16 MUSEUMS)**
6. Do you have any additional comments for the museum? **(FREE RESPONSE)**

APPENDIX C: INTERVIEW QUESTIONS WITH MUSEUM AND MINISTRY PROFESSIONALS

1. What are some of the strategies used by the museums to engage the local community?
2. How can a museum be more interactive towards its visitors?
3. What type of events does the museum find the most successful for community engagement?
4. In your experience, what are the most effective ways of marketing museums?
 - a. How would you ideally market the museum?
 - b. Does the museum rely more on the local community or on outside visitors?
5. What strategies does the museum use to attract repeat visitors?

Ministry of Tourism and the Foundation of Tourism

1. What are some of the most important things to consider when trying to promote tourism in Cuenca?
2. What are some of the most effective marketing strategies used for promoting tourism?
 - a. Is the focus more on domestic or international travelers?
 - b. Do you try to market to locals at all? If so what are the differences in marketing to tourists versus the local community?
3. What types of activities are most popular for tourists to the city?
4. What are the most important things to consider when advertising museums and cultural institutions?

Ministry of Culture and Heritage

1. What is the main goal of the ministry?
 - a. What does the ministry do to aid museums?
2. How likely is the local community to actively seek out cultural institutions?
3. In your experience, how does the local community respond to different types of advertising strategies
 - a. What is the most effective strategy for Cuenca, in particular
 - b. Will social media be an effective marketing strategy for the local community
 - c. What does an institution/museum need in order to become an active agent in the community?



MUSEO

DE LAS CONCEPTAS

Escape the Present, Explore the Past

Welcome to El Museo de las Conceptas, an institution dedicated to the cultivation, exhibition, and protection of the religious art and history of Cuenca. Here we encourage you to take a journey through history and explore the rich culture of a monastery which once housed a convent of cloistered nuns. While the nuns now reside in a separate portion of the monastery, their mark on Cuenca culture remains in this museum. The rooms here are filled with beautiful pieces of artwork, many acting as



dowries for the women's entrance into the convent. The museum also houses hand-made creations of the nuns, and artifacts from their daily lives. The true masterpiece of the museum, however, is the building itself. These walls are packed with over

400 years of religious and cultural history, something that is evident as soon as you walk across the cobblestone patios and marvel at the original architecture. This museum is a space of reflection, contemplation, and communication; a departure from the busy modern world. So please, enjoy your visit, and allow yourself to escape the present and explore the past.

Room 2 - The Archangel Saint Michael: Prince of the Angels

The works of art found throughout this museum once belonged to the women of the Monasterio de las Conceptas who had collected and cared for them for over three centuries. Many of these pieces of artwork acted as a dowry granting a woman entrance into the convent. One such piece is the sculpture of the Archangel San Miguel, a being which represents the cross-section of Earth and heaven as well as mestizo (mixed race) culture.

In the Monasterio de las Conceptas, the Archangel acts as the guardian and the custodian of the convent and of the women living there. He is

also an important figure to the city of Cuenca, considered to be the city's protector. His patronage is celebrated annually on September 29th and in Cuenca this sculpture is sacralized and revered in the Monastery's Church for 8 days through prayer and processions around the block. Every year the women of the convent are in charge of making the clothing and dressing the statue of St. Michael for this celebration, thus continuing their tradition of promoting Cuenca's religious history.



Room 3 - Cuenca - Monastery - Museum

The Monasterio de las Conceptas was founded in 1599 and has been in continuous operation since then. Though the convent originally began with one building, it expanded through the centuries, growing with the community that had founded it. Additions included the monastery's church (completed in 1686), the second floor currently used to display exhibitions (completed in 1927), and the steeple (completed in the early 20th century) which represents one of the most beautiful examples of architecture in the city. The former infirmary of the monastery, which was added to the original building in 1875, was renovated to become the main floor of the museum beginning in 1980, leading to the museum's official opening on November 3, 1986.

Room 4 - History and Memory of the Monastery

Under the supervision of Father Juan de Arias Herran, the monastery was founded in 1599, only 42 years after the city was settled by Spanish colonizers. Compelled to give back to her religion, Doña Leonor Ordoñez, a wealthy socialite, left her house to the monastery in her will. With its private chapel, indoor water fountain, and large size, her

estate was considered to be the best in the city at the time. This house still stands, and is now one of the oldest buildings in the city. The will of Doña Leonor also included the desire that her three daughters Leonor, Angela and Geronima be admitted into the Monastery, with her donation serving as dowry for their entrance.

The rules of this order were dictated by Pope Julius II, and included vows of obedience, chastity, enclosure, and poverty. The women of the convent had a social structure that was similar to that of Cuencan society at the time, dividing the population into a variety of classes. Black-veiled nuns entered the monastery with a larger dowry than white-veiled nuns, who were relegated to less important positions in the convent for that reason. Religious novices, lay women, and maids also lived in the monastery and performed various duties. Religious novices studied and obeyed numerous vows until they decided upon a profession, while lay women paid to obtain education, care, and a place to live. Maids were generally indigenous or mestizo women who were donated to the convent to work for the cloister.

The convent was shaken up in the 18th century when the city experienced an economic crisis. To supplement their funds, the women of the monastery made sweets, breads, and quesadillas, something that they are still known for today. In fact, the quesadillas sold in the cafe of the museum are still made by the nuns, allowing guests to taste a piece of the convent's history.

Room 5 - Angels and Their Representation in Art

The artwork and other religious objects collected by the nuns over the centuries offer a unique view into their faith and daily lives. These works are often full of symbolism and references to the Bible, which exemplify the nuns' dedication to their religious work. This and subsequent rooms display a number of these pieces, including carvings, a complete altar once used by the nuns, and other traditional religious art. Some of the most important pieces, however, are the various representations of the angels, and their significance in the Catholic faith.

The angels seen here are polychrome wooden sculptures, some of which are meant to be adorned with the hand-sewn clothing of the nuns. Some of the clothing is made from a fabric used prominently in the baroque style, while other pieces are made from the same wood as

the sculptures themselves. One of the most revered pieces in this collection is the sculpture of the Archangel Saint Michael, who is considered to be the protector of both the monastery and the city of Cuenca.

Room 6 - The Chapel

Historically, this room was used as a hall of vigils to promote individual prayer and contemplation. Now it is a space for spiritual recollection where we recommend that guests pause to reflect. The silence in this part of the museum creates a space that seems almost as if it were separate from the rest of the world. For this reason, the chapel is one of our spaces set aside for thought and relaxation, where guests can spend as much time as they'd like.



Room 7 - The Life of the Virgin

In the Renaissance, the only figure portrayed as much as that of Christ was the Virgin Mary. Themes related to Mary are divided into two main groups: those of her life and those of her motherhood. Because works of the Virgin Mary were so common at the time, the nuns of this monastery were able to form a substantial collection featuring the Mother of God. Her purity and chastity were qualities that the nuns strove to emulate in order to demonstrate their appreciation for the Virgin and her important role in the history of Christianity, which is one of the reasons why the Virgin Mary is the patron for this monastery.

Room 8 - Christmas Holidays and Urns

Another important facet of Christianity is the celebration of the birth of Jesus on Christmas. This room features numerous artifacts, made by the women of the monastery, which were to be used for Christmas cel-

ebtrations. There are homemade cribs, altars, and shrines, all of which are meant to pay homage to the birth of Jesus. While not technically acting as Nativity Scenes, these pieces are just as important since they are representative of the Cuenca culture in the frame of one of the most important days on the Christian calendar.

Room 9 - Representations and Invocations of Saints

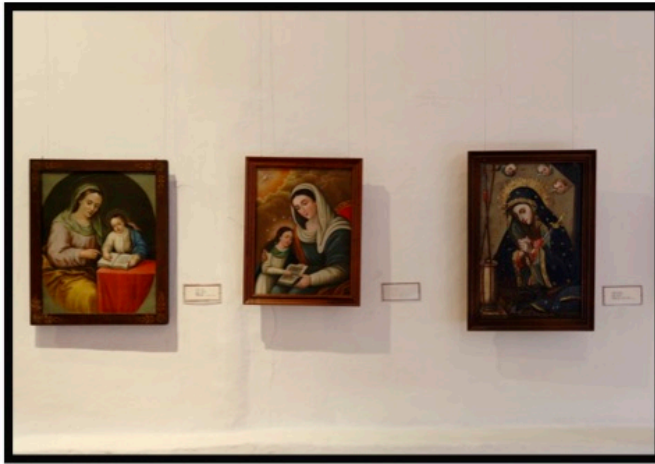
Images other than those of Christ and the Virgin Mary began to surface in the 1200s, with the introduction of works featuring the apostles, martyrs, and saints recognized by the Church.

As Christianity evolved, cities, congregations, towns, and elements of daily life received a representative saint or patron. Saints are an important part of Catholicism as they are considered exemplary role models for their faith and service to God. One of the saints featured in this room is Santa Maria Ana de Jesus de Paredes y Flores, the patron saint and first canonized saint of Ecuador. It is said that she was a hermit who sacrificed herself in order to save the city of Quito from imminent destruction. When she laid down her life in order to halt the earthquakes and epidemics plaguing Quito at the time, it is said that a white lily blossomed from her blood, representing the purity of her life and sacrifice. Now, she is recognized as a national heroine and her memory is celebrated on her feast day, May 26.



Room 10 - The Virgin and Her Representations or Names in Art

This room is filled with the numerous representations of the Virgin Mary in the different stages of her life through art. For example, there



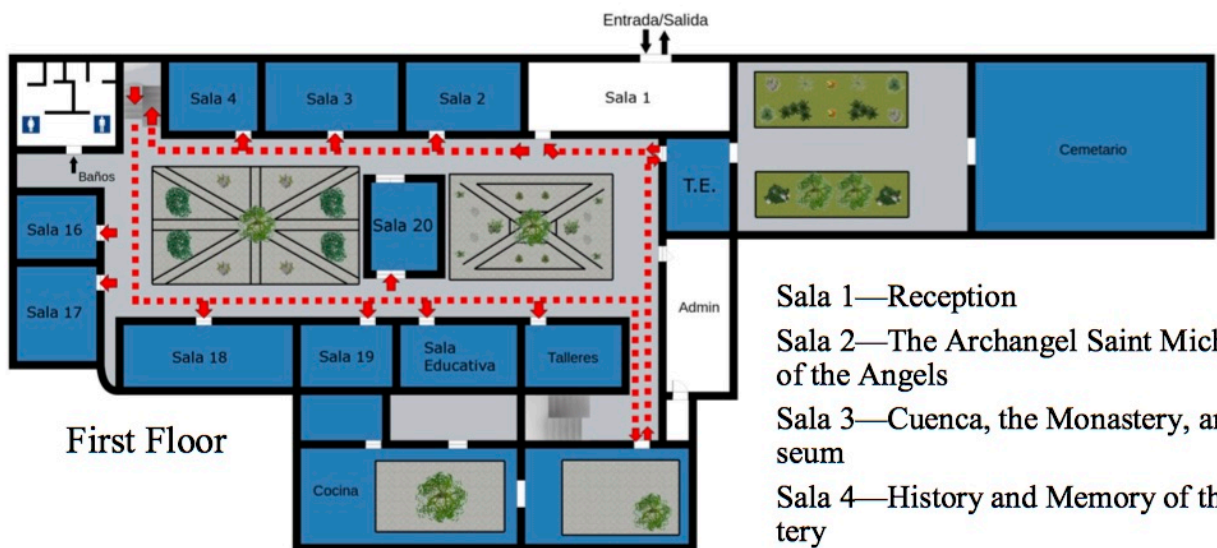
is the Virgin of the Annunciation, the name given to the depiction of Mary being told of her impending immaculate conception by the angel Gabriel. Another important representation of Mary is Our Lady of Mount Carmel, which shows Mary in her role as a patroness of the Carmelite Order. These images demon-

strate the different ways of perceiving the Virgin Mary, and inspires contemplation of other religious figures and how their portrayals in art differ in various cultures and time periods.

Room 11 - The Passion and Death of Christ

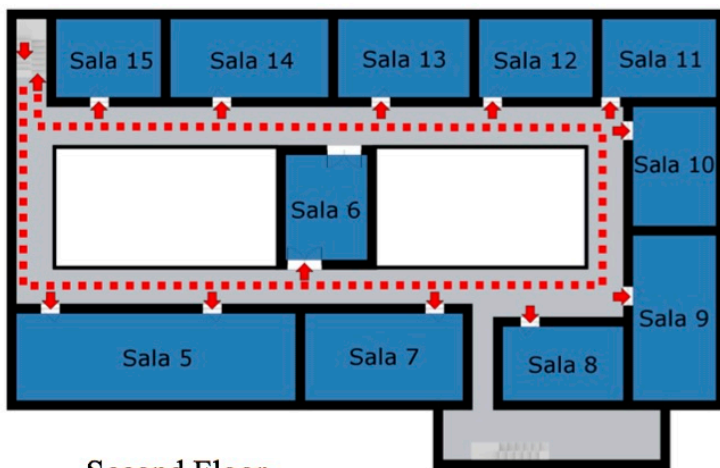
The life of Christ, especially his passion and death, is frequently represented in historic religious art. In the Museo de las Conceptas, we exhibit numerous pieces from Cuencano artists that relate to this topic. One of the collections displayed is the famous Christs of Gaspar Sangurima which were created with a mix of his personal style and the trends of the 18th century. Another featured piece is one of the Calvaries of Miguel Velez, a famous sculptor of the 19th century. These works of art create a link with other collections relating to the life of Christ that exist in the cathedrals, churches, convents, and museums of the city. This connection to the





First Floor

- Sala 1—Reception
- Sala 2—The Archangel Saint Michael: Prince of the Angels
- Sala 3—Cuenca, the Monastery, and the Museum
- Sala 4—History and Memory of the Monastery
- Sala 16—The Duties of the Nuns
- Sala 17—The Duties of the Nuns
- Sala 18—The Farewell, the Arrival, the Stay
- Sala 19—The Kitchen
- Sala 20—Room of Vigils
- T.E - Temporary Exhibits



Second Floor

- Sala 5 -Angels and Their Representation in Art
- Sala 6—The Chapel
- Sala 7—The Life of the Virgin
- Sala 8—Christmas Holidays and Urns
- Sala 9—Representations and Invocations of Saints
- Sala 10—The Different Representations of the Virgin Mary in Art
- Sala 11—The Passion and Death of Christ
- Sala 12—The Virgin Mary and her Symbolism in Art
- Sala 13—The Cliff: An Exceptional Nativity Scene
- Sala 14—The Nativity
- Sala 15—Toys from the Nuns

other institutions around Cuenca helps to create a more complete understanding of the life of Christ while also bringing the community closer together through art and religion.

Room 12 - The Virgin and Her Representation in Art

This room highlights some of the other representations of the Virgin Mary in traditional religious art, with a focus on pieces from the twelfth century. These pieces are filled with varying symbolism, emblems, and allegories, all of which accentuate various features and qualities of the Virgin Mary. Common themes in the art include her immaculate purity prior to the incarnation of Jesus, and the annunciation of His birth before it had happened. Again, the popularity of this art demonstrates how much the nuns revered and admired the Mother of God.



Room 13 - The Cliff: An Exceptional Nativity Scene

One of the most popular and widely celebrated events in Ecuador is the “Passage of the Child” (Birth of Christ), which is an important demonstration celebrated on December 24th in Cuenca, lasting eight hours and involving many areas of the main city. Nativity scenes are frequently used for celebrations on this day, with The Cliff providing an excellent example. The Cliff refers to the mountains which were said to have surrounded the manger at the time of Jesus’ birth. This piece is lavishly decorated with gold and silver.

Room 14 - The Nativity

In Catholic homes, it is a tradition to display a nativity during the Ad-

vent season, or the weeks leading up to Christmas. This time was especially important for the nuns, who used this season as a time to atone for their sins and prepare for the birth of Christ. They took the time to decorate the nativity scenes with elaborate objects that they made by hand as well as with pieces that they had amassed over the centuries. As the most traditional religious celebration in Cuenca, the nativity scenes represent a large piece of the Cuencan identity that owes much of its history to the nuns of this monastery.

Room 15 - Toys

In accordance with the Council of Trent, girls wishing to enter the monastery needed to be between the ages of 8-12 and pay a dowry. When they entered the convent, they were also required to bring all of their possessions with them, including their dolls and other toys. Many of the toys are still in good condition, which leads us to believe that the girls rarely played. Instead, they dedicated their time to a life of work, prayer, and contemplation. This room provides guests with an interesting window into the lives of the children of the monastery many years ago, offering a juxtaposition to the lives of the children of Cuenca today.

Room 16 and 17 - Work

The nuns began each day with prayer at 4:30am, and they dedicated the rest of their time to other trades such as office work, sacristy, nursing, tailoring, pottery, novitiate, and procuring, which entailed making the water of Pitimas, sweets, and bread.

When the nuns arrived in the city, they played a fundamental role in the development of the Cuencan identity. For example, when the city lacked flour, they showed people how to make bread in a wooden bowl. They are intimately tied to the oldest neighborhood of Cuenca, Todos Santos, known for its bakeries. Their recipes fused with the local culinary art, and their contribution to the development of other foods was very appreciated by the public. Presently the nuns continue many of the city's traditions such as the fine Cuencan confectionary, which is well known throughout the country. The nuns also produce the Host that is eaten during communion at many local churches.

One of the other daily activities of the nuns, continuing for more than

400 years, is the creation of ornate clothing with threads of gold, silver, and precious stones. The iron used on these clothes was heated with coal, requiring the nuns to be extra careful not to dirty the garments.

Room 18 - The Farewell, the Arrival, the Stay

This room is filled with some of the treasures that prospective nuns brought to the monastery to act as the dowry for their acceptance. Some of these women brought their belongings to the monastery in ornate handmade chests, which are prominently displayed throughout the room. There are also examples of fine European glassware and antique toys residing in the room, which were also owned by the nuns. These women sacrificed many of their belongings in order to live and worship in this holy site.

Room 19 - The Kitchen

Throughout the history of the monastery, the nuns have made a traditional drink called the water of Pitimas, which is known for its healing properties, especially for diseases related to the nerves. It's also said that it cures the evils of the soul and body, strengthens lovers, and calms the elderly. This drink is sold to the public through special rotating windows, allowing the nuns to interact with the outside world without breaking their vow of solitude. One of these windows can be seen in the side room of the kitchen.

The kitchen of the infirmary is where the food for the sick nuns was prepared. The longtime use of wood fired stoves is evident by the soot blackened walls.

Room 20 - Room of Vigils

From the moment the nuns entered the monastery, they spent their entire lives within its walls, eventually being buried on the grounds. When the nuns died they were veiled and received their last rites before being taken to the cemetery. On the ceiling is a painting that represents the moment when the soul returns to God. This powerful room is another that promotes reflection, this time on life and loss.



13



Rear Patio - Cemetery

In the beginning of the 19th century a cemetery of niches was made for the nuns to be laid to rest. When the museum was created, the bodies in the cemetery were exhumed and placed in the current cemetery of Las Madres. Currently, this room hosts many of the museum's events and is treated as a place to celebrate the many joyous aspects of life, rather than mourn our losses.



16



MUSEO

DE LAS CONCEPTAS

Escápese del Presente, Explore el Pasado

Bienvenidos al Museo de las Conceptas, una institución dedicada al cultivo, exposición y protección del arte religioso e historia de Cuenca. Aquí les animamos a emprender un viaje por la historia y explorar la rica cultura de un monasterio que una vez albergó un convento de monjas enclaustradas. Mientras que las monjas ahora residen en una porción separada del monasterio, su marca en la cultura cuencana permanece en este museo. Aquí las salas están llenas de hermosas obras de arte, muchas actuando como



dotes para la entrada de las mujeres en el convento. El museo también alberga creaciones hechas a mano de las monjas, y artefactos de su vida cotidiana. La verdadera obra maestra del museo, sin embargo, es el edificio en sí. Estas paredes están llenas

de más de 400 años de historia religiosa y cultural, algo que es evidente tan pronto como caminar a través de los patios de adoquines y maravillarse con la arquitectura original. Este museo es un espacio de reflexión, contemplación y comunicación; Una salida del mundo ocupado y moderno. Así que por favor, disfruten de su visita y permítase escapar del presente y explore el pasado.

Sala 2 - El Arcángel San Miguel, un acercamiento a la identidad cuencana

Las obras de arte encontradas a lo largo de este museo pertenecían una vez a las Religiosas del Monasterio de las Conceptas que las habían recogido y cuidado durante más de tres siglos. Muchas de estas piezas de arte actuaron como una dote otorgando a una mujer entrada al convento. Una de esas piezas es la escultura del Arcángel San Miguel, un ser que representa la sección transversal de la Tierra y el cielo, además de la cultura mestiza.

En el Monasterio de las Conceptas, el Arcángel actúa como guardián y

custodio del convento y de las monjas que viven allí. Es también una figura importante para la ciudad de Cuenca, considerada como el protector de la ciudad. Su patrocinio se celebra anualmente el 29 de septiembre y en Cuenca esta escultura está sacralizada y reverenciada en la Iglesia del Monasterio durante 8 días a través de oración y procesiones alrededor de la cuadra. Cada año las monjas del convento se encargan de confeccionar la vestimenta y vestir la estatua de San Miguel para esta celebración, continuando así su tradición de promover la historia religiosa de Cuenca.



Sala 3 - De Cuenca al monasterio, del monasterio al edificio, al museo

El Monasterio de las Conceptas fue fundado en 1599 y ha estado en funcionamiento continuo desde entonces. Aunque el convento comenzó originalmente con un edificio, se expandió a través de los siglos, creciendo con la comunidad que lo había fundado. Las adiciones incluyen la iglesia del monasterio (terminada en 1686), el segundo piso usado actualmente para exhibiciones (terminado en 1927), y la espadaña (terminado en los principios del siglo XX) que representa uno de los ejemplos más hermosos de la arquitectura en la ciudad. La enfermería antigua del monasterio, que se añadió al edificio original en 1875, fue renovada para convertirse en la planta principal del museo a partir de 1980, lo que llevó a la inauguración oficial del museo el 3 de noviembre de 1986.

Sala 4 - Historia y memoria del monasterio

Bajo la supervisión del padre Juan de Arias Herrán, el monasterio fue fundado en 1599, sólo 42 años después de que la ciudad fuera colo-

nizada por colonizadores españoles. Obligada a devolver a su religión, doña Leonor Ordoñez, una persona de alta sociedad, dejó su casa al monasterio en su testamento. Con su capilla privada, fuente de agua interior, y gran tamaño, su finca fue considerada como la mejor de la ciudad en ese momento. Esta casa sigue en pie, y ahora es uno de los edificios más antiguos de la ciudad. El testamento de Doña Leonor también incluyó el deseo de que sus tres hijas Leonor, Ángela y Gerónima sean admitidas en el Monasterio, con su donación sirviendo como dote para sus entradas.

Las reglas de esta orden fueron dictadas por el papa Julio II, e incluyeron votos de obediencia, castidad, encierro y pobreza. Las mujeres del convento tenían una estructura social similar a la de la sociedad cuencana de la época, dividiendo a la población en una variedad de clases. Las monjas de velos negros entraron en el monasterio con una dote más grande que las monjas de velos blanco, que fueron relegadas a las posiciones de menos importantes en el convento. Las novicias religiosas, las mujeres laicas y las criadas también vivían en el monasterio y desempeñaban varios deberes. Las novicias religiosas estudiaron y obedecieron numerosos votos hasta que decidieron ejercer una profesión, mientras que las laicas pagaban por obtener educación, cuidado y un lugar para vivir. Las criadas eran generalmente mujeres indígenas o mestizas donadas al convento para trabajar en el claustro.

El convento fue sacudido en el siglo XVIII cuando la ciudad experimentó una crisis económica. Para complementar sus fondos, las mujeres del monasterio hicieron dulces, panes y quesadillas, algo que todavía se realiza hoy en día. De hecho, las quesadillas que se venden en la cafetería del museo todavía son hechas por las monjas, permitiendo a los visitantes disfrutar una parte de la historia del convento.

Sala 5 - Ángeles y sus representaciones en el arte, escultura

Las obras de arte y otros objetos religiosos recogidos por las monjas durante los siglos ofrecen una visión única de su fe y su vida cotidiana. Estas obras son a menudo llenas de simbolismo y referencias a la Biblia, que ejemplifican la dedicación de las monjas a su trabajo religioso. Esta y otras salas posteriores exhiben una serie de estas piezas, incluyendo tallas, un altar completo usado en el pasado por las monjas, y otro arte religioso y tradicional. Algunas de las piezas más importantes, sin embargo, son las diversas representaciones de los ánge-

les, y su significado en la fe católica.

Los ángeles que se ven aquí son esculturas policromas de madera, algunas de las cuales están destinadas a ser adornadas con la ropa cosida a mano de las monjas. Parte de la ropa está hecha de una tela usada de manera prominente en el estilo barroco, mientras que otras piezas están hechas de la misma madera que las propias esculturas. Una de las piezas más veneradas de esta colección es la escultura del Arcángel San Miguel, que se considera el protector tanto del monasterio como de la ciudad de Cuenca.

Sala 6 - La capilla

Históricamente, esta sala fue utilizada como una sala de vigiliias para promover la oración individual y la contemplación. Ahora es un espacio para de reflexión espiritual donde recomendamos que los visitantes hagan una pausa para reflexionar. El silencio en esta parte del museo crea un espacio que parece casi como si estuviera separado del resto del mundo. Por esta razón, la capilla es uno de nuestros espacios reservados para el pensamiento y la relajación, donde los visitantes pueden pasar tanto tiempo como quisieran.

Sala 7 - La vida de la Virgen

En el Renacimiento, la única figura retratada tanto como la de Cristo fue la Virgen María. Los temas relacionados con María se dividen en dos grupos principales: los de su vida y los de su maternidad. Debido a que las obras de la Virgen María eran tan comunes en el tiempo, las monjas de este monasterio fueron capaces de reunir una colección sustancial de la Madre de Dios. Su pureza y castidad eran cualidades que las monjas se esforzaban por emular para demostrar su aprecio por la Virgen y su papel importante



en la historia del cristianismo, una de las razones por las que la Virgen María es la patrona de este monasterio.

Sala 8 - Urnas y escaparates de Navidad

Otra faceta importante del cristianismo es la celebración del nacimiento de Jesús en Navidad. Esta sala cuenta con numerosos artefactos, preparados por las Religiosas del monasterio, que son utilizadas para las celebraciones de Navidad. Hay cunas caseras, altares y santuarios, todos los cuales están destinados a rendir homenaje al nacimiento de Jesús. Aunque no actúan técnicamente como escenas de la Natividad, estas piezas son tan importantes ya que son representativas de la cultura cuencana en el marco de uno de los días más importantes del calendario cristiano.

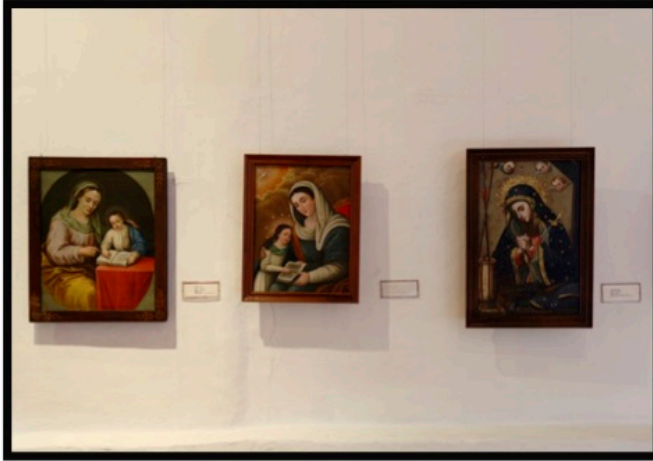
Sala 9 - La representación y advocaciones de santos, santas en escultura y pintura de la colección del mmcc

Otras imágenes que no son las de Cristo ni la Virgen María comenzaron a surgir en el siglo XIII, con la introducción de obras con los apóstoles, mártires y santos reconocidos por la Iglesia.

Mientras que el cristianismo evolucionó, las ciudades, las congregaciones, los pueblos y los elementos de la vida cotidiana recibieron un santo o un patrón representativo. Los santos son una parte importante del catolicismo, ya que son considerados modelos ejemplares de su fe y servicio a Dios. Uno de los santos



destacados en esta sala es Santa María Ana de Jesús de Paredes y Flores,



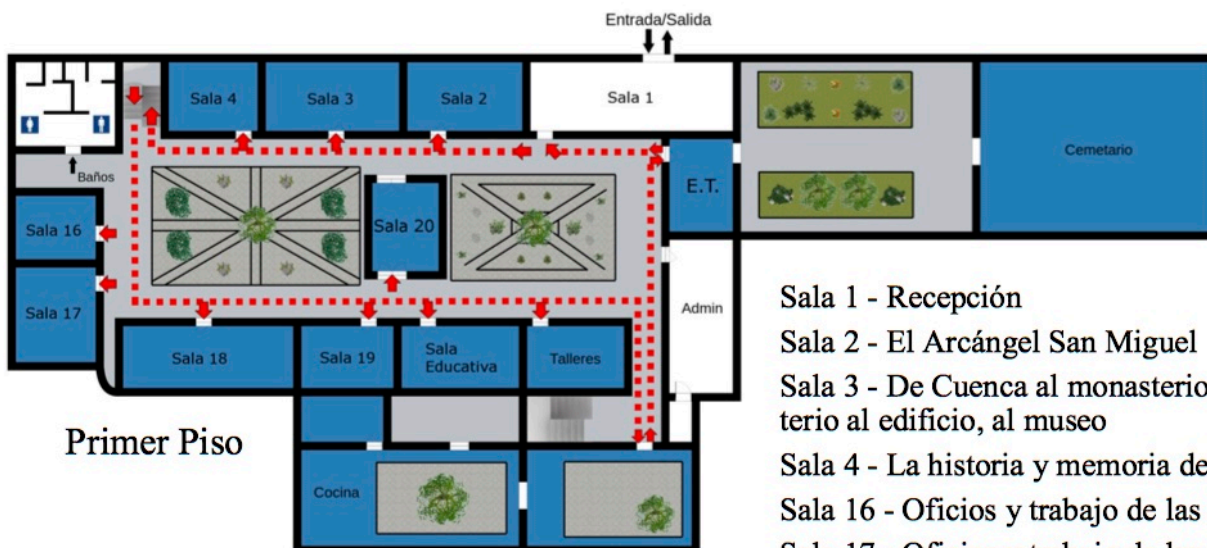
res, la patrona y primera santa canonizada de Ecuador. Se dice que ella era una ermitaña que se sacrificó para salvar a la ciudad de Quito de una destrucción inminente. Cuando dejó su vida para detener los terremotos y las epidemias que plagaron a Quito en ese momento, se dice que un lirio blanco floreció

de su sangre, representando la pureza de su vida y sacrificio. Ahora, ella es reconocida como una heroína nacional y su memoria se celebra en su día de fiesta, el 26 de mayo.

Sala 10 - La Virgen y sus representaciones o advocaciones en el arte, escultura y pintura

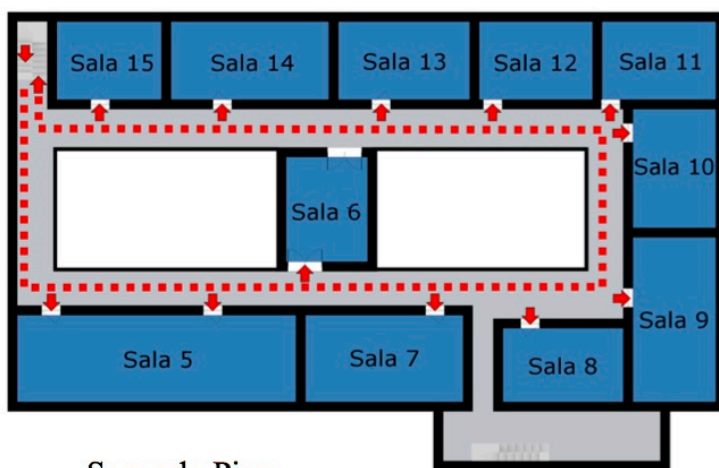
Esta sala está llena de las representaciones numerosas de la Virgen María en las diferentes etapas de su vida a través del arte. Por ejemplo, está la Virgen de la Anunciación, el nombre dado a María cuando se le notifica su concepción inminente y inmaculada por el ángel Gabriel. Otra representación importante de María es la Virgen del Carmen, que muestra María en su papel de patrona de la Orden Mendicante de los Eremitas del Carmelo. Estas imágenes demuestran las diferentes maneras de percibir a la Virgen María, e inspiran la contemplación de otras figuras religiosas y cómo sus representaciones en el arte difieren en varias culturas y períodos de tiempo.





Primer Piso

- Sala 1 - Recepción
- Sala 2 - El Arcángel San Miguel
- Sala 3 - De Cuenca al monasterio, del monasterio al edificio, al museo
- Sala 4 - La historia y memoria del monasterio
- Sala 16 - Oficios y trabajo de las Religiosas
- Sala 17 - Oficios y trabajo de las Religiosas
- Sala 18 - La despedida, la llegada, la estancia
- Sala 19 - Oficios y trabajo de las Religiosas
- Sala 20 - Sala de velaciones
- E.T. - Exhibiciones temporales



Segundo Piso

- Sala 5 - Los angeles y sus representaciones en el arte
- Sala 6 - La capilla
- Sala 7 - La vida de la Virgen
- Sala 8 - Urnas y escaparates de Navidad
- Sala 9 - La representación y advocaciones de santos
- Sala 10 - La Virgen y sus advocaciones en el arte
- Sala 11 - La pasión y muerte de Cristo
- Sala 12 - La Virgen y sus representaciones en el arte
- Sala 13 - El risco, una pieza excepcional
- Sala 14 - El belén
- Sala 15 - Juguetería

Sala 11 - La pasión y muerte de Cristo

Piezas relevantes de la colección

La vida de Cristo, especialmente su pasión y muerte, es frecuentemente representada en el arte religioso e histórico. En el Museo de las Conceptas, exhibimos numerosas piezas de artistas cuenecanos que se relacionan con este tema. Unas de las colecciones expuestas son los famosos Cristos de Gaspar Sangurima que fueron creados con una mezcla de su estilo personal y las tendencias del siglo XVIII. Otra pieza destacada es uno de los Calvarios de Miguel Vélez, un famoso escultor del siglo XIX. Estas obras de arte crean un vínculo con otras colecciones relacionadas con la vida de Cristo que existen en las catedrales, iglesias, conventos y museos de la ciudad. Esta conexión con las otras instituciones alrededor de Cuenca ayuda a crear una comprensión más completa de la vida de Cristo, al mismo tiempo que la comunidad se une más a través del arte y la religión.

Sala 12 - La Virgen y sus representantes en el arte, escultura y pintura, la inmaculada concepción

Esta sala destaca algunas de las otras representaciones de la Virgen María en el arte religioso tradicional, con un enfoque en piezas del siglo XII. Estas piezas están llenas de símbolos, emblemas y alegorías variados que acentúan diversas características y cualidades de la Virgen María. Los temas comunes en el arte incluyen su pureza inmaculada antes de la encarnación de Jesús, y la anunciación de Su nacimiento antes de que hubiera sucedido. Una vez más, la popularidad de este arte demuestra que tanto las monjas reverenciaban y



adoraban a la Madre de Dios.

Sala 13 - El risco, una pieza excepcional Belenes y nacimientos

Uno de los eventos más populares y ampliamente celebrados en Ecuador es el "Paso del Niño", que es una importante manifestación celebrada el 24 de diciembre en Cuenca, con una duración de ocho horas que involucra muchas áreas de la ciudad principal. Los escenarios de la natividad se utilizan con frecuencia para las celebraciones en este día, con el Risco que proporciona un ejemplo excelente. El Risco se refiere a las montañas que se dice que habían rodeado el pesebre en el momento del nacimiento de Jesús. Esta pieza está lujosamente decorada con oro y plata.

Sala 14 - El belén de los monasterios femeninos

En los hogares católicos, es una tradición para mostrar una natividad durante la temporada de Adviento, o las semanas que anteceden a la Navidad. Esta vez del mes fue especialmente importante para las monjas, que usaron esta temporada como un tiempo para expiar sus pecados y prepararse para el nacimiento de Cristo. Tomaron el tiempo para decorar las cenas de la natividad con objetos elaborados que hicieron a mano, además con piezas que habían acumulado a lo largo de los siglos. Como la celebración religiosa más tradicional en Cuenca, los pesebres representan una gran pieza de la identidad cuencana que debe un gran parte de su historia a las monjas de este monasterio.

Sala 15 - Piezas relevantes de la colección, los juguetes y piezas costumbristas

De acuerdo con el Concilio de Trento, las chicas que deseaban entrar al monasterio tenían que estar entre los 8-12 años y pagar una dote. Cuando entraron al convento, también se les pidió que trajeran todas sus pertenencias, incluyendo sus muñecas y otros juguetes. Muchos de los juguetes todavía están en buenas condiciones, lo que nos lleva a creer que las chicas rara vez jugaban. En cambio, dedicaron su tiempo a una vida de trabajo, oración y contemplación. Esta sala ofrece a los visitantes una ventana interesante en la vida de los niños del monasterio hace muchos años, ofreciendo una yuxtaposición a las vidas de los niños de Cuenca hoy.

Sala 16 y 17 - Oficios y trabajo de las Religiosas

Sala de las quesadillas, pan y sala de los bordados

Las monjas comenzaron cada día con oración a las 4:30 de la mañana y dedicaron el resto de su tiempo a otros oficios como el trabajo de oficina, sacristía, enfermería, sastrería, cerámica, noviciado y procuración, lo que implicó hacer el agua de Pítimas, dulces, y pan.

Cuando las monjas llegaron a la ciudad, desempeñaron un papel fundamental en el desarrollo de la identidad cuencana. Por ejemplo, cuando la ciudad carecía de harina, las monjas mostraron a la gente cómo hacer pan en un tazón de madera. Están íntimamente ligados al barrio más antiguo de Cuenca, Todos Santos, conocido por sus panaderías. Sus recetas se fusionaron con el arte culinario local, y su contribución al desarrollo de otros alimentos fue muy apreciada por el público. Actualmente las monjas continúan muchas de las tradiciones de la ciudad, como el fino confitería cuencana, que es bien conocido en todo el país. Las monjas también producen el Hostia que se come durante la comunión en muchas iglesias locales.

Una de las otras actividades cotidianas de las monjas, que ha continuado por más de 400 años, es la creación de ropas ornamentadas con hilos de oro, plata y piedras preciosas. El hierro usado en estas ropas se calienta con carbón, requiriendo que las monjas tengan cuidado de no ensuciar las prendas.

Sala 18 - Sala de la dote, como y porque llegué al monasterio?

La despedida, la llegada, la estancia

Esta sala está llena de algunos de los tesoros que las monjas potenciales trajeron al monasterio para actuar como la dote para su aceptación. Algunas de estas mujeres llevaron sus pertenencias al monasterio en cofres ornamentados hechos a mano, que se exhiben de manera prominente en toda la sala. También hay ejemplos de fina cristalería europea y juguetes antiguos que residen en la sala, que también eran propiedad de las monjas. Estas Religiosas sacrificaron muchas de sus pertenencias para vivir y adorar a Dios en este sitio sagrado.

Sala 19 - Oficios y trabajo de las Religiosas

Cocina

A lo largo de la historia del monasterio, las monjas han hecho una bebida tradicional llamada el agua de Pítimas, que es conocida por sus propiedades curativas, especialmente por enfermedades relacionadas con los nervios. También se dice que cura los males del alma y del





cuerpo, fortalece a los amantes y calma a los ancianos. Esta bebida se vende al público a través de ventanas especiales giratorias, permitiendo a las monjas interactuar con el mundo exterior sin romper su voto de soledad. Una de estas ventanas se puede ver en la habitación lateral de la cocina.

La cocina de la enfermería es donde se preparaba la comida para las monjas enfermas. El uso de largo plazo de las estufas de leña es evidente por las paredes ennegrecidas hollín.

Sala 20 - Sala de Velaciones

Desde el momento en que las monjas entraron en el monasterio, pasaron toda su vida dentro de las murallas, siendo eventualmente enterradas en los terrenos. Cuando las monjas murieron fueron veladas y recibieron sus últimos ritos antes de ser llevadas al cementerio. En el techo está una pintura que representa el momento en que el alma vuelve a Dios. Esta sala potente es otra que promueve la reflexión, esta vez sobre la vida y la pérdida.

Patio trasero - Cementerio

A comienzos del siglo XIX se hizo un cementerio de nichos para que las monjas descansaran. Cuando el museo fue creado, los cuerpos en el cementerio fueron exhumados y colocados en el cementerio actual de Las Madres. Actualmente, esta sala alberga muchos de los eventos del museo y es tratada como un lugar para celebrar los muchos aspectos alegres de la vida, en lugar de llorar nuestras pérdidas.



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APPENDIX F: WEBSITE GUIDE

Introducción

Mantener un sitio de web actualizada es un aspecto importante de aumentar la presencia del museo en la web y nos permite llegar a una variedad amplia de visitantes potenciales. El sitio web proveído ha sido construido con el uso de WordPress.com. Esta guía le guiará por los pasos para actualizar, modificar y controlar el sitio Web.

Acceder al sitio de web

1. Vaya a www.es.WordPress.com
2. Haga clic en "Log In" en la esquina superior derecha
3. Escriba el nombre de usuario, museodelasconceptas y la contraseña, museo2k17

Esto le llevará a la página de cuenta. Por defecto, usted verá una variedad de versiones de otros sitios de WordPress. Para editar el sitio, haga clic en "Mi sitio" en la esquina superior izquierda. La página principal del editor del sitio muestra una variedad de estadísticas que estarán discutidas más adelante en la guía.

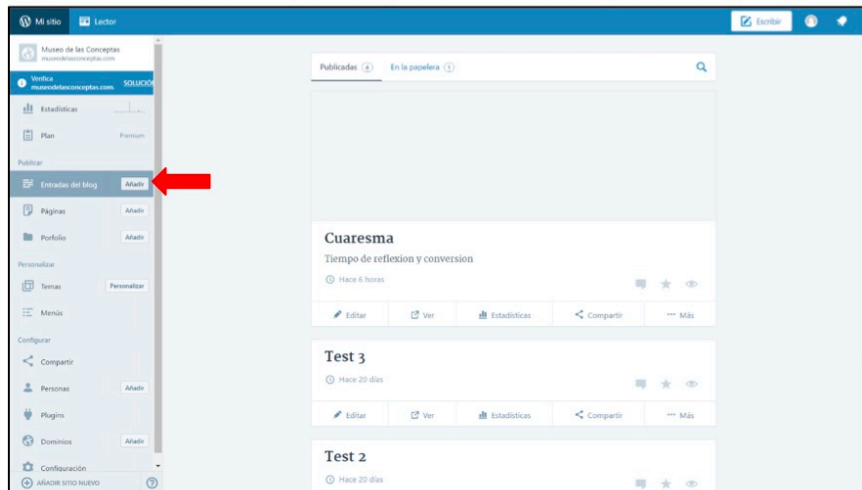
Edición de contenido

Actualización de la Página de Noticias

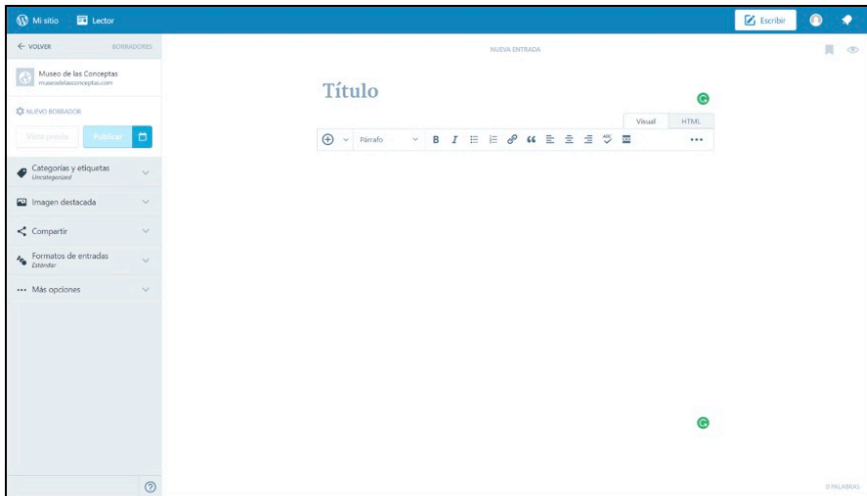
La página de noticias es uno de los elementos más importantes del sitio. Permite a los seguidores mantenerse actualizados con novedades y eventos en el Museo.

Agregar un Nuevo Publicación

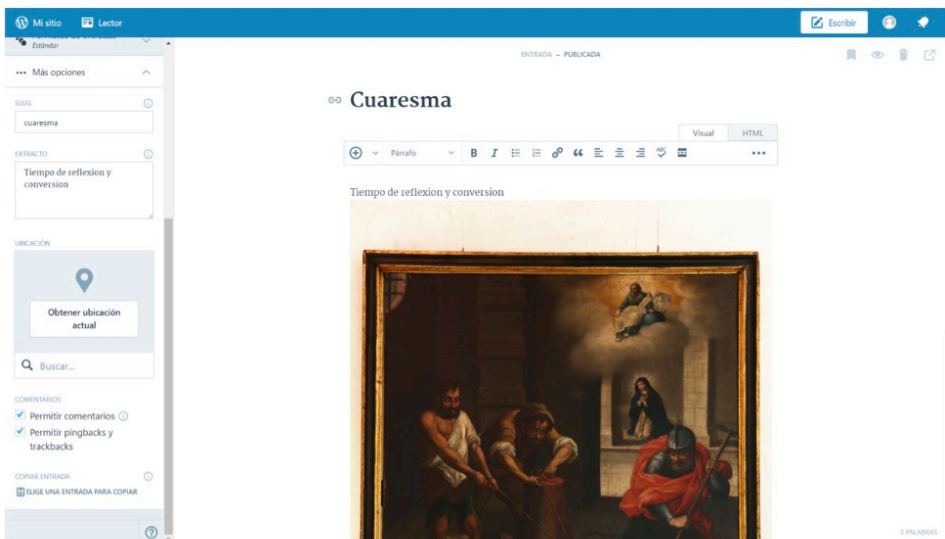
1. Haga clic en el botón "Añadir" junto a la opción "Entradas del blog" en el menú principal.



2. Esto abrirá el editor de post de blog. Comience añadiendo un título en el cuadro de texto "Título" en la parte superior de la página. Recuerde elegir un título corto pero descriptivo, ya que es lo que se mostrará en la página principal.



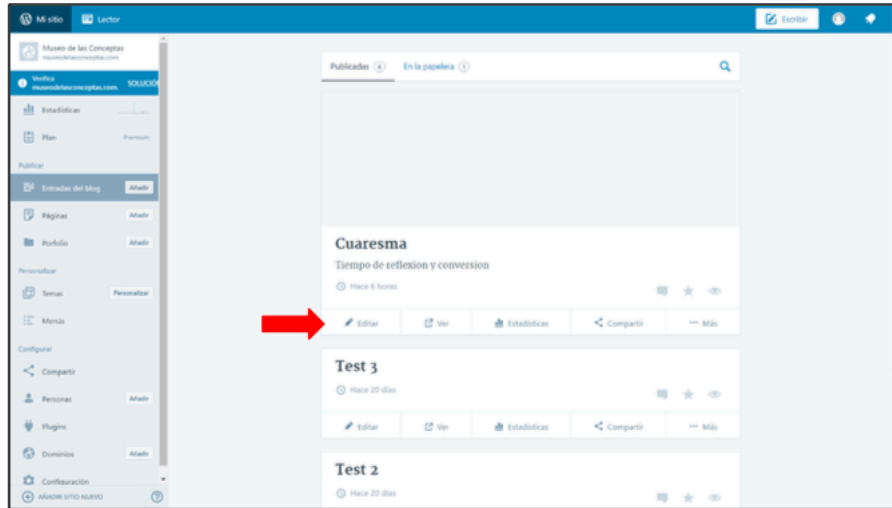
3. Para agregar el texto al publicación, haga clic en el cuadro de texto. Puede encontrar una variedad de opciones de formato de texto en el menú por encima de este cuadro de texto.
4. Para agregar multimedia al post:
 - a. Haga clic en la opción "Insertar Contenido" (un signo de más en un círculo) en el menú de edición de texto.
 - b. Abrirá la ventana de administración de medios de comunicación.
 - c. Seleccione un imagen/medios existentes o suba un nuevo con el botón azul "Añadir"
 - d. Cuando haya seleccionado un medio de imagen, haga clic en el botón azul, "Insertar" en la parte inferior de la ventana
5. A continuación, es importante añadir etiquetas al post para que los visitantes puedan buscar contenido. Haga clic en la opción "Categorías y etiquetas" en el menú. En el cuadro de texto de "Etiquetas", escriba las etiquetas relevantes para el artículo. Por ejemplo, un artículo sobre un evento podría tener la etiqueta de 'evento'.
6. También es importante añadir una descripción breve del artículo que se mostrará en la página web junto con el título del artículo. Para hacer esto, haga clic en la opción "Más opciones" en el menú. En el cuadro de texto de "Extracto", escriba un resumen breve del artículo. Esto debe resaltar brevemente los elementos interesantes y importantes del artículo y hace que el lector quiera seguir leyendo.



7. Por último, llega la hora de publicar el post. Haga clic en el botón azul "Publicar" para ultimar los cambios y publicar la actualización en el sitio. Si desea ver una versión definitiva del artículo antes de publicarlo, haga clic en el botón "Vista previa" sobre el botón "Publicar".

Editar una entrada existente

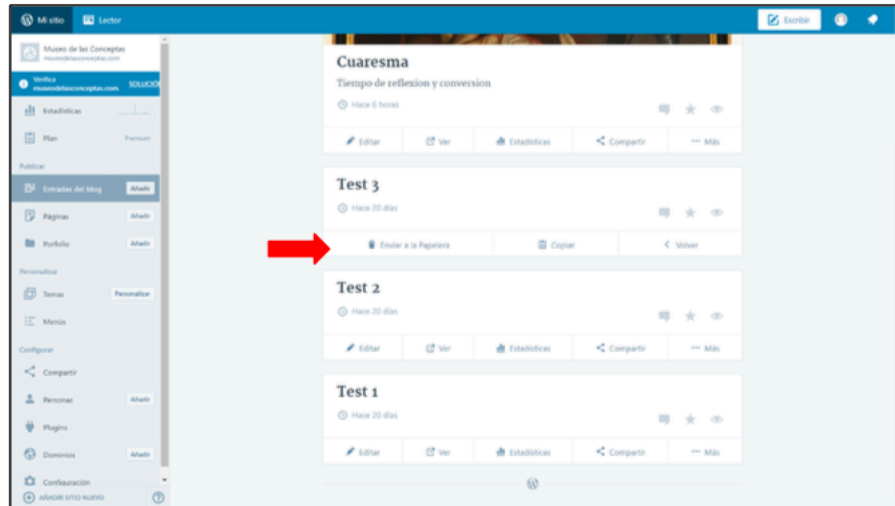
1. En la página "Entradas del blog" de la editora del sitio, verá sus publicaciones. En el publicación, verá cinco opciones.
2. Haga clic en el botón "Editar" debajo del post.



3. Esto le llevará al editor de artículo.

Eliminar una entrada existente

1. En la página "Entradas del blog" de la editora del sitio, usted verá sus publicaciones. En el publicación, verá cinco opciones.
2. Haga clic en "Mas" y después "Enviar a la Papelera" debajo del post.



Páginas permanentes

El sitio tiene un número de páginas permanentes que proporcionan a los usuarios información sobre el Museo. Mientras que estos no necesitan ser actualizadas tan frecuentemente como la página de noticias, todavía es importante para asegurarse de que la información encontrada aquí es correcta y actualizada. En el lanzamiento, el sitio tiene cinco páginas permanentes:

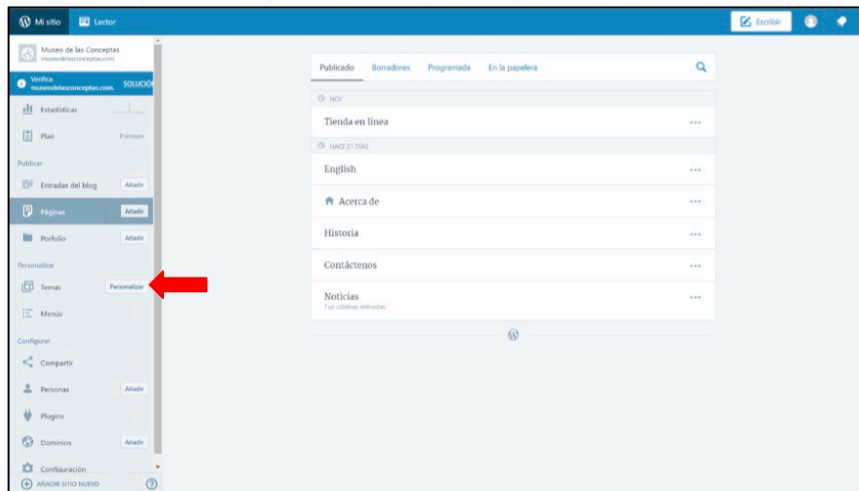
- Inglés: esta página se utiliza para proporcionar a los visitantes de hablantes inglesas con información sobre el Museo. Debe ser sobre todo una traducción de la página de "Acerca de", pero también debe incluir la dirección del Museo, horas y una breve sección sobre la historia del Museo y monasterio.
- Acerca de: esta página se utiliza para proporcionar al visitante con información básica sobre el Museo.
- Historia: esta página debe proveer al visitante con la historia básica del Museo y monasterio. Mientras que debería ser una de las páginas más largas, aún debe ser no más de 500-600 palabras.
- Contáctenos: esta página permite a los visitantes ponerse en contacto con el Museo directamente con preguntas y comentarios.
- Noticias: Así se titula, pero el contenido viene de la sección de "Blogs"
- Tienda: se utiliza para mostrar los artículos de la tienda del Museo
- Galería: muestra una presentación de fotos del museo

Actualizar las páginas permanentes

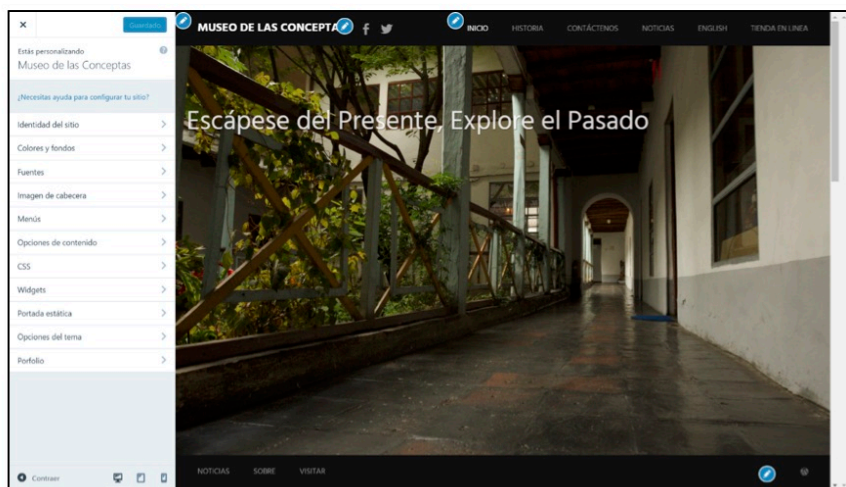
Actualización de las páginas permanentes es muy similar a la actualización de entradas en el blog. Haga clic en el título de la página en la lista de páginas permanentes bajo el menú "Páginas" y esto lanzará un editor idéntico al que se utiliza para crear noticias nuevas (consulte *Agregar un nuevo Post*)

Editar la apariencia del sitio

Para modificar el aspecto visual del sitio, primero debe abrir el editor del sitio. Haga clic en el botón "Personalizar" al lado de la opción "Temas" en el menú principal.

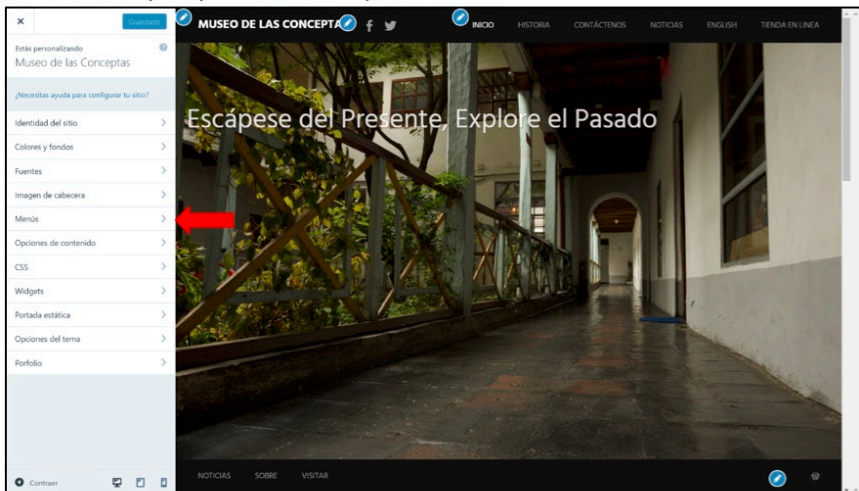


Esto iniciará el editor del sitio, que puede utilizar para controlar casi todos los aspectos de la apariencia del sitio. En muchos momentos a lo largo de editar, es posible editar títulos y cuadros de texto individuales haciendo clic en el botón Editar, que parece a un lápiz blanco en un círculo azul.

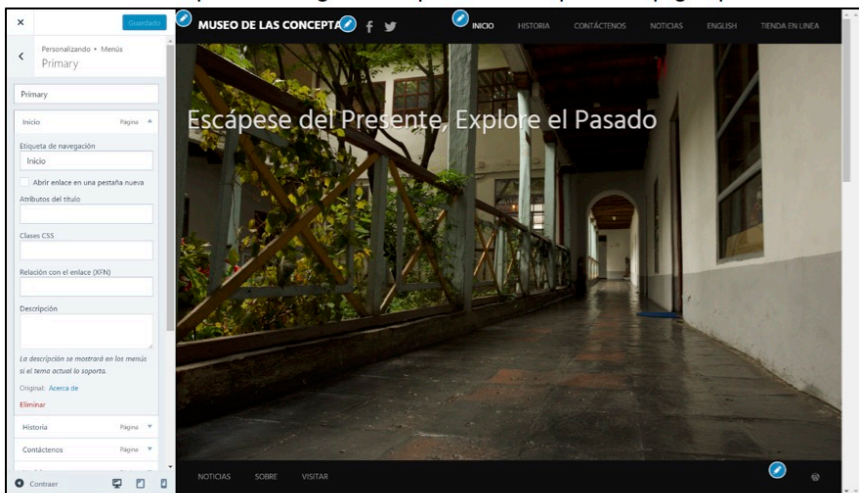


Editar los menús

1. En el menú principal seleccione la opción "Menús"



2. Desde aquí, seleccione el menú que desea editar
3. Para el menú principal tenga en cuenta que sólo puede cambiar el texto del menú. Estos enlaces han sido previamente generados por WordPress para cada página permanente.



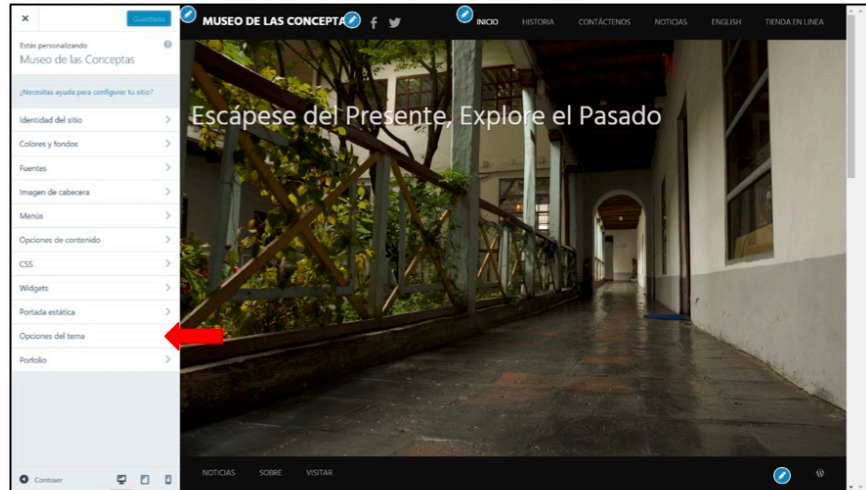
4. El menú de medios de comunicación social puede cambiar el tipo de enlace (que afecta el tipo de imagen que se muestra) y el enlace mismo.

Imagen de fondo de página web

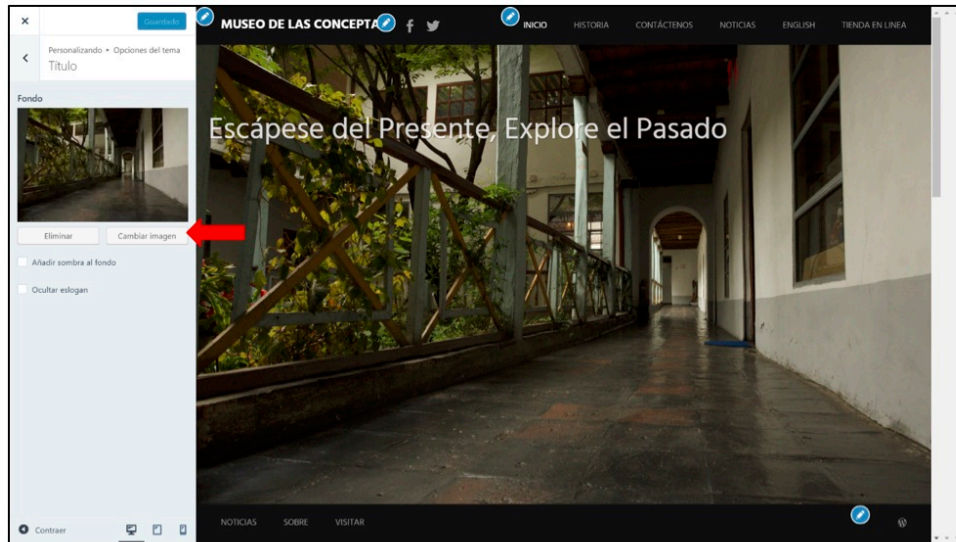
El tema del sitio web se encuentra una opción que permite a los usuarios a desplazarse a través de una serie de pantallas de inicio. Los imágenes de fondo para estas páginas se fijan individualmente, sin embargo, ajustar a la misma imagen es una posibilidad y resultará en sólo con el texto en movimiento (la imagen de fondo se mantendrá constante mientras que el texto se desplaza). También hay que señalar que la adición de imágenes de fondo separados para cada sección aumentará el tiempo necesario para cargar la página.

Cambiar las imágenes de fondo

1. Haga clic en la opción "Opciones del tema" en el menú principal.



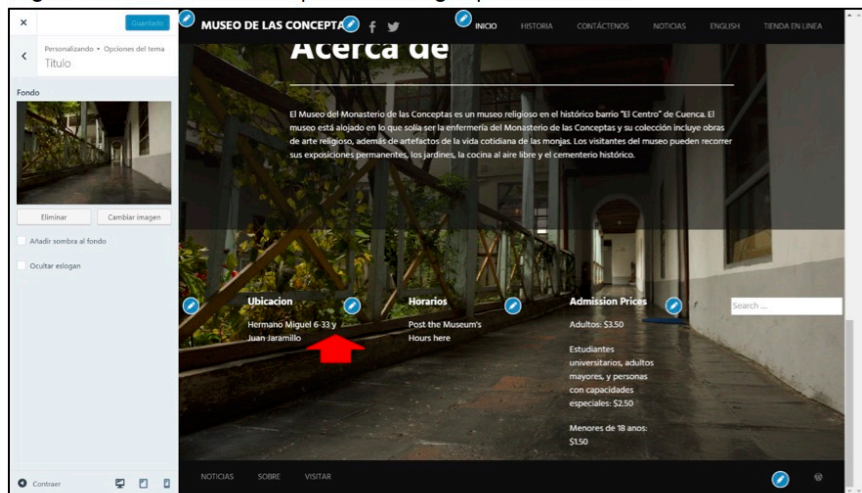
2. Esto le dará la opción de cambiar la imagen de fondo y el texto de los enlaces en la parte inferior de la página de inicio. Seleccionar "Añadir sombra al fondo" oscurecerá la foto de fondo de esa sección y puede ser una manera útil de hacer el texto más legible y más distinguible entre secciones. Esto ya se ha realizado para la sección de "Acerca De" de la página.



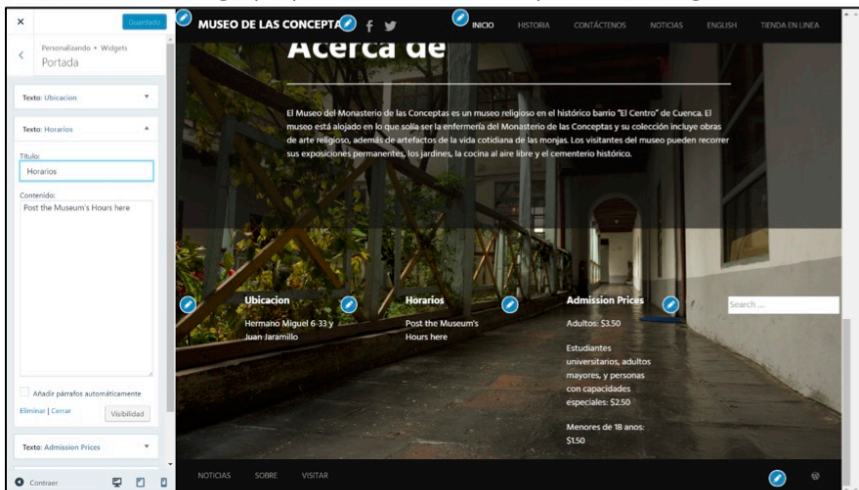
Cada una de las opciones, con la excepción de la opción de "Visibilidad" corresponde a una sección diferente de la página. La opción de "Visibilidad" le permite seleccionar qué secciones que desea mostrar (actualmente sólo la "Carpeta" sección está oculta).

Actualización de los "Widgets"

1. Haga clic en el botón azul a la izquierda del widget que desea editar.

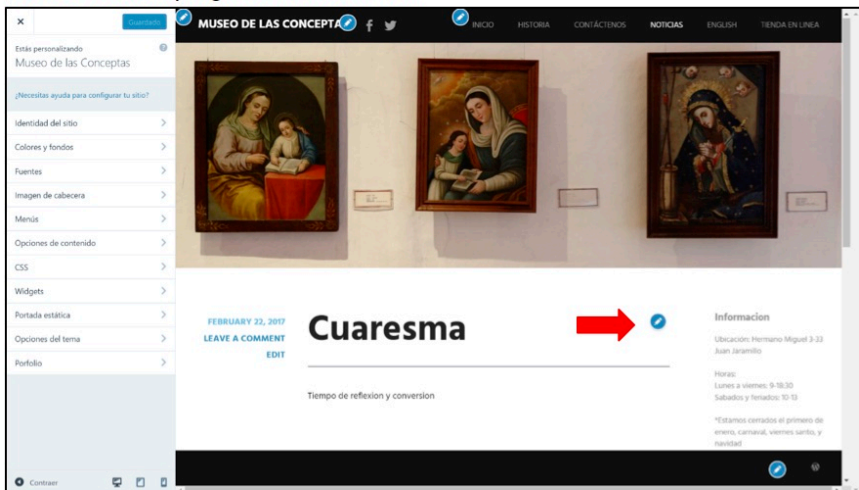


2. Inicialará el editor de widget y te permitirá cambiar el texto y el título del widget



Actualización de la barra lateral de

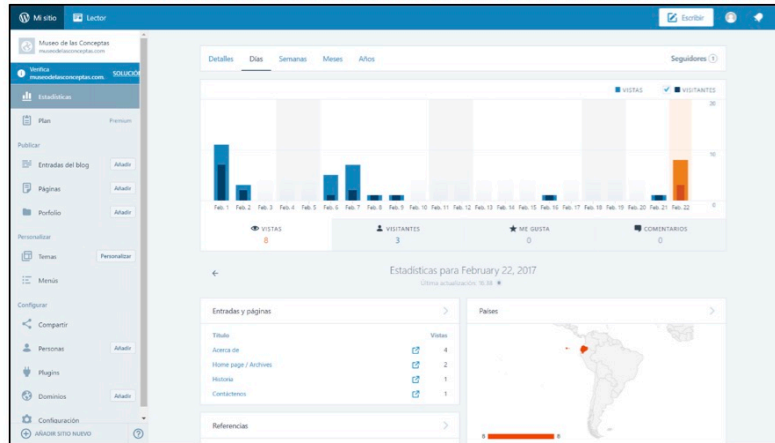
1. La barra lateral es un widget que está mostrado en todas las páginas excepto la página de inicio (y la página en inglés). Editarlo es lo mismo que los otros widgets de edición: Vaya a una página donde se muestra y haga clic en el botón azul



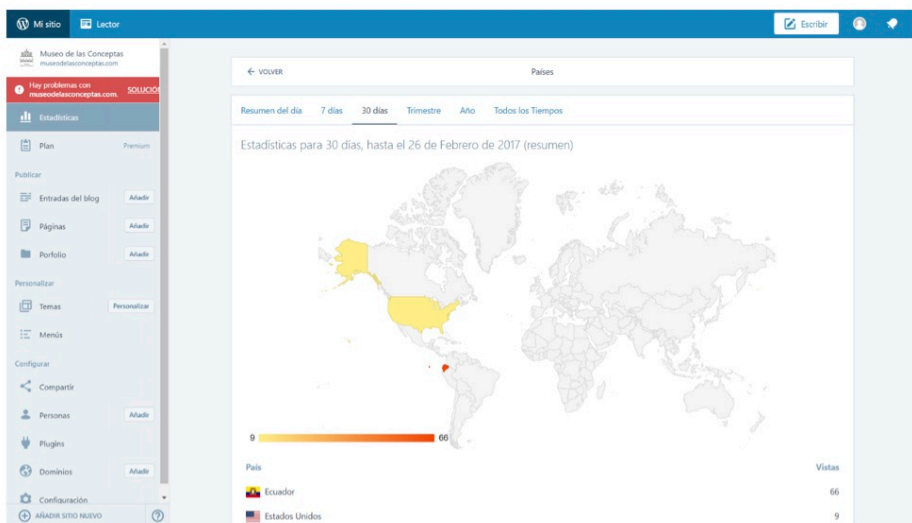
2. Esto lanzará el editor del widget y te permitirá cambiar el texto y el título de la barra lateral.

Seguimiento del sitio web

WordPress ofrece herramientas para que pueda rastrear el reporte de entradas de la Página Web. Al ir a la sección "Estadísticas" de la editora del sitio, puede ver un número de puntos de datos relacionados con el sitio web, tales como el número de visitantes por día y en qué país están. Esto puede ser información útil para juzgar la efectividad de los mensajes de web y para adaptar el sitio para una demografía de los visitantes (por ejemplo, si la mayoría de los visitantes son de los Estados Unidos o Canadá, una página ampliada en inglés valdría la pena). En la parte superior de esta página, puede ver un gráfico que muestra el número de visitantes de la página por día (de las últimas tres semanas).



Al hacer clic en los botones debajo de la gráfica, es posible cambiar el gráfico para ver el número de visitantes por día (haciendo clic en "Visitantes") en lugar del número de vistas por día. Vistas de la página es simplemente el número de veces que se ha cargado el sitio y los visitantes es el número de computadores únicos que han visitado al sitio web del museo. Por lo general, los visitantes es un buen indicador del número de gente que vaya a la página web, mientras que las vistas de la página es un buen indicador de cuánto tiempo pasan en el sitio. Usted también tendrá acceso a un mapa que muestra cuántos visitantes han visto el sitio web de cada país. Haga clic en la parte superior del mapa para ver estos datos en diferentes periodos de tiempo.



Aquí puede encontrar mas ayuda si es necesario - <https://wordpress.com/help>

APPENDIX G: POSTER DESIGNS







APPENDIX H: FACEBOOK ADS





MUSEO DE LAS CONCEPTAS

Escapate el Presente, Explora el Pasado

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