

Museums and Heritage. Analysis of the Museum of the Mummies of Guanajuato

Museos y Patrimonio. Análisis del Museo de las Momias de Guanajuato

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Abstract

The present investigation has generally like objective to study the Museum of the Mummies of Guanajuato, in a wide context and related to the patrimony of a tourist attraction like destiny. A qualitative methodology is used, and it is documentary, analyzing the environment, the theory and the Importance of Museums Within tourism activity, in order to place the Museum of the Mummies as a heritage tourist resource worthy of being Studied, in Regarding ITS history and ITS current moment, since it Represents the most visited museum in the State of Guanajuato and the third in the country. Similarly, an interview was Conducted With the director of the museum to know current figures, as well as operational and administrative issues.

Museums, Mummies, Heritage, Guanajuato

Resumen

La presente investigación tiene como objetivo general estudiar el Museo de las Momias de Guanajuato, en un contexto amplio y relacionado al patrimonio como atractivo turístico de un destino. Se utiliza una metodología cualitativa, y es de carácter documental, analizando el entorno, la teoría y la importancia de los museos dentro de actividad turística, con la finalidad de situar al Museo de las Momias como un recurso turístico patrimonial digno de ser estudiado, en cuanto a su historia y su momento actual, toda vez que representa al museo más visitado del Estado de Guanajuato y al tercero en el país. De igual forma, se realizó una entrevista a la directora del museo para conocer cifras actuales, así como temas operativos y administrativos.

Museos, Momias, Patrimonio, Guanajuato

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Introduction

Cultural tourism offers a wide variety of attractions, its main letter heritages and as part of this heritage are the museums, which are classified into different types based on exposures containing, in the type of participant observation or not to invite visitors.

Gamboa (2000) mentions the development of museums and the importance of the first museum known in history created by Philadelphus in Alexandria, who opened their doors to scholars and philosophers. In Greece, there were also places for the safeguarding of human knowledge, where artwork is mainly sheltered in temples, as in Rome, where he also did in gardens, baths and theaters, mainly preserving paintings and statues. During the Middle Ages the churches became museum contain manuscripts, jewels and relics of saints. In the Renaissance museum change towards a more scientific purpose, where the first modern museum between 1560 and 1576 was created.

For the bourgeoisie of the sixteenth and seventeenth form important collections becomes an activity of the wealthy, and museums were seen as exclusive and elitist places, were institutions where only the upper class of tourists and students mainly in France could visit (Bourdieu, 2010, seen in Feo, 2011).

Museums, libraries and archives containing work done by man throughout its history so their universal value. Museums can attract tourists interested in learning independent, who often are trained in the subject and have some appreciation of what is to be observed (Diaz de la Torre & Palacios, 2016).

Museums and heritage interpretation

The museum is one of many ways to approach the past and to revalue the assets, you can even say that there is a relationship between the process of museological with social patrimonialization of Cultural Property (Rico, 2008). Likewise, a museum can display the ties between our historic past with our present understanding the processes by which a society remembers and represents its past (Velázquez, 2011), if not, knowledge of the past does not you can improve understanding of our time (Gamboa, 2000).

The museum allows visitors to immerse in the past providing accessible information, intellectual and culturally relevant (Merriman, 1991, seen in Cetin et al, 2011). Historically, museums have always been concerned about the preservation of culture and communication of this (Antoine & Carmona, 2014), and have played their role in terms of education and culture mainly.

Rico (2008) notes that the revalue an object that has ceased to play the role for which it was created, is given a special value, which grows over time and social acceptance, same as being endorsed by a cultural institution recognized internationally as is the museum, its signification is generated, and the object to be integrated into the museum becomes an essential element of the exhibition discourse, having been rescued, revalued and reinterpreted by the community.

It also mentions two ways of approaching these objects:

1. its value as a document, highlighting its originality, and
2. its value as material culture, providing the context in which it occurred, and the social values involved processing.

According to the statutes of the International Council of Museums (ICOM acronym) adopted at the 22nd General Assembly in Vienna in 2007, it has adopted the definition of the museum as follows:

"The museum is a non-profit, permanent, serving society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment purposes education, study and recreation " (ICOM, s / f).

Some authors like Shi & Chen (2008, seen in De Sevilha et al, 2016) point out that the purpose of the museum should be the generation of knowledge in order to improve the educational level of visitors, because these institutions develop social functions in which it includes collecting, storing and studying historical relics.

On the other hand, it is noted as the fundamental mission of museums, preservation, exemplification and dissemination of the meaning of history, nature, culture, technology and science (Pearce, 1994; Prezios, 1995; Rayward & Twidale, 1999; Simpson, 1996, seen in Cetin, 2011).

Meanwhile, Gamboa (2000) considers the museum a permanent institution nonprofit, open to the public, serving society and its development, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage, and its environment for the purposes of education, study and recreation.

It has now been seen that museums should not be seen only exhibitions of works of art or science, because they also perform various activities related to the collection, sorting, maintain and restore objects of the exhibits, as well as studies on the collection, hence in some cases museums have research centers, and even stores that offer items that serve as a memento of the visit.

With a more complex definition of the museum, Hernandez and Rubio (2009: 92) consider it as one where the most valuable institution that possesses is its exposure and it is "a space for the experience of aesthetic feelings, to show objects, collect evidence scientific, organize research and build a platform of knowledge from collections of pieces to the environment of a particular object of knowledge and museological".

The museum should be seen as a social and cultural space where the encounter between visitors and heritage is conceived, "not as a finished product, but as a social process" (Rico, 2008: 32). Because it's not just a repository of objects, but a cultural territory that offer it as a product shaping up to attracting more visitors to museums (Rico, 2008).

The main product of museums today should be a positive experience, allowing visitors to interact, have fun, learn, reflect, and create their own interpretation of heritage and seeking a balance between the objects of the past and the requirements of this.

Perry (1993, seen in Cetin et al, 2011) mentions that for a museum to be successful must meet two aspects: the first is that the visitor must be able to have fun during the visit, and the second is that it can also learn something. If you meet these two attributes, surely the museum will be considered as an attractive able to meet the expectations of visitors and thereby contribute to the repeat visits to the same site.

In the case of museums, you can combine various aspects such as performance, motivation, experience and satisfaction. Based on an analysis of various experiences in heritage interpretation Ramos (s / f) expert interpretation of cultural and natural heritage, who points out the importance of mediation between heritage and visitors, through professional guides, audio guides and print media, as well as exhibitions and museizaciones, pathways and online tools that allow visitors to create their own interpretation of heritage. Because the interpretation begins when you choose what you want to show heritage should think about what you want to communicate to tourists because too much information can be useless for him and very costly for wealth managers.

Considers the interpretation of heritage as something unconscious and involuntary for tourists, more like a mental process, as an intellectual experience, which is generated in a process of integration when the tourist comes into contact with part of the heritage that supposedly was It allows and is exposed, so when the tourist part means that psychologically accepts the proposal, activating the mental processes that lead to reading an information panel, to convert content into self-knowledge. Therefore, it differentiates between cultural tourists depending on their behavior, for it separates into two audiences:

1. non-captive audience. Which refers to those visitors who are in a free context of attending or not they are presented, as well as feeling a recreational and leisure environment.
2. captive audience. It refers to visitors mainly for academic purposes, which must strive to understand and process information.

What it is is a mental process, allowing them to feel freer or more or less comfortable in the same place.

He mentions that the first contact that has the visitor is crucial to define the attitude of the subject throughout the visit. because, by showing cards with confusing information, very small print or too much text, as well as panels with Overloaded images can become a problem for the viewer and does not generate interest in the first time, which translates to unwanted strive to meet the exhibition.

In addition, the visitor generates a constant evaluation of mental and physical effort during the visit, which compares with pleasure or utility that gets in return. The interpretation has many meanings but is unique to each person. Hence the importance of providing adequate interpretive media for various exhibitions and for different audiences.

Major museums in the world

Museums around the world have gained popularity and have positioned themselves among tourists looking to admire the best exhibitions, meet the largest collections and learn about objects preserved.

Every year, the best museums in the world receive millions of visitors, which is checked against the information provided in the Annual Study for the Themed Entertainment and Industries Museum 2016 by the Association of Themed Entertainment and area Economic practice of AECOM (TEA / AECOM for its acronym in English), which shows a ranking of the 20 most visited museums in the world (Figure 1), which shows that interest in having closer ties with the heritage of a place it is elevated by visitors, and also the price has not been an obstacle because 10 of the 20 world's most visited museums are free access.

11	AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK, NY, U.S.	0.0%	5,000,000	5,000,000	Ⓜ
12	NATIONAL PALACE MUSEUM (TAIWAN), TAIPEI, TAIWAN	-11.8%	4,666,000	5,288,000	Ⓜ
13	NATURAL HISTORY MUSEUM, LONDON, U.K.	-12.5%	4,624,000	5,284,000	Ⓜ
14	NATIONAL GALLERY OF ART, WASHINGTON, DC	3.8%	4,261,000	4,104,000	Ⓜ
15	STATE HERMITAGE, ST PETERSBURG, RUSSIA	12.3%	4,119,000	3,668,000	Ⓜ
16	CHINA SCIENCE TECHNOLOGY MUSEUM, BEIJING, CHINA	14.0%	3,830,000	3,360,000	Ⓜ
17	NATIONAL MUSEUM OF AMERICAN HISTORY, WASHINGTON, DC	-7.3%	3,800,000	4,100,000	Ⓜ
18	REINA SOFÍA, MADRID, SPAIN	12.2%	3,647,000	3,250,000	Ⓜ
19	NATIONAL MUSEUM OF KOREA, SEOUL, SOUTH KOREA	8.5%	3,396,000	3,130,000	Ⓜ
20	CENTRE POMPIDOU, PARIS, FRANCE	6.3%	3,300,000	3,105,000	Ⓜ

Figure 1 Ranking of the 20 most visited museums in 2016. Source: Annual Study for the Themed Entertainment and Industries Museum 2016, TEA / AECOM

Among the most visited in the world excel the US, because add 6 museums in 2016. With 5 Ranking enlisted museums England, China 3, of which the National Museum held the top ranking for having received 7 million 550 thousand visitors, a figure that is not far from the number of visitors received the famous Louvre Museum in Paris, France, which received 7 million 400 thousand visitors. Despite having access to the Louvre cost it has remained within the first three places, although it has had a significant variation of -14.9% of visitors. The other museums that occupy a place in the ranking belong to the Vatican City, Taiwan, Russia, South Korea and Spain.

Museums in Mexico

Another way to express the identity of Mexico is through its museums, where past and present history is safeguarded, contemporary artistic expressions and priceless objects of the nation. Mantecón (2006) notes that in Mexico maintenance and improvement of museums is invested primarily in historical and archaeological sites in the creation, obtained thanks to the support of programs of cultural heritage at national and international levels. However, improving the artistic heritage is not only for cultural purposes, because the industrialized countries now do for tourism and profitability (Paunero, 2001, seen in Feo, 2011).

Then the museums of Mexico recorded the largest influx during the year 2017, which are under the direction of the National Institute of Anthropology and History (INAH) are as follows:

RANK	RANK	% CHANGE	ATTENDANCE 2016	ATTENDANCE 2015	FREE/PAID
1	NATIONAL MUSEUM OF CHINA, BEIJING, CHINA	3.6%	7,550,000	7,290,000	Ⓜ
2	NATIONAL AIR AND SPACE MUSEUM, WASHINGTON, DC, U.S.	8.7%	7,500,000	6,900,000	Ⓜ
3	LOUVRE, PARIS, FRANCE	-14.9%	7,400,000	8,700,000	Ⓜ
4	NATIONAL MUSEUM OF NATURAL HISTORY, WASHINGTON, DC, U.S.	2.9%	7,100,000	6,900,000	Ⓜ
5	THE METROPOLITAN MUSEUM OF ART, NEW YORK, NY, U.S.	6.3%	6,700,000	6,300,000	Ⓜ
6	BRITISH MUSEUM, LONDON, U.K.	-5.9%	6,420,000	6,821,000	Ⓜ
7	SHANGHAI SCIENCE & TECHNOLOGY MUSEUM, SHANGHAI, CHINA	6.2%	6,316,000	5,948,000	Ⓜ
8	NATIONAL GALLERY, LONDON, U.K.	6.0%	6,243,000	5,908,000	Ⓜ
9	VATICAN MUSEUMS, VATICAN, VATICAN CITY	1.1%	6,047,000	6,002,000	Ⓜ
10	TATE MODERN, LONDON, U.K.	23.9%	5,839,000	4,713,000	Ⓜ

	Museum	State
one	Anthropology National Museum	CDMX
two	Nacional History Museum	CDMX
3	Templo Mayor Museum with (ZA)	CDMX
4	National Museum of Cultures	CDMX
5	Viceroyalty National Museum	MÉX
6	Regional Museum of Guanajuato Alhóndiga	GTO
7	Museum of Cultures in Oaxaca	OAX
8	Guadalajara Regional Museum	JAL
9	National Museum of Interventions	CDMX
10	Regional Museum Cuauhnahuac	MOR

Table 1 Most visited museums in Mexico during 2017
Source: Prepared with information from INAH (2017)

Museums in the city of Guanajuato, World Heritage

With regard to museums in the city of Guanajuato is known that it has 17 properties in this category, therefore, it is the municipality with the largest number of museums in the state of Guanajuato.

The second place is the city of Leon with 7 museums, which represents an important difference if it could be distributed to the inhabitants of those cities in museums, for example: The city of Guanajuato has more than 184,000 239 inhabitants and Leon has with 1 million inhabitants 578 000 626, corresponding to 10,837.5 inhabitants per resource and 225, 518 people per resource respectively, as shown in Table 2.

	Guanajuato	Lion
State position relative to the number of museums	one	two
Number of museums	17	7
Population	184.239	1, 578, 626
Inhabitants per resource	10837.5	225, 518

Table 2 Inhabitants per museum in Guanajuato and León
Source:: Authors

Museums are an important attraction in the historic town of Guanajuato, because they are spaces that enable identity firsthand knowledge of important historical events that occurred in the city as well as the assets inherited by the ancestors. In addition, some of these have spaces that allow activities and events for the current cultural expression.

Guanajuato Capital converge in different equity levels ranging from local, state and national. The oldest museum in the city of Guanajuato is the Museum of Mineralogy, which belongs to the University of Guanajuato (UG), space that was created in 1870 and houses more than 24 thousand pieces (UG, 2017).

Museum	Established
Museum of XXI Century	2010
Gene Byron House Museum	1997
House Museum Aunt Aura	1999
Museo Casa Diego Rivera	1975
Olga Costa Museum of Art - Jose Chavez Morado	1993
Wax Museum Guanajuato	2006
Natural History Museum Alfredo Dugés	1920
Mineralogy Museum Eduardo Villaseñor	1870
Village Museum in Guanajuato	1979
Museum Ex - Hacienda San Gabriel de Barrera	1977
Don Quixote Iconographic Museum	1987
Ex Convento Site Museum Dieguino	1999
Museum of Contemporary Art First Deposit	2012
House Museum Legends of Guanajuato	1981
Museum of the Mummies of Guanajuato	1971
Alhóndiga Granaditas Museum	1958
Pinacoteca Temple of the Company	?

Table 3 Museums in the city of Guanajuato
Source: Prepared with information Cultural Information System of Mexico, 2017

One of the most representative museums of the city and the state is the Museum of the Mummies of Guanajuato, owes its importance to preserving the largest collection of natural mummies in the world, which were found in the municipal cemetery of Santa Paula, which it is next to it. It should be noted that the Museum of the Mummies of Guanajuato is a subject of interest to this investigation, and later its importance and function as a tourist attraction will be detailed.

On the map geolocation museums Guanajuato (Figure 2), the distribution of the sites seen in the city, highlighting the Museum of the Mummies of Guanajuato as the main cultural heritage of this study.

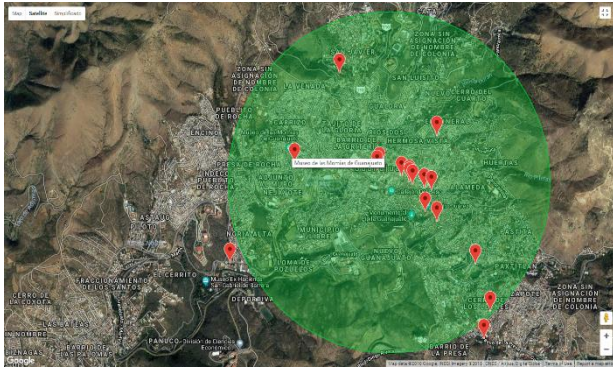


Figure 2 Geolocation of museums in Guanajuato capital
 Source: Cultural Information System in Mexico (SIC), 2018

Methodology

This research uses a qualitative methodology, and is documentary analyzing the context, theory and the importance of museums in tourism, in order to place the Museum of the Mummies as a worthy heritage tourism resource to be studied in terms of its history and its present, since representing the most visited museum in the State of Guanajuato and the third in the country. Similarly, an interview with the director of the museum was held to meet current figures, as well as operational and administrative issues. So, the overall goal is to study the Museum of the Mummies of Guanajuato, in a broad and related to heritage attractions as a destination context.

To make an appointment to interview the former museum director, Paloma Robles Lacayo, who were made open questions from different areas was concluded. The interview consisted of 15 questions on topics such as history and important data of the museum, cost and schedules, figures arrival of tourists and visitors to the museum's profile, leadership structure and way of working, promotion strategies, areas of opportunity and perception of visitor satisfaction. The interview was recorded for analysis and was carried out with the support of the director of research.

Results

Museum of Mummies of Guanajuato

Precedents of the Museum of the Mummies of Guanajuato.

The construction of the municipal cemetery of Santa Paula was due to the determination of the Reform Laws, which dictated that graveyards in churches represented a health risk, why began to establish itself on the periphery of the city during the year 1853 (Sánchez, 2014), and was inaugurated in 1861.

The municipal cemetery of Santa Paula followed the model of the necropolis of the time, so it took a French style, but retained a natural landscape with planters and trees, its construction was carried out over a large area, so it is estimated that counts 17 hectares, making it the largest building in the city.

Inside about 11 thousand graves are safeguarded, "10,700 graves between drawers and pits" (Ramirez, 2013: 26, seen in Sánchez, 2014: 52) which found the mummified bodies on display in the Museum the mummies. In Figure 3, it can be seen inside the cemetery a section of the drawers, and outside the property surrounding the homes of neighbors who were gradually encroaching on its walls are observed.

The cemetery is a wall without doors or windows on the sides, the front door only input is the same output is observed. Behind the Pantheon is the Museum of the Mummies of Guanajuato. The entire assembly is located at the top of the hill Trozado, which was an important development for two reasons; 1) due to the foundation of the bridge Tepetapa in 1835, and 2) the construction of the railway station in the early twentieth century.

The Pantheon has had many functions as a setting for film and television because of its natural urban landscape, and the combination of architectural styles and ornate funeral ornaments found inside (Sánchez, 2014). Within the cemetery they are buried several personalities of Guanajuato, but in the center stands an obelisk that was erected in memory of Manuel Doblado who was governor of Guanajuato.



Figure 3 Inside the municipal cemetery of Santa Paula
Source: Website of the Museum of the Mummies of Guanajuato (2018)

Mummification process

The word mummy "descended from Persian MUM (wax), mummia (something impregnated with wax), and then the Arab mumiya (substance used for embalming), as mentioned on the official website of the Museum of the Mummies of Guanajuato (2018). It also indicates that a mummy is the body of a human being or animal, which has remained in acceptable condition after death, either by natural causes or by embalming. Dr. Manuel Sanchez (2014) defines as desiccated mummies over time, not in a state of putrefaction and his condition is due to natural or chemical treatments bodies. It is known that, in the case of the mummies of Guanajuato, the bodies were mummified because of a natural process.

In Figure 4 you can see a mummified body was exhumed the municipal cemetery of Santa Paula, the mummy is in his coffin original wood, wearing the same clothes that was found at that mummy is known as "The China "due to its physical characteristics.



Figure 4 "Chinese" *Source: photograph, taken on 02.06.2018*

There are several hypotheses as to the mummification of the bodies found in the municipal cemetery of Santa Paula. Some consider conservation through water and minerals occurred in the city, some others believe it is due to the composition of the earth. But several studies carried out it was reported that the conservation of the mummies is due to several factors such as: a sealed crypts that do not allow the passage of oxygen and moisture which contributes to less decomposition; the season in which they were buried and the clothes they were wearing at the time.

The condition of the body when he died, factors influencing for generating a microclimate, which allowed preservation (Sánchez, 2014).

The mummies in the museum.

The first mummified body found and currently is shown in one of the museum is that of a doctor who was of French origin, identified as Dr. Remigio Leroy, who lived in the city of Guanajuato until his death in it. His body was exhumed from the municipal cemetery of Santa Paula, which was exhibited in the chapel of the same, "For a while the body of Leroy was exhibited in the chapel of Santa Paula Pantheon" (Salinas, 2011, seen in Sánchez, 2014 67). In Figure 13 can be seen at the bottom of the mummified body of Leroy, which is part of the museum's collection of mummies.

The collection of mummies was taking a chance, because, for nonpayment of rights in perpetuity by the relatives of the deceased, began to exhume those bodies that were forgotten, and so were finding some bodies mummified, being responsible for the same municipality, authority decided to keep them.

At first mummies it knew existed, but were not in the public eye, could see only clandestinely. But it was great curiosity of many people that the authorities were forced to design a space for exhibition, they were extemporaneously in the catacombs of the Pantheon, "the underground and improvised catacombs of the municipal cemetery went on to become a formal museum" (Sánchez, 2014: 76), was later converted into a museum that would allow access to visitors in exchange for a fee.

The museum has a collection of 117 mummified elements naturally, these were found between 1870 to 1984, of which 111 are bodies, 2 are fetuses and 4 are heads, which is to be the collection of natural mummies largest world. It is known through the website of the Museum of the Mummies of Guanajuato on the premises currently only 57 mummified bodies are shown. In Figure 5 showing a few mummified bodies are shown standing, being protected by a glass case and placed in one of the rooms of the museum.



Figure 5 Exhibition of mummies

Source: Own photograph, taken on 06.02.2018

In addition to the exhibition of mummies is an exhibition of photographs of the twentieth century, where different stages of urbanization of the city of Guanajuato and the start of the exhibition of mummies in the museum are displayed. In another room of the museum some post mortem photographs of infants, where the bodies of children who were placed in positions resembling be alive, to which they are traditionally known as "angels" were portrayed shown. These images are in the room where it is located to the mummified bodies of children, which are also part of the collection.

The museum also has some interactive activities that allow a 'closest encounter with death,' among them is an introductory video that explains how the mummies found in the vault, showing how they were the first exhibitions. Similarly, as part of leisure activities, you can go into a coffin and pretend to be a mummy at the end of the tour are a couple of false mummies with which you can interact, ready to take pictures with visitors (see Figure 6).



Figure 6 Interactive activities at the Museum of Mummies

Source: Own photograph, taken on 06.02.2018

The museum has had two important moments, the first was in 1970 when an assembly with a display of mummies (Sánchez, 2014) began was performed. Subsequently they were carrying out some adjustments. The second and by far the most remarkable and important was during the administration of Dr. Eduardo Romero Hicks intervention was conducted in 2007, due to the initiative of a museological rethinking and implementation of more advanced conditioning was taken to a better heritage preservation and dignity.

Paloma Robles (2018) museum director, said in an interview for this research that, at the end of 2017 was held in the museum renovation and restructuring in staff functions. Accordingly, a museum script was consolidated, which is a reference to the context of the museum, the environment in which the visitor is, and the elements that comprise it; videos, images, music, poetry, among others present at the museum, in order to generate a reflection of life and death. tourist and commercial heritage.

The city of Guanajuato is benefiting from the many visitors to the museum, because the income earned through the property represent the second largest income received by the municipality and the former is the property tax (Bruno, 2017). So, definitely the Museum of the Mummies is a profitable tourist attraction for the town.

Robles (2018) stated that "According to data from 2015 were just below the National Anthropology and Papalote" stating that the Museum of the Mummies of Guanajuato ranked third nationally during that year for being one of the most visited only after the National Museum of Anthropology (MNA) and the Papalote Museo del Niño.

One way to promote tourism in heritage funeral was when he decided to exhibit the mummies in different cities like Merida in Mexico City in Leon in Monterrey and others. And in various cities in other countries of Japan and the United States of America, in the latter unfortunately not as expected on success and a problem arose regarding payment agreed by the company that developed the exhibition and the municipality, situation which he was complicated by winning the contract, which caused the traveling mummies could not get back in time to the city.

The city of Guanajuato has registered the trademark "The Mummies of Guanajuato" in the classification of products and services, allowing you to have exclusive rights to the mark to market "product", forming part of the tourist offer of destination and diversification of museums. Marketing enables the development and evaluation of monumental heritage, preserves, and stands worldwide. Ballart and Tresserras (2003: 167) consider that "heritage is a weapon of identity and uniqueness is ultimately a brand image." Which helps to reinforce the identity of the city, differentiating it from other tourist destinations.

The sense of heritage can be lost if not managed in a way, because it is true that some tourists pay to experience fear probably driven by morbid curiosity. But we must not forget that the mummies are part of the heritage and should be seen as a cultural and educational, "as a source of information about the past of certain societies, funeral customs and rituals" (Ventura, 2013, seen in Sánchez, 2014: 81).

With regard to local merchants who are just outside the museum and in other parts of the city dedicated to the sale of souvenirs, handicrafts, sweets and other inspired mummies objects, you can mention that you are a sector of the population benefited because they are part of the economic life of the city daily, causing the interest of visitors to acquire some souvenirs that will allow them to remember their experience with mummies, "because they are a real motivation to keep reminding their experience in place" (Sánchez, 2014: 112).

Mummies of Guanajuato heritage

Until today there is no law to support the permanence of the bodies in their funeral bed, as with forgetting his family after occupying a place for five years in the cemetery, can be exhumed and displayed as described in Article 66 of Regulation pantheons of Guanajuato:

"Temporality confers the minimum right to use a pit, columbarium, drawer, crypt or niche for five years. Elapsed such term may request the exhumation of the remains or extensions for equal periods, so that human remains, or ashes aggregates continue to remain within the within the right places "(Seen in Sánchez, 2014: 72).

In the third chapter of the Regulations for Asset Control Movable and Immovable Property of the Municipality of Guanajuato, talking about the creation of the goods which are the aggregates remains (mummies) that are exhumed in the pantheons of the city and are not claimed (Sánchez, 2014). Thus, become mummies cultural heritage of Guanajuato.

Inside the museum is an information sheet pointing at mummies as part of the heritage, which provides information taken from the "Recommendation concerning the protection of movable cultural property" UNESCO 1978, which states the following:

"The" cultural property "means all movable objects that express or witness human creation or evolution of nature and which are of archaeological, historical, artistic and technical value, scientific or, as the funerary remains, including mummies".

With the above, the Commission Mummies Municipal Heritage, an organization that takes care of everything related to the administration of the mummies, such as broadcasting, care and operation of the museum (Sánchez, 2014) arises. Likewise, Robles (2018) has mentioned that a Commission of Mummies which is empowered to monitor the performance of management and overall accountable.

The work done for the management of the Museum of the Mummies is not only the proper administration of the museum, since it depends on the municipality, directly from the Department of Tourism which has constant relation to issues of dissemination and also as mentioned, there is the participation of the Commission of Mummies with the museum.

Conclusions

When performing a documentary study, it is enriching make a compilation of relevant historical data that allow us to know and understand the phenomena, in this case, turísticos and economic. Talking about the first museums in the world, its subject, people who had access to them, and then how it evolved to be accessible to the whole society places.

In the world there are several renowned museums, which are target visited by thousands of people, like the Louvre or the Prado Museum, or the Pergamum in Germany, museums that tell us about history, art, which hark back to times full of culture. The Mummy Museum is one of the most representativos of Mexico and receives more visitors in the state of Guanajuato, being a tourist reference in this destination. There are people whose reason for visiting the city is only going to the museum, and there are others who visit once you are in the city.

Knowing the mummification process and the history of each of the mummies, their name, their origin, they are part of the charm of this museum. The management and operation of an enclosure as Mummies Museum, is critical to its success, identifying the peak periods, coordinate input guided group and independent groups, contemplate the waiting time in the queue must be managed strategies allowing visitors disfrutar the contents of the museum and not allow external factors such as climate or delay influence their perception.

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