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INFLUENCE OF THE LEVEL OF CONSERVATION AND AUTHENTICITY IN THE CAO SITE MUSEUM, LA LIBERTAD - PERU, AS A TOOL FOR EVALUATING THE LEVEL OF VISITOR SATISFACTION

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ABSTRACT

The flow of national and foreign visitors who arrive at the “El Brujo” Archaeological Complex, located in the department of La Libertad, in Peru, in the last five years has increased significantly due to the enigmatic discovery of the “Dama de Cao”, the which opened the doors of various investigations related to its artistic-cultural interpretation; As a result, it was necessary to measure the expectations of visitors regarding the authenticity and conservation of the archaeological remains, as well as the environments of the Museo de Sitio Cao, which turned out to be high, as authentic elements were found. in good condition of conservation located throughout the six rooms that make up said construction, whose mission is to house elements of valuable importance; In this sense, environmental parameters such as humidity and temperature were monitored, according to established museology standards.

INTRODUCTION

Tourism activity in the last decade is having a strong impact on the international economy since it represents 10% of the gross domestic product (GDP) and 10% of world employment, constituting one in every five jobs (UNWTO, 2019) . Faced with globalization, travel facilities worldwide have grown since there is better connectivity and low cost flights (MINCETUR, 2019), in 2019 approximately 1,500 million international tourist trips were registered, representing an increase of 4% more than the year previous

(Michalena et al., 2009); This aspect allows for a better dynamization of the economy in tourist destinations; Likewise, since it is a profitable activity and has become the main currency-generating sector for many developing countries (Bayih& Singh, 2020), there is more investment in the infrastructure of the tourist attractions that they offer, since the demands of the Tourists are more notable and in turn are better informed, looking for competitive destinations that provide them with the best quality standards, are the most authentic possible, allowing them to live a better experience, meet their expectations and return to their country of origin satisfied (Andina, 2018).

It can also be said that the characteristics of a tourist attraction, product or service determine the level of satisfaction of the tourist or visitor client, and these characteristics not only present the core of the good or service offered, but also those elements of service that surround (supplementary services or added value). In this sense, the satisfaction of customer needs and expectations is the most important element of quality management and the basis for the success of an attraction, since satisfaction is the degree of general pleasure that tourists feel as a result of the ability of the tour to satisfy the wishes, expectations and needs of tourists (Beard & Ragheb, 1980); It is also established that satisfaction is determined by gap factors such as social and psychological elements of individual tourists such as expression, behavior, needs and external environments such as climatic conditions and interactions of social groups. Simply, satisfaction can be defined as the evaluation of a consumer after using a product or service (Bayih& Singh, 2020); For this reason, it is essential to develop measurement systems that allow customer satisfaction to be evaluated permanently, with the aim of measuring the evolution of these indicators and thus taking measures to increase customer satisfaction and loyalty. Indeed, in a cultural tourist attraction, several factors must be taken into account to achieve visitor satisfaction, for example access and compression, accessibility, quality of service; the most essential being the conservation and authenticity of the archaeological monument (ICOMOS, 2008), since these are bearers of cultural historical messages, becoming living testimonies of secular traditions of populations (Ministry of Culture, n.d.); That is why humanity every day becomes aware of the unity of human values, considers them as a common heritage, thinking about preservation so that future generations can also enjoy these vestiges (ICOMOS, n.d.); Therefore, there are professionals who are in charge of studying these monuments, taking joint responsibility for their conservation in their original context, trying to generate a minimum adverse impact on their authenticity since this characteristic has a close relationship with achieving satisfaction from the tourist who assumes a job. critical to ensure the long-term sustainability of tourist sites (Asmelash& Kumar, 2019).

Authenticity is achieved thanks to conservation, and it becomes an important factor for the interpretation of archaeological monuments, as stipulated by the Charter of Venice, where it appears as an essential qualifying factor as regards values (ICOMOS , nd); Likewise, there is the support that is reflected in the Nara document on authenticity, it tells us that “The understanding of authenticity plays a fundamental role in all scientific studies of cultural

heritage, in its restoration and preservation plans, as well as in the registration procedures used by the World Heritage Convention and in other inventories of cultural heritage ”(ICOMOS, 1994).

Various authors support the importance of authenticity and conservation to achieve the satisfaction of tourists, such is the case of Tianchen and company who addresses the study Contradictory or aligned? The nexus between authenticity in heritage conservation and heritage tourism, and its impact on satisfaction (Dai et al., 2021), who discover the potential alignment between experts and tourists when it comes to assessing authentic quality of cultural heritages and his article also reveals the causal relationship between tourists' evaluation of authenticity in the light of conservation, their perception of objective, constructive and existential authenticity with respect to the experience of the trip and, in addition, satisfaction with the cultural heritage site. We also refer to the article Authenticity, Participation, and Nostalgia: Understanding Visitor Satisfaction with an Adaptive Reuse Heritage Site in Urban China in which the impact of perceived authenticity, engagement, and nostalgic experience on visitor satisfaction was investigated. (Gao et al., 2020).

The research is proposed because it is important to know satisfaction through the perception, tastes and preferences of customers, in this case of tourists, who arrive at attractiveness based on two variables of importance in an archaeological site: Authenticity and conservation. All this with the aim that the management of the El Brujo Archaeological Complex ensures the proper care and preservation of the archaeological remains that they house, which are their greatest attraction to tourism. In this research work, the expectation by visitors regarding the authenticity and conservation of the archaeological remains of the Cao site museum is evaluated; Likewise, monitoring is carried out based on the measurement of parameters such as humidity and temperature, important values in the conservation of a museum.

METHODS

To obtain the research data, it was important and necessary to resort to the help and consultation of materials such as magazines, official documents of the Ministry of Foreign Trade and Tourism of Peru, international letters, theses and scientific articles; In addition, the ethnographic method was applied, which allowed us to carry out research in situ and have direct contact with tourists; the analytical - synthetic method used to process data from the surveys applied to tourists; Likewise, the survey technique applied to the 268 visitors who arrived at the Archaeological Complex after finishing their visit was taken into account.

Temperature monitoring was performed using a microprocessor temperature meter (PCE-HPT1, Spain), and humidity with an environmental monitoring device (KC-321C, Barcelona, Spain).

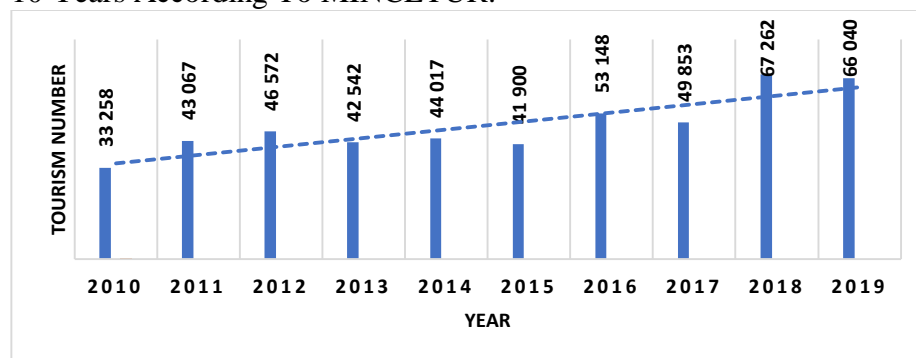
RESULTS

Tourist aspects

On April 2, 2009, at the El Brujo Archaeological Complex he inaugurated the Museo de Sitio Cao, a building with an authentic dynamic approach that exhibits the archaeological remains found during the research work; as well as the enigmatic body of the Lady of Cao, which is considered a national and international tourist icon for being the only tomb of a ruling woman in all of pre-Columbian America found so far (Wiese, n.d.). Thanks to the support of PROMPERU, this important finding has become known worldwide by promoting Peruvian participation in various fairs in Europe and the United States, such is the case of the ITB - Internationale Tourismus-Börse fair in Berlin Germany, the leading industry fair world tourism (Franco, 2016), which is a good example of the most important tourist events in Europe.

The growth of the flow of tourists in the last decade has been notorious, this is due to the constant innovation of the tourist services that are offered in the complex; The mystical route has been enabled, which consists of a guided visit to the “moche” ceremonial wells by a “spiritual guide called a shaman” from the area; It also offers the staging of the Lady of Cao, flowering baths, "shamanic" demonstration, spaces for meditation and yoga, a visit to a research laboratory, a conservation workshop, a guided tour by an archaeologist, a guided tour by the discoverer of the Lady de Cao, among others. All these activities make the attraction a more attractive destination by increasing its annual visits; A compilation of statistical data extracted and published by the Ministry of Foreign Trade and Tourism - MINCETUR (Mincetur, 2020) has been made, of the last ten (10) years, where they show such growth; In 2010 there were a total number of 33,258 visitors between nationals and foreigners, in 2011 this figure grew by 29.49% reaching 43,063 visitors, in 2012 46,572 arrived, meaning a growth of the tourist flow of 8.13% with respect to the previous year, seeing itself in decline for the year 2013, where a fall in the tourist flow was noted, receiving only 42,542 visitors, which corresponds to a fall of - 8.65%; In 2014, the figures recovered a bit since there was a growth of 3.47% with respect to the previous year, reaching 44,017 arrivals; In 2015, also on the contrary, there is again a slight drop of - 4.81% compared to the previous year, with only 41,900 visitors; in 2016 the highest peak of the seven years was reached, having a growth of 26.84% with 53,148 visitors; again in 2017 a small decline of -6.20% with 48,853 visitor arrivals, this can be attributed to natural disasters and road blockages due to the phenomenon of El Niño that hit northern Peru that year; 2018 was the year with the most visits in the decade, the number of visitors reaches the highest peak surpassing 2016, this year has a significant growth of 34.92% with 67,262 visitors; Finally, in 2019 due to the start of the Covid-19 pandemic, in recent months, a drop of -1.82% has been noted, reaching 66,040 visitors that year. Given the analyzed results, it is concluded that in the last decade there was a growth of the tourist flow of 98.57%.

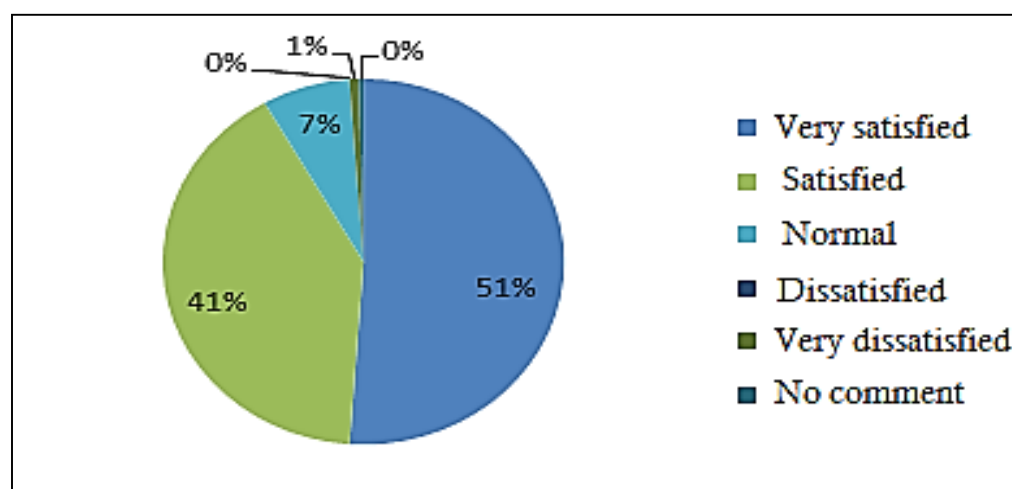
Figure 1 Tourist Influx To The El Brujo Archaeological Complex In The Last 10 Years According To MINCETUR.



Level of visitor satisfaction regarding the authenticity and conservation of the archaeological remains of the museo de sitiocao, in the el brujo archaeological complex

Visitors who arrive at the El Brujo Archaeological Complex are people who love culture, they visit this tourist attraction seeking to relive the past, get involved with culture, customs, learn new things, among other activities; enhancing your experience in a more effective way if the vestiges shown are authentic and have a good state of conservation, this is how it is reflected in the visitor's profile according to the surveys applied on the Level of Satisfaction regarding the state of conservation and authenticity of the archaeological remains of the Museo de Sitio Cao, showing that 51% (137) revealed being very satisfied, 41% (109) satisfied, 7% (19) normal (neither satisfied nor dissatisfied), and 1% (2) very dissatisfied.

Figure 2 Level of visitor satisfaction regarding the state of conservation and authenticity of the archaeological remains of the Museum.



The results reflect the importance towards the visitors' perception of the originality and authenticity of the archaeological pieces and remains that were found in the more than 20 years of research work; Regulo Franco, director of

the complex, in the interview applied, states that they have “more than four hundred archaeological pieces that are exhibited in the museum. All are original and come from field research over the course of 25 years”.

For the conservation of these, the Cao Site Museum has a modern infrastructure, taking into account characteristics such as the sense of solar radiation for its location, avoiding direct contact with the pieces, which are exposed and protected by 36 showcases located in all the museum rooms. Showcases are the best resource for the display of objects or sets with specific conservation needs, since in them all environmental variables can be controlled, in addition to serving as protection against theft or manipulation, dust and the attack of organisms alive; These showcases are made of double translucent glass, joined together with liquid silicone; And what is sought according to international parameters is that they be built with materials that are physically and chemically stable, being able to maintain the relative humidity determined (a high relative humidity inside the cabinet can favor biological activity), to in such cases some are constantly monitored depending on the thermal and hygroscopic sensitivity.

Level of satisfaction of the visitors regarding the environments of the Museo de Sitio Cao

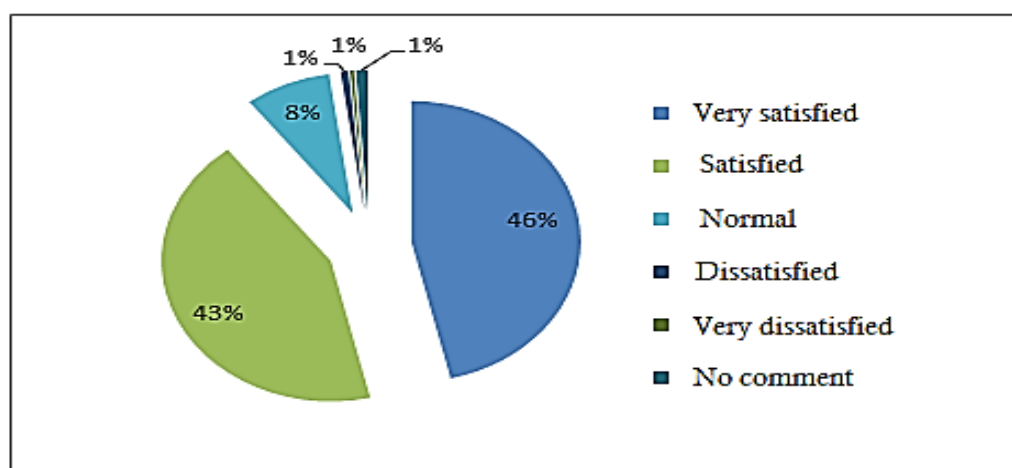
For the best conservation and presentation that allows the interpretation of the visitors, the management of the El Brujo Complex Archaeological Project, saw the need to carry out a construction which contains and helps to preserve the vestiges found during the investigation, for such In this case, the Cao Site Museum was built, which in most cases has the appropriate management of physical conditions such as humidity and temperature, being constantly monitored thanks to the use of equipment such as the thermo-hygrometer and ventilation system by air conditioning (room 6 and 7 where the Lady of Cao and her belongings are found).

The museum has 6 rooms, which are described below: The First is called "All Waters"; where there are fragments of marine remains found in various expeditions, likewise, stone remains used as elements for daily fishing tasks (net); This room has an average temperature of 24.6 ° C, and a humidity of 61%. The second room is called "14,000 Years of History"; where you can find fabrics such as a shirt with sleeves made of cotton and wool, used in a funeral ritual dating from the transitional period (800 AD - 900 AD), as well as samples of luminous fibers and threads, all in a chronological sequence of textiles, that includes fragments, bags (Wiese, 2017), writings on paper dating from the colonial era, 13 remains of organic material (7 pumpkins and 8 remains of reed), 24 ceramics (black and red in color) in various ways that reflect the customs, traditions and culture of the Moche; it has an average temperature of 24.6 °C, and humidity of 61%; the third room is known as "The Architecture of the Cosmos" contains objects carved in wood, such as “estolic” and monoliths, as well as huacos made from baked clay, the average temperature is 24.4 ° C, and humidity of 60%; the Fourth is "The Blood of the Mountains", where there are vestiges such as 12 ceramics, metal-based

objects, such as gold and silver, as well as wood and bone remains, in this case it was observed that the remains located in the cabinets are not selected according to the degrees of sensitivity, since remains of ceramics, metals, tissues and bone remains were placed in a single cabinet; the average temperature is 24.01 °C, and the humidity is 60%; the fifth room has been called "The Rituals of Death"; Here are archaeological remains such as ceramics (with a quantity of 19 pieces), metal-based objects, such as gold and silver, as well as tissues and 21 bone remains; being under circumstances similar to the one previously described, since the display cabinets contain objects made from ceramics, metal and bone remains, which have a different degree of sensitivity; the average temperature is 24.4 ° C, and the humidity is 60%; the sixth room (the most important from the tourist and archaeological point of view), is called "In the World of the Ancestors", in this environment there are vestiges such as ceramics, metal-based objects, such as gold, silver and bronze , remains of wood, likewise, fabrics, that is to say, the entire collection of jewels and utensils that belonged to the Lady of Cao. Because it houses such important relics, it is one of the most monitored in terms of humidity, temperature and others; It has air conditioning, avoiding as much as possible the rise in temperature, because it houses one of the most important discoveries of Peruvian culture: the body of the tattooed mummy, better known as the "Dama de Cao"; this particular room has air conditioning, an average temperature of 22 ° C, and humidity of 59%. Recently the seventh and last room called "The Lady of Cao" has been created, this is exclusively to show the process of making the replica of the Lady of Cao, in this room the preliminary 3D bust is exhibited that invites visitors to have a sensory experience, where through their hands, they discover the features that the Lady of Cao had.

Thanks to these characteristics of the environments, it is shown that visitor satisfaction is high, since according to the surveys applied 46% (124) of visitors are very satisfied with regard to the environments where the archaeological remains are exhibited in the Museum of Sitio Cao, 43% (116) satisfied, 8% (22) normal, 1% (2) dissatisfied and 1% (3) do not know, do not think.

Figure 3 Satisfaction level of visitors regarding the environments where archaeological remains are exhibited at the Museo de Sitio Cao.



DISCUSSION

We observe in the results that the authenticity and conservation of the archaeological remains of the Museo de Sitio Cao have a great impact on visitor satisfaction by classifying it as high satisfaction, this is due to the intervention of management professionals when implementing monitoring systems that They allow taking actions so that visitors feel satisfied during the visit, it can be deduced that the treatments that have been given to the different archaeological remains of the museum under study are carried out by professionals, and therefore under the collaboration of all sciences and techniques that they can contribute to the study and protection of monumental heritage; However, for optimal conservation and avoiding their denaturing of the pieces within the museum, it is necessary to handle vital physical parameters such as temperature and humidity from the point of view of bioclimatic factors in organic archaeological remains, since excess would lead to changes of states at the molecular level and / or due to the presence of biological agents, as their physical characteristics justify it, such is the case of objects made from wood, fabrics, seeds and writings on paper, among others; where the effect that humidity gives to the object would generate modifications at a granulometric and porous level, and therefore its fragility would be affected; Regarding temperature, the effect would bring with it the loss of resistance, affecting the original archaeological structure.

The Cao Site Museum houses a historical legacy of great importance, it has 6 rooms, which contain various types of vestiges such as ceramics, fabrics, metal elements, bone elements, marine remains (seashells, spondylus, etc.), among others; observing the constant monitoring in some showcases of the aforementioned parameters; For this case, averages of temperature are mentioned, with a value of 24.6 ° C, and relative humidity with a value of 63%; Likewise, there are the monthly average values of both physical parameters mentioned in the previous paragraph, which in general are notorious for their variation depending on the seasons of the year, since their impact is linked to the aforementioned, and also by the proximity to the sea, and indirectly to geographic characteristics such as altitude and latitude.

As mentioned in the last paragraphs of the results section, the organic and inorganic components that are inside the showcases are analyzed in a particular way, making a comparative analysis based on the museology standards established by both the Museological Orientation Manual and Museographic and at the same time by the opinion of specialists, for both cases with precision margins of + / (-) 5%; That is why, since it is a subject which must refer to duly stipulated and formalized standards, we do so with respect to the first, it mentions averages of one of the two most important physical variables in this environment: Humidity (Castillo & Caesar, nd).

Rooms 02, 03 and 06; They are characterized by containing elements that are mostly organic and vulnerable to poor moisture management, the optimal margin being those mentioned below: Ceramic and Stone 20 - 60%, Paints on fabrics 40 - 55%, Sculptures and paintings in wood 45 - 60%; According to the data observed in the thermo-hygrometers in rooms 02 and 06, they reached

61 and 63% relative humidity respectively (it should be noted that in room 06 there was an air conditioning system, which aims to create a climate with relatively low humidity), and for room 02 whose parameter was taken with a portable humidity sensor brand Voltech, model UT60G, a range of 61% was observed, taking into account that in room 02 there are mostly traces such as fabrics and ceramics, noting a slight increase of 1% with respect to the standardized criteria; in room 03 wood-based samples are exhibited, which compared to the base margin, has an excess of 1%; and for room 06, where care is more rigorous due to the presence of the Lady of Cao, it has an excess of 8% humidity, even so due to the presence of an air conditioning system. Given all the data previously released, it is inferred that the humidity parameters are slightly elevated, which would bring future damage to the remains, perhaps not in 1 or 2 years but progressively, bringing with it the denaturing of their meaning.

Table 1 Relative humidity (RH) levels recommended by type of material

Types of material	Percentage %		
	TECHNICAL REFERENCE FILE	MANUAL OF MUSEOLOGICAL ORIENTATION AND MUSEOGRAPHY	SPECIALISTS
Stone and ceramic	As dry as possible	20-60	50-60
Glass	45-60	40-60	50-60
Painting on canvases	45-60	40-55	55-65
Painting on wood and polychrome sculpture	45-60	45-60	55-60
Musical instruments and objects	45-60	45-60	55-60

Table 2 Annual temperature and relative humidity of the El Brujo Archaeological Complex (AccuWeather, 2020)

MONTHS	MONTHLY AVERAGE TEMPERATURE (°C)	RELATIVE HUMIDITY (%)	AVERAGE BY SEASON (T:°C):(HR: %)	SEASON
January	23.88	82	23.51°C	Autumn
February	23.33	83	82.66%	
March	23.33	83		
April	20.55	80		Summer
May	21.11	76	20.73°C	
June	20.55	78	78%	
July	17.22	76		Spring
August	16.66	73	17.03°C	
September	17.22	73	74	
October	18.33	69		Winter
November	20	71	19.81°C	
December	21.22	79	73%	
Annual average	20.3	76.9		

CONCLUSIONS

- In the El Brujo Archaeological Complex, the authenticity of the historical legacy is respected, since the minimum intervention is carried out, the characteristics of the remains are preserved, the investigation is carried out under international conservation standards, which is why 51% of Visitors have a high satisfaction regarding the state of conservation and authenticity of the archaeological remains in the Cao Site Museum, in the same way 46% for the environments where the remains are exposed, partly safeguarding the integrity, and ensuring their sanitation, use and valuation.
- Regarding the humidity margins, relative increases were found ranging from 1% to 8%, compared with international standards of museology.
- The temperature in the environments of the Museo de Sitio Cao, reached a maximum peak of 23.51 ° C in the hottest season (summer), which is within the margin established by the Museology Standards (30 ° C), however, for room 06, this parameter is managed with an Air Conditioning system, thus helping to better preserve the Dama de Cao.

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