



ISCTBL 2022
INTERNATIONAL SCIENTIFIC CONFERENCE

Универзитет „Гоце Делчев“ –
Штип

Goce Delchev University
Shtip

Факултет за туризам и бизнис
логистика

Faculty of Tourism and
Business Logistics

**Петта Меѓународна Научна Конференција
Fifth International Scientific Conference**

**ПРЕДИЗВИЦИТЕ ВО ТУРИЗМОТ И БИЗНИС
ЛОГИСТИКАТА ВО 21 ВЕК
CHALLENGES OF TOURISM AND BUSINESS
LOGISTICS IN THE 21ST CENTURY**

**ЗБОРНИК НА ТРУДОВИ
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PANEL SESSION

Challenges and implications of COVID-19: reducing disparities and addressing distributional impacts in different sectors

Session chair: Tatjana Boshkov, Assoc.professor and Dean at Faculty of tourism and business logistics, „Goce Delcev University – Stip, N. Macedonia

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3. Prof. Dr. Mirela-Elena Mazilu, Ph.D. Department of Geography
4. Director of Research Center in Innovative and Regional Tourism, University of Craiova, Romania
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10. Prof. Dr. Kanita Imamović-Čizmić, Ph.D., Department of Legal and Economic Sciences, University of Sarajevo-Faculty of Law, BiH
11. Prof. Dr. Slagjana Stojanovska, Ph.D., Integrated Business Faculty, Skopje, Republic of N. Macedonia
12. Prof. Dr. Slavi Dimitrov Ph.D., Department of Tourism, Deputy Dean of the Faculty of Economics, "St. Cyril and Methodius" University of Veliko Tarnovo, Bulgaria
13. Dr. Žarko Rađenović, Research Associate, University of NišInnovation Center, Serbia
14. Prof. Dr. Boban Melovic, Ph.D., Vice-Dean for international cooperation, Faculty of Economics Podgorica, University of Montenegro

Moderators

First session: Business logistics and business administration

Natasha Miteva, PhD, Vice-Dean for Education, Faculty of Tourism and Business Logistics, Goce Delcev University – Stip, N. Macedonia

Second session: Tourism, hospitality and gastronomy

Natasha Miteva, PhD, Vice-Dean for Education, Faculty of Tourism and Business Logistics, Goce Delcev University – Stip, N. Macedonia



УНИВЕРЗИТЕТ „ГОЦЕ ДЕЛЧЕВ“ - ШТИП
GOCE DELCEV UNIVERSITY OF STIP

ФАКУЛТЕТ ЗА ТУРИЗАМ И БИЗНИС ЛОГИСТИКА
FACULTY OF TOURISM AND BUSINESS LOGISTICS

ПЕТТА МЕЃУНАРОДНА
НАУЧНА КОНФЕРЕНЦИЈА

FIFTH INTERNATIONAL
SCIENTIFIC CONFERENCE

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THE TOURISM BRAND OF THE MUNICIPALITY OF CRAIOVA – THE MUSEUM TOURISM

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Abstract

Museum tourism in the Municipality of Craiova can contribute significantly to the competitiveness of the "Craiova" tourism destination through a cultural infrastructure of the urban area, together with other cultural and recreational facilities (libraries, business tourism, concert halls, outdoor festivals, theatres, philharmonics, etc.) With the launch of Romania's country brand (Explore the Carpathian Garden - 2010), the concerns for the establishment of the city brand have also intensified, in order to better promote urban settlements on the local/regional/national and international tourism market.

Cities such as Craiova, Drobeta-Turnu Severin, Târgu Jiu, Râmnicu Vâlcea, Horezu, Călimănești, Băile Olănești, Băile Govora or Ocnele Mari have made sustained efforts to transform themselves from simple cities as municipalities of residence into tourist destination brands, in order to be more easily perceived by visitors.

In addition to the large cities in the South-West Oltenia Development Region, characterized by a significant cultural and historical load, there are also smaller tourist villages (tourism destinations), which are in search of an identity on the local and regional tourism market.

This is also the case of Craiova, which is the subject of this research.

We also aim, through the research carried out, to contribute, from a scientific and methodological point of view, to the knowledge of the process of elaboration of a city brand (image), in order to shape and practice a new form of sustainable tourism for the inhabitants – the museum tourism.

Keywords: *tourism brand, image, identity, Municipality of Craiova, museum tourism*

Introduction

The term brand comes from the Norwegian language and was originally given the meaning of burning or branding (Sasu, 2004, p. 332) the skin of animals with a hot iron in order to be more easily recognized (Corbu, 2009, p. 57).

The destination brand has been defined by Ritchie & Ritchie (1998, p. 103) as "a name, symbol, logo, keyword or any graphic sign that both identifies and differentiates the destination; moreover, it expresses the promise of a memorable travel experience that is uniquely associated with the destination; [the brand] serves to reinforce the emotional connection between the visitor and the destination".

The American Marketing Association (1960) defined the term brand as "a name, term, symbol, or design, or a combination thereof, the intent of which is to identify the goods and services of a marketer or groups of marketers and to differentiate them from those of competitors" (Keller, 1998 apud Corbu, 2009, p. 59).

Also, Leisen (2001 in Marzano & Scott, 2009, p. 248) believes that the destination branding is a powerful tool that has the ability to appeal to emotions, and brand image plays a crucial role in the success of the marketing program for a particular tourism destination.

Consequently, we can state that the success of a local/regional and national brand is influenced by the presence of several fundamental components for a tourism destination: differentiation from other similar products, positioning through quality and added value, continuous product/products tourism innovation to meet consumer expectations, gaining the full support and backing of employees through a close link between employees and management, use of long-term integrated communication strategies (De Pelsmacker et al., 2007, p. 43).

Of all the components mentioned above, Chernatony and McDonald (2003, apud Damjanovic et al., 2009, p. 100) point out that the most important thing in defining the tourism brand is precisely the added value that it has and that comes closest to the buyer's needs when choosing a tourism destination/area to visit.

Considered from the perspective of both visitors and locals, the destination brand refers to the personality of the place, to the emotional relationship between the destination and the visitors (Handbook on Tourism Destinations Branding, 2009 apud Briciu, 2013, p. 11), but the values perceived by consumers should also be recognized by locals at the same time.

In other words, destination branding is a powerful marketing tool (Morgan et al., 2004 apud Park & Petrick, 2006, p. 262) that assures visitors of the quality of their experience, it reduces their search costs and at the same time it provides a way for destinations to establish a unique proposition (Blain et al., 2005 apud Garcia et al., 2012, p. 647).

The importance that the destination branding has acquired over time was anticipated a decade ago by Morgan & Pritchard (2001, p. 214), who stated that "the battle for customers in tomorrow's tourism industry will be fought not for price, but for the minds and hearts of customers - in essence, the brand (...) will be the key to success".

Based on these definitions, the brand of Craiova had to be represented by a symbol, which would represent the sum of all the perceptions and associations that the inhabitants have in relation to the city in which they live, but at the same time they also have meanings for tourists who visit the city annually (Popescu, 2007). The word "museum" was first used in Romanian by Dimitrie Cantemir in 1717, in order to describe "storerooms housing historical values useful to learning" (Opriş, 2008).

From an etymological point of view, the word "museum" was formed from the Latin word *museum* which in turn originates from the Greek word *mouseion* meaning a place or temple dedicated to muses (Lewis, 2011).

Museum experts in particular regard the museum as "an institution similar to the libraries that existed in the monasteries during the Merovingian period, in which the choicest fruits of civilization were preserved from destruction by barbarians and ravages" (Montias, 1995).

In Romania, the explanatory dictionary of the Romanian language (2009) defines a museum as "an institution dealing with the collection, preservation, research, presentation and exhibition of

objects of historical, scientific, artistic, etc. interest." The specialized literature distinguishes two main elements: brand identity and brand image, which are necessary ingredients for a successful destination brand (Qu et al., 2010, p. 2). The image of a destination is "the totality of information and impressions conveyed to potential consumers about the population, infrastructure, climate and weather, history, attractions, personal safety, etc." (Echtner & Ritchie, 1993 apud Nedelea et al., 2014, p. 120).

The process of creating the image of a country is defined as "the process by which a country actively seeks to create a unique and competitive identity in order to position itself both internally and externally as an attractive destination for trade, tourism and investment" (Nworah, 2004 apud Nicolaescu, 2008, p. 16).

The identity of a tourism destination has been defined as "the main means of identification, but also the source of the associations made by the consumer, which represent the links between values and brand" (Lindstrom, 2009 apud Nedelea et al., 2014, p. 120). While the identity is created by the sender (a key role here being played by the destination marketer) and supported by all or some of the tourism attractions (natural and/or man-made), stories, people, in other words elements that can constitute motivations for choice, the image is perceived by the receiver and supported by the sender's previous experiences and communication strategies (processing after Kapferer, 1997, p. 32).

In most cases, there are differences between these two concepts, since in choosing a tourism destination, tourists may take into account specific features such as natural monuments, climate, infrastructure, art monuments, etc., and/or intangible features such as the feeling of freedom, safety, relaxation, energy charge, etc. Therefore, determining the target market is essential in destination marketing, since certain aspects of a destination may be positive for one segment of tourists and negative for another (Fan, 2006, p. 11).

The link between the two terms: *destination brand identity and brand image* must be bilateral (Fig. 1). Brand image is a consideration of brand identity and also plays an important attribute in the positive image formation of the tourism destination. Based on the brand identity designed (through communication policies and strategies) by the destination marketer, the tourist or visitor to a tourism city/area forms an image of the tourism destination, which is the most important factor in choosing the next tourism destination.

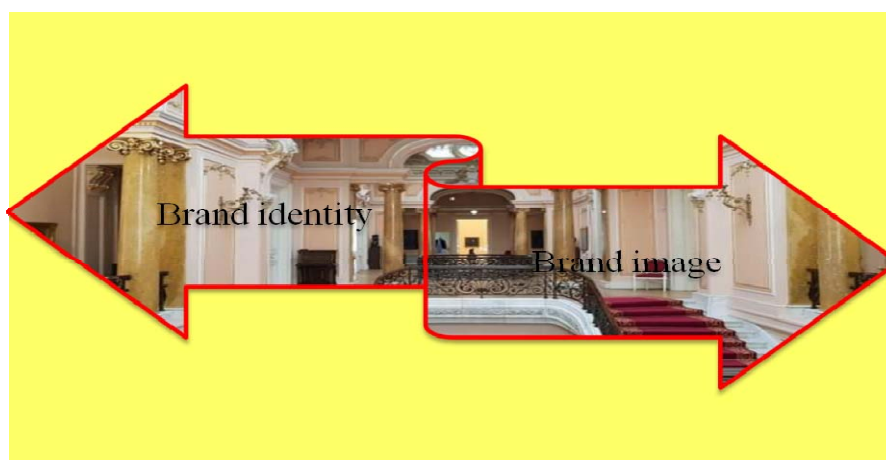


Fig. 1 The correlation between identity and brand image

Source: authors' own processing

The satisfaction or dissatisfaction that a tourist feels with a purchased tourism product depends, to a large extent, on the expectations they had of the destination, their previous image of the destination, and how they perceived the performance at the destination (Pike, 2002).

Also, in the new context of marketing 3.0, characterized by the orientation on values and people seen as a whole and not only as potential/current consumers, Kotler (2010, p. 58-59) defines a new brand model focused on three dimensions (Fig. 2), in the form of a triangle to which he adds the positioning and differentiation process, the three i: identity, integrity and brand image.

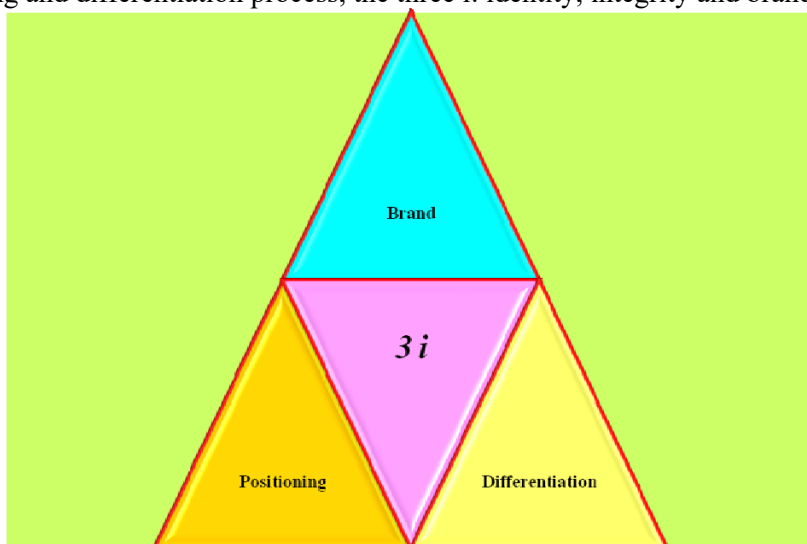


Fig. 2 The elements that make up model 3i

Source: authors' processing after Kotler et al., 2010, p. 59

In our view, the way brands position themselves in the tourism market should be unique and relevant to consumers.

The brand identity is to be known through the process of positioning/localization; positioning is in close correlation with differentiation which gives the tourist the opportunity to check and measure whether the promises made are kept.

The differentiation is generated by the total experience that the consumer has: functional and emotional (Light & Kiddon, 2009 apud Alexe & Anghel, 2013, p. 13). A sensitive issue in destination marketing is that the brand identity must remain constant, while the destination image may change over time, due to external/objective factors, or must be renewed after a certain period of time - due to internal/subjective factors (processed after Mazurek, 2008, p. 31).

Data and Methods

"Method comes from the Greek "methodos" which means, the way, the path, the means that leads to finding the truth" (Cerghit, 1976, p. 11). The teaching methodology is the set of all teaching methods and procedures used in the teaching process. The method is translated practically through a series of concrete operations called procedures. The teaching procedure is a sequence of the method, a simple detail, a more limited technique of action, a component or even a particularity of the method (Cucuş, 1996, p. 82). In the scientific research approach, the literature on tourism brand, brand image and literature related museum tourism was consulted (Briciu, 2013; Corbu, 2009; Damjanovic et al., 2009; Fan, 2006; Popescu, 2007; Sasu, 2004; Candrea and Nechita, 2015; Opriş, 2008; Qu et al., 2010 and Stăncioiu et al., 2009).

First, we used the following statistics: estimating the number of museums by leading countries worldwide - March 2021; percentage distribution of the number of museums and university

collections worldwide, by region - December 2021; the most visited museums in Europe - 2019-2020; the number of visitors to the Louvre Museum in Paris, 2007-2020; number of visitors to the Tate Modern Museum in London, 2007-2020 (<https://www.statista.com/aboutus/our-research-commitment>).

Secondly, for the present study, we used statistical data at the urban administrative and territorial unit level, taken from the National Institute of Statistics of Romania, the data series from the TEMPO on-line database. The data taken refer to the number of museums and public collections in the Municipality of Craiova (2012-2017) and the number of museum visitors (2005-2020).

Results and discussion

The name Craiova is mentioned in a document dated the 1st of July 1475, related to the boyar Neagoie of Craiova, and the name "city of Craiova" is mentioned in a document dated the 25th of July 1582 (Georgescu et al., 1977). The Great Banship of the Craiovan and Buzesti banlords - "capital of Lesser Wallachia" -, an ancient settlement with rich cultural traditions, Craiova is located at 44°2' north latitude, 23°5' east longitude and at an altitude between 75 and 116 m (Firian & Firescu., 1982).

It is located 227 km away from Bucharest, the capital city of the country, and 68 km from the Danube River. It is situated at the contact of the piedmont hills with the plain, on the left terraces of the Jiu River, the city's hearth descends like an amphitheatre, up to the river plain (Badea, Ghenovici, 1974); the location (Fig. 3) of Craiova is at the contact between the Getic Piedmont and the Romanian Plain, in the wide corridor of the Jiu River.

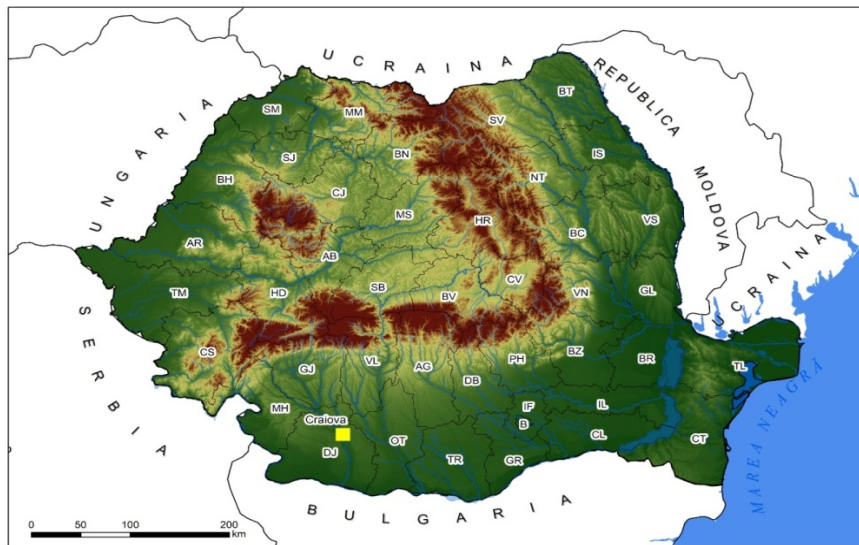


Fig. 3 The location of the municipality of Craiova in the national context

Source: authors' own processing ArcGIS

In 2010, Romania's tourism brand is launched in Shanghai under the slogan Explore the Carpathian Garden.

In the context of the current global economic crisis, caused by the SARS COV-2 virus (COVID-19), the tourism destinations are undergoing a continuous territorial change. Although many destinations offer the same product (same territory, same infrastructure, same level of education of the population), they need to identify, exploit and promote their competitive (and/or unique) advantages in order to compete globally for investment, tourism, political power, etc. (processing after Messely et al., 2010, p. 20).

The main elements of a productive brand for the Municipality of Craiova are: landscapes, favorable climate, nature, accessibility, technical and public facilities, relaxing atmosphere (elements that form the visual image of Craiova), but also places of worship, memorial houses, busts, artistic events, exhibitions, cultural events, city days, traditions and customs; tourists accommodation structures (hotels, motels, guesthouses); catering structures (restaurants, bars, cafeterias, etc.); gastronomy specific to the Oltenia area, these being the psychological image of the town, positively stimulating the tourism development economy of the town through the products and packages offered and consumed by its own tourism agencies. Stăncioiu et al. (2009, p. 287) highlight the particular importance of the "family of brands" in building the identity of a region as a tourism destination. The regional brands (e.g. the Oltenia brand) bear the imprint of local and individual brands (Fig. 4).

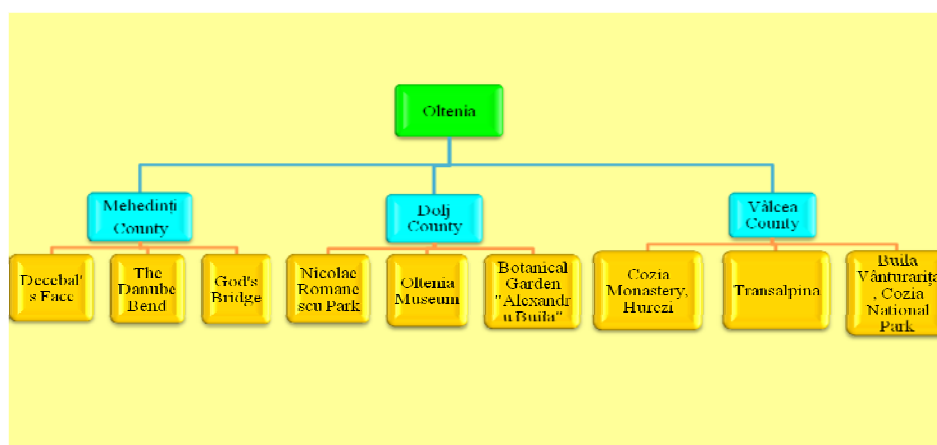


Fig. 4 The regional tourism brand (Oltenia) and local/individual tourism brands

Source: authors' own processing

In recent years, culture has become a key element in the competition between cities to attract visitors. Museums, as cultural institutions, have become catalysts for city development and have encouraged the development of local economies. These cultural institutions are also crucial for promoting cities in the tourism industry. The economic advantages are directly correlated with the profile of the cultural tourist: more educated, with higher income than the other categories of tourists, resulting in more money spent per visit and a longer duration of the stay (Luca, 2009, cited by Bogan, 2019).

After a long period of decline, museums were undergoing profound transformations in the late 1960s and early 1970s (a new museographer, the development of cultural mediation, the introduction of commercial and cultural activities, etc.), involving, among other things, a broad evolution of museum reconstruction (Balle & Poulot, 2004, cited by Bogan, 2019). The Oltenia Museum is located in the centre of Craiova and was built in 1905. Throughout its existence, the heritage of the museum has grown impressively. In 1927 it had 1,050 pieces, in 1955 almost 30,000 pieces, and in 1979 it had over 160,000 pieces. The growth of the heritage was achieved through archaeological excavations, field research, acquisitions and donations (Firan & Firescu, 1982). From the point of view of its infrastructure, the Oltenia Museum is equipped with laboratories, workshops, and special equipment, the team of researchers carries out a sustained activity for the discovery and enhancement of the precious historical and archaeological relics of the South-West Oltenia Region (Firan & Firescu, 1982). With the whole Oltenia area as research area, the museum is made up of the following distinct sections: the History Section, the Ethnography Section and the Natural Sciences Section.

In 1979, the history section registered almost 80,000 items of archaeology, numismatics, modern and contemporary feudal history, historical and memorial archives; this section aims at detecting, preserving, conserving and scientific, cultural and educational valorization of the testimonies

proving the multimillennial historical evolution of this land (Firian & Firescu, 1982). The ethnography section is located in the Casa Băniei, the oldest civil building in Craiova and one of the oldest in the country. This section was established within the Oltenia Museum in 1915; the heritage of the Ethnography Section comprises 9,000 pieces grouped in collections (Firian & Firescu, 1982).

The natural sciences section was created as a museum in 1923 by a group of intellectuals from Craiova, led by Professor Marin Demetrescu. In 1927, the Museum of Natural Sciences merged with the Museum of Antiquities and Ethnography (created in 1915) and became its section (Firian & Firescu, 1982). The heritage of the section has been built up over the years through research, collections, donations and acquisitions, totaling over 62,136 museum pieces grouped into collections: the entomological collection, the mineral and rock collection, the malacological collection (the most numerous - 20,000 specimens), the mine flower collection, the paleontological collection, the ichthyologic collection, the amphibian collection, the reptile collection, the bird collection and the mammal collection (Firian & Firescu, 1982).

The Art Museum was built between 1898-1907, in the midst of a city caught up in the fever of renovation at the beginning of the 20th century, the Mihail Palace stands out for its details of execution, which have the distinction of a meticulously crafted jewel. The palace was opened to the public for the first time between 24 and 31 October 1943, on the occasion of "Oltenia Week", an event under the patronage of the Royal Cultural Foundation, and on the occasion of which some of Constantin Brâncuși's works (Head of a Child, Head of a Girl and The Kiss) were exhibited for the first time in Craiova.

Since 1954, following the decision to establish an art collection, the building was transferred to the patrimony of the City People's Council, becoming the seat of the Craiova Art Museum. (<https://www.muzeuldeartacraiova.ro/istoric.html>). By practicing new forms of sustainable tourism, the "museum tourism" can increase the attractiveness of the tourism destination of localities/cities through a balanced and sustainable support of the local economy in times of recession by creating and maintaining jobs in the tourism market. In the following, we present, from our point of view, the main ways in which a museum can develop the attractiveness of the competitiveness of a tourism destination (Fig. 5), from the perspective of both locals and tourists, interested in art collections, ethnographic exhibitions, photographs, clothes, tools and folk objects related to traditional crafts specific to the area.

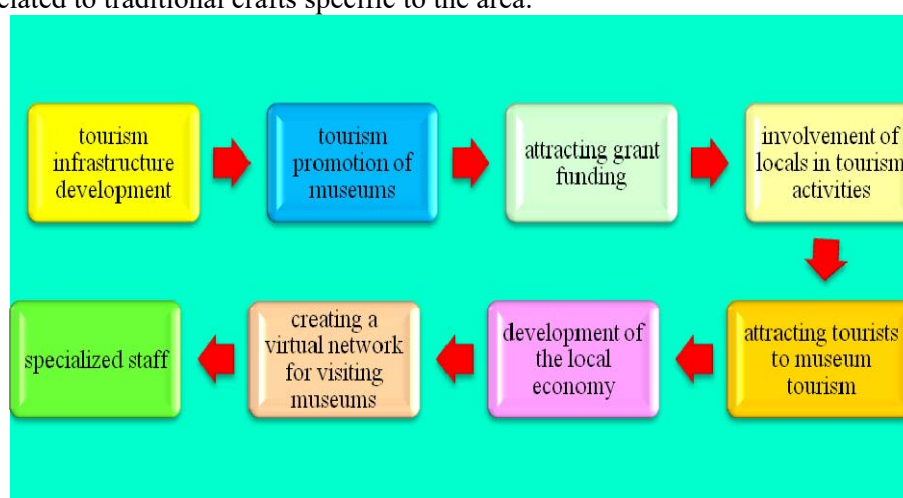


Fig. 5 Developing museum tourism through the competitiveness of a tourism destination

Source: authors' own processing

The historical, artistic and cultural heritage includes resources that motivate tourists to undertake trips to these defining elements of the tourism offer (Ispas, 2010). Attractions such as cultural elements, events and festive occasions, buildings, monuments and sculptural ensembles are among the preferences of the visitors and are defining elements in the choice of travel destination (Ispas, 2011).

Thus, we can say that since the pandemic year (2019), museums have had to adapt with an energetic environment to the unexpected transformations and the obligation to adapt to new opportunities to promote and attract tourists, under epidemiological conditions and strict sanitary protection against the Sars Cov-2 virus (Covid-19). Museums must be active and offensive cultural institutions, able to contribute to building a modern awareness of the value of their own heritage and its vocation to define itself as part of the European and universal cultural heritage (Andrei, 2005).

The purpose (function) of the museum is mentioned by researchers in various articles/specialized studies, both European and international. The author Zoreda Caballoero (1980), quoted by Bogan, 2019 listed the five important basic functions of a museum (Fig. 6). Also, in addition to listing the 5 functions, in our opinion, it can be joined (innovation and research; purchasing old objects and the cultural performance of the museum).

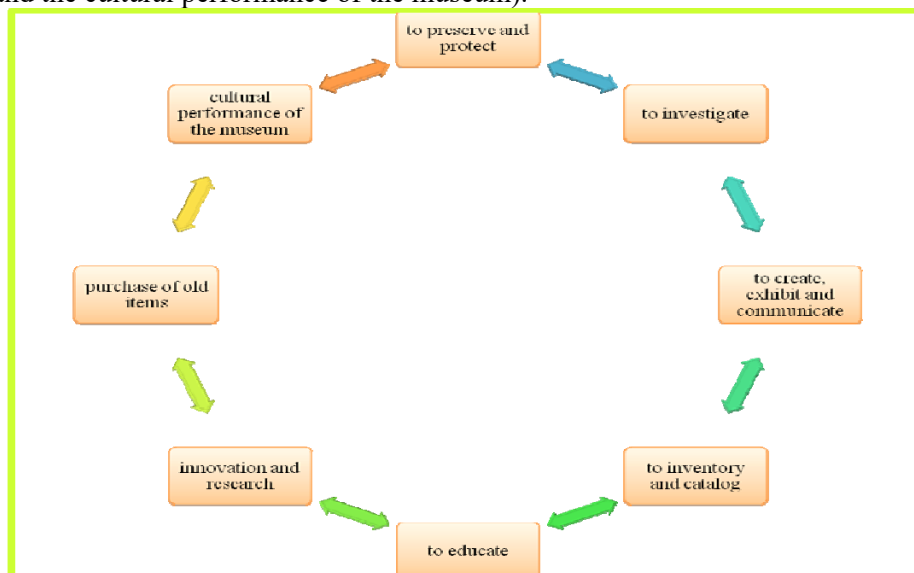


Fig. 6 The basic objectives of a museum

Sursa: processing and adaptation after Zoreda Caballoero, 1980

According to (Fig. 7) UNESCO, in March 2021, the United States registered the largest number of museums in the world, with over 33.000 museums. Ukraine ranks last with 647 museums.

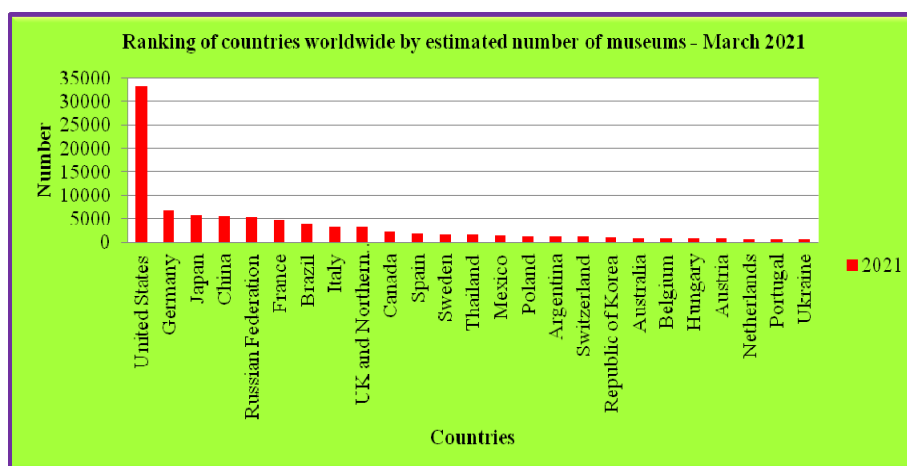


Fig. 7 Estimating the number of museums by the world's leading countries
 Source: data processed by authors from <https://www.statista.com/statistics/1201825/top-countries-by-number-of-museums-worldwide/>

Analyzing the statistical date available worldwide, by region (Fig. 8), in December 2021, Europe registered over 50% of the number of museums and university collections; Africa ranks last (1% - 21 museums) because the cause is very well established – the region is poorly developed economically.

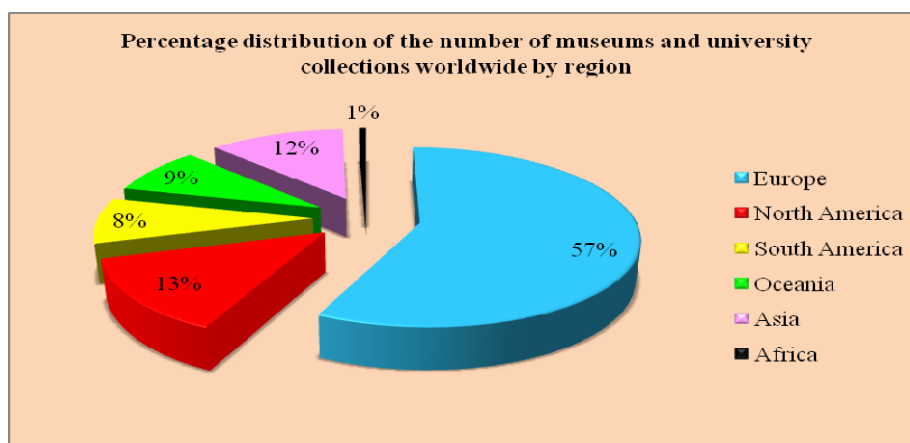


Fig. 8 Percentage distribution of the number of museums and university collections worldwide by region in December 2021

Source: data processed by authors from <https://www.statista.com/statistics/1203063/university-museums-worldwide-by-region/>

Tourism is one of the largest providers of visitors to the practice of new forms of tourism "museum tourism". The most visited museums in Europe (Fig. 9) have an extremely varied profile. In the ranking of the most visited museums in Europe, on the first position at a considerable distance from the others was in 2019 the Louvre Museum in Paris.

Comparing (Fig. 9), the two years we can notice the fact that in 2020 the visits to museums in Europe decreased drastically, compared to 2019.

In 2019, the Louvre attracted approximately 9.6 million visitors (Fig. 10), making it the most visited cultural and historical heritage site in the world. However, the famous museum was no exception to being severely affected by the contagious virus, registering only 2.7 million visitors in 2020, three times less than in 2018.

The Louvre Museum in Paris is one of the largest art museums in the world; is one of the most representative anthropic tourist attractions.

Also in 2009, the most visited museum in London was Tate Modern; museum dedicated to modern and contemporary art. Thus, analyzing (Fig. 11) the number of visitors to the Tate Modern Museum (London) reached 1.4 million in 2020, which means a very drastic decrease in visitors by 76.5% compared to the previous year (2019); this low percentage is due to the epidemiological crisis of the SARS COV-2 virus (Covid-19), a virus that has brought the whole of humanity to its knees.

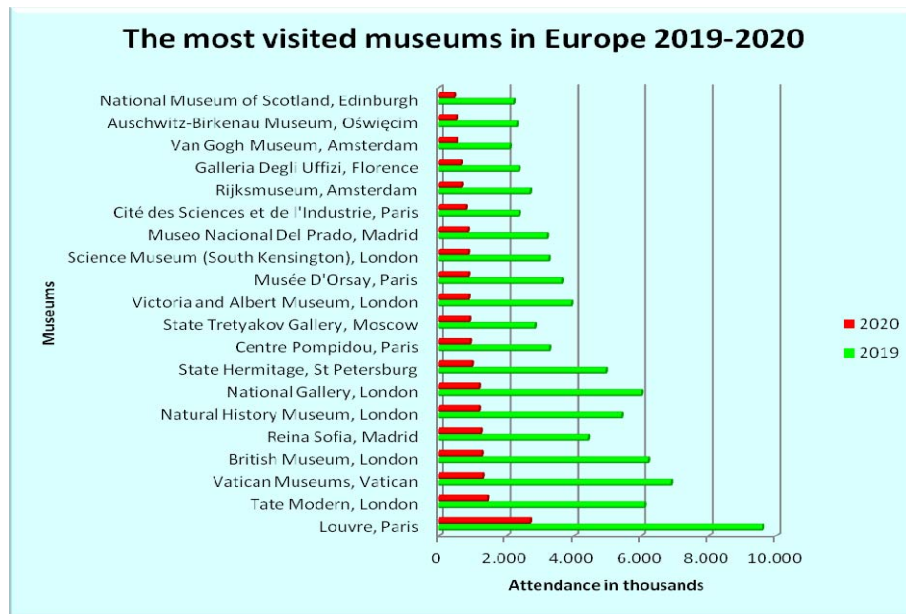


Fig. 9 The most visited museums in Europe

Source: data processed by authors from <https://www.statista.com/statistics/747942/attendance-at-leading-museums-in-europe/>

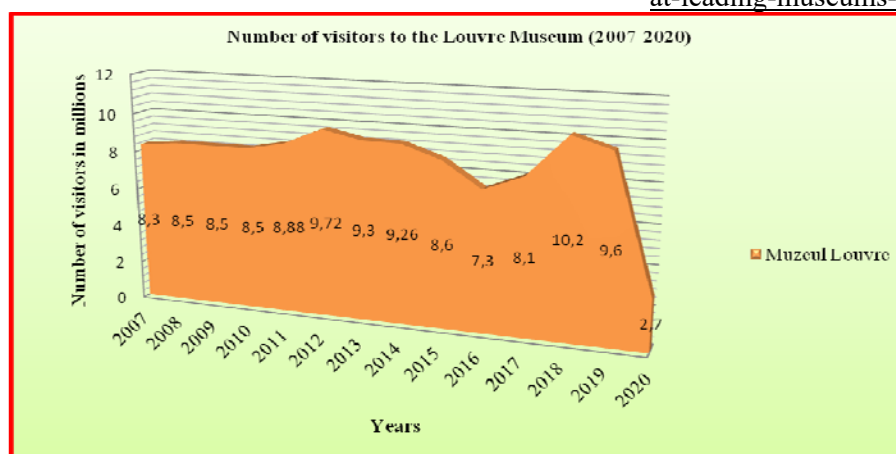


Fig. 10 Number of visitors to the Louvre Museum in Paris

Source: data processed by authors from <https://www.statista.com/statistics/247419/yearly-visitors-to-the-louvre-in-paris/>

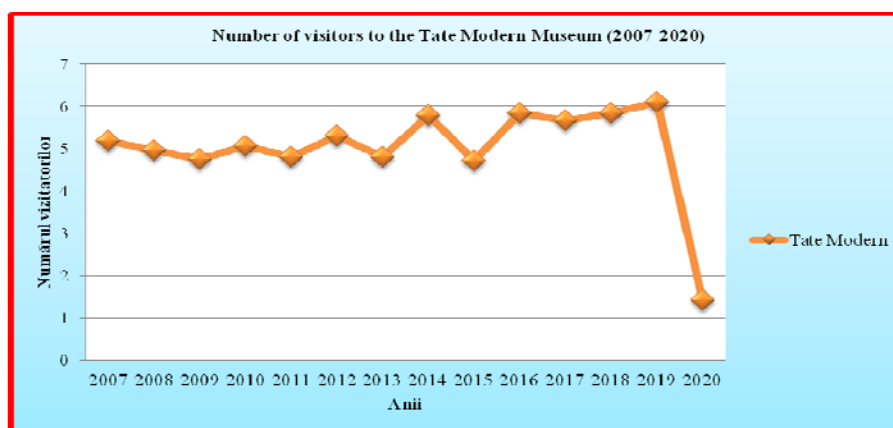


Fig. 11 Number of visitors to the Tate Modern Museum in London

Source: data processed by authors from <https://www.statista.com/statistics/247431/yearly-visitors-to-the-tate-modern-in-london/>

Museum tourism has recently become a fundamental category of cultural tourism, as can be seen in the case of events that include this type of tourist event, the most important of which is "Museum Night" (Dumbrăveanu et al., 2014), the first event of this was done in 1997 in Berlin. "Museum Night" is a cultural event that is organized annually and is sponsored by the Council of Europe, UNESCO and the International Council of Museums (Fig. 12).



Fig. 12 ICOM official website and the poster „International Museum Day 2017”

Source: download after <https://icom.museum/en/news/launch-of-international-museum-day-2017/>

The museum products and services are offered through permanent or temporary exhibitions organized by museums. These exhibitions can be organized by a single museum or by several museums and other interested organizations.

From the point of view of the duration of the offer, the exhibitions may be of long or short duration, and from the point of view of the relationship to the location of the demand, they may be organized only on the premises of the institution or they may be presented in touring form. In order to valorize the offer, museum institutions have the following strategic alternatives (Zbucea, 2008, cited by Candrea & Nechita, 2015):

- a. Revitalization of the offer - creation of new products and services, improvement of the basic exhibition, which will attract new categories of visitors and increase the frequency of visits by current visitors;

- b. Diversification of the offer - offering new products and services in terms of scope of interest, aimed at attracting new categories of visitors;
- c. Renewal of the offer - creating entirely new types of products/services;
- d. Improving the offer - redesigning or enhancing the basic exhibition and services offered;
- e. Adapting the offer - restricting the products and services offered to those that attract the most visitors.

The Municipality of Craiova is one of the most complex urban areas in terms of tourism attractions (museums, churches, memorial houses, cultural institutions, parks, old fountains, etc.).

The rich historical past and the cultural and multi-ethnic mix in this geographical area make The Municipality of Craiova one of the most fascinating places, not only in Romania, but also in the whole South-West Oltenia Development Region and not least at local level.

Within the city there is a distinct blend of architecture, heritage buildings, art monuments and various cultural and artistic events that take place annually, a historical past based on a cultural richness and a blend of modern and traditional lifestyle.

The Municipality of Craiova has a varied natural, anthropic and tangible cultural heritage, which in the vast majority of cases is properly exploited, especially those within the attractive museum units.

According to the National Institute of Statistics, the number of existing museums in the city of Craiova (Fig. 13) is constant, during 2012-2017, more precisely there are 8 museums and public collections.

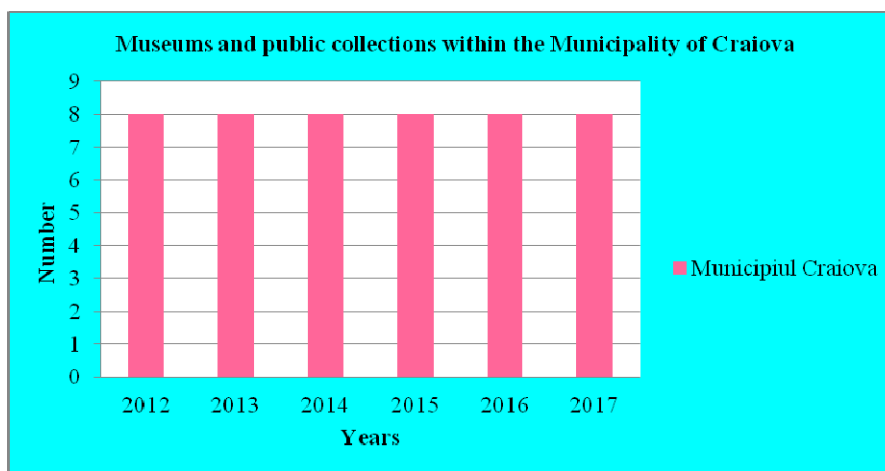


Fig. 13 The number of museums and public collections in the Municipality of Craiova

Source: data processed by authors' from insse.ro

The dynamics of the number of visitors to the museums in the Municipality of Craiova (Fig. 14), recorded an upward trend during 2009-2014, with the exception of the period 2005-2007.

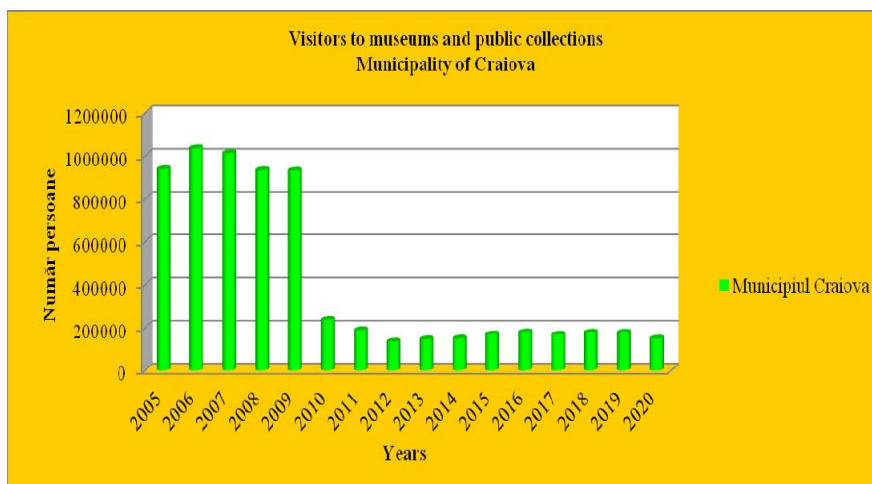


Fig. 14 The number of visitors in museums and public collections in the Municipality of Craiova

Source: data processed by authors' from insse.ro

From our point of view, this decrease in the number of visitors is due to the effects of the economic recession, which has affected the tourism sector and, implicitly, the cultural and historical activity carried out in the museums of Craiova, given the fact that some of the museums are nationally and internationally known tourism attractions (Art Museum and Oltenia Museum). By practicing new forms of sustainable tourism, the "museum tourism" can increase the attractiveness of the tourism destination of localities/cities through a balanced and sustainable support of the local economy in times of recession by creating and maintaining jobs in the tourism market.

Conclusion

In conclusion, the cultural heritage of a municipality/city/village can have a direct economic impact on the population by generating income and creating new jobs based on activities related to the conservation, exploitation and interpretation of the heritage and the functioning of the heritage institutions (museums, libraries, archives, tourist information centers, tourist promotion centers, prestigious universities, etc.).

In other words, through the tourism sector, the heritage contributes indirectly to the income generation and job maintenance of a particular village/city/county and historic region.

Also, in our view, the cultural and historical heritage is often an integral part of the regeneration and sustainable tourism development strategies and policies in the main polarizing cities.

The tourism heritage as a whole can contribute significantly to the quality of life and standard of living, having a positive impact, as it often plays a very important recreational, educational and cultural role in the economic and social development of local communities.

The cultural and historical and architectural heritage, archaeological relics, art monuments and cultural institutions shape the tourism brand image of a locality, both for locals, tourists and temporary visitors, and for potential residents and entrepreneurs.

Following the research undertaken in the present study, we cannot go unnoticed by some very important findings for museum tourism:

- The global epidemic caused by Covid-19 has hit museums around the world hard;
- Cultural-historical institutions have closed their doors to the public for very long periods;

- Museums were not prepared for these significant losses;
- Creating multiple web pages;
- Minimizing the effect caused by the pandemic, museums have capitalized more on their own digital solutions (creating more virtual tours);
- More intense promotion in the media;
- Offering live events on social networks, etc.

Museum tourism in Craiova can generate tourist flows, with an impact in shaping the tourist brand through the existence of famous museums in Craiova, which attract thousands of tourists annually. Thus, along with them, valuable and with a very high potential are the memorial houses where important personalities of Romanian culture lived.

Museum tourism is in a multicultural interdisciplinarity with other forms of tourism (example: cultural tourism, weekend tourism, recreational and entertainment tourism, etc.); moreover, the museum tourism is in a continuous change of the segment of visitors and of adaptation of the tourist demand, for the creation of sustainable tourist products.

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