

CULTURAL TOURISM IN ROMANIA – A GENERAL OUTLINE OF THE CONCEPTUAL FRAMEWORK

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ABSTRACT

At the international and national level there is a strong connection between culture and tourism, tourism representing an important factor of the economic development by capitalizing the tourist potential of the cultural elements. Romania has a rich and valuable heritage potential with tourist attractions included on the map of European cultural routes. The challenge for Romania is the weak promotion of the cultural tourism due to the difficulties in developing a better infrastructure for a high accessibility to cultural attractions. The literature offers a wide range of definitions of cultural tourism which emphasize the complexity of this phenomenon. The Romanian literature lacks a thorough documentation on the cultural tourism as a whole, most of studies being concentrated on general approaches i.e. introduction to cultural tourism, analysis of the cultural tourism trends, sustainable development and perspectives, Romanian heritage, promoting strategies. Some papers are concentrated on specific areas of Romania such as Transylvania, with the medieval cities, fortresses and castles, Bucovina, with the painted monasteries and traditional artefacts, Maramureş, with the rural tourism and cultural heritage, as well as Black Sea Coast and Danube Delta. Other papers are related to cultural attractions like museums, orchestra performances, restaurants, hotels in some developed areas, and to traditional or religious rituals, popular art or folklore events in some less developed areas and how they could promote and revive the Romanian tourism or other areas with a low or medium level of capitalization of cultural attractions. Within this broader context, the paper aims to review and discuss the definitions and concepts of cultural tourism in Romania and identify the main types of cultural tourism practiced and addressed by the literature.

Keywords: *cultural tourism, definitions, concepts, types, Romania*

INTRODUCTION

The World Tourism Organization (UNWTO) defines cultural tourism as "a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their

lifestyles, value systems, beliefs and traditions" (<https://www.unwto.org/tourism-and-culture>).

According to The National Institute for the Tourism Research and Development: A Study concerning the Foundation of the Strategy for the Tourism Development in Romania after the Accession to the EU (Institutul Național de Cercetare-Dezvoltare în Turism) "cultural tourism gains popularity faster than the other tourism segments and clearly faster than the tourism growth rate in the world".

Worldwide, increasingly more tourists choose arts, heritage and other cultural activities as key reasons of travelling [1], [2]. In some places in Europe (Romania included), the old traditions and customs, as well as the related ethno-folkloric elements (e.g. clothing, dancing, folk songs), are still maintained and can be observed in real-life situations.

Romanian territory has rich and valuable heritage potential with tourist attractions included on the map of European cultural routes [3]. Romania is a unique country where a traveller can find, in just 24 hours, a Byzantine church, a roman basilica, a gothic cathedral, a Turkish mosque, a Greek fortress, a cubist or a 1900 style building. The fact that it is not included among the Europe's „valuable” destinations is a loss both for its inhabitants and for Europeans in general, too [4]. One of the reasons is the lack of image consolidated by identity elements or/and simply the lack of image that would represent the starting point for development of appropriate tourism products (developing a strategy) [5].

The geographical position and the three defining natural landmarks - Carpathians, Danube and Black Sea, as well as the cultural-historical background in terms of archeological vestiges, historical monuments, architecture and art and a rich ethnofolkloric heritage, give Romania a tourist potential of a complex and special value. Hence, a wide range of types and forms of tourism, which can meet the requirements of Romanian and foreign tourists [6].

The current paper is seeking to offer a structured review on the conceptual framework on the cultural tourism in Romania by identifying the definitions and concepts of cultural tourism, the types of cultural attractions and cultural tourism practiced, and the main regions important for cultural tourism.

METHODOLOGY

The study is founded on an extended qualitative documentation aimed at evaluating the dynamics of the cultural tourism concepts and typologies. The methodological approach is based on the analysis of cultural tourism in Romania in a comparative manner, in the broader context of tourism, based on documents and bibliographic sources. The emphasis was placed on aspects aimed at proving a general outline of the cultural tourism in Romania from both the theoretical and conceptual frameworks: (1) the general aspects of cultural tourism; (2) theoretical approaches on cultural tourism and (3) studies having in view specific elements directly involved in the tourism activities. The study had in view recognizable methods and approaches for collecting, analysing and comparing the studies. The current research also relies on data and information extracted from documents

published by the UNWTO, Ministry of Economy, Energy and the Business Environment, Ministry of Culture, Ministry for Public Works, Development and Administration, Development Regions and County Councils) in order to outline the main features of the cultural tourism at different levels (national, regional or local).

RESULTS AND DISCUSSIONS

1. Theoretical approaches on cultural tourism. The Romanian literature generally lacks a thorough and extensive narrative on the *cultural tourism definitions/meaning*.

According to the UNWTO, cultural tourism includes an extended array of categories: tourism for young people, where cultural and educational aspects predominate (e.g. study trips, trips to learn a foreign language, international camps); exchanges of artists, writers and events celebrating these exchanges; rural tourism, holidays for families in the region/country visited; holidays in villages integrated in the local cultural environment; participation to religious festivals, national and international festivals; cultural tours, which includes visits to museums, historical sites and participation in different cultural events; pilgrimages to historical and religious places and monuments [7],[8].

Starting from the image perceived by the inhabitants about their own destination [5] emphasize the importance and also the role of the destination image in developing the main directions of actions and, especially, in developing the strategy for the specific tourism products, including cultural tourism. As a result, in the volume *Tourism economy* (2005), R. Minciu, lists the conditions that a certain route should comply to be included in the type of cultural tourism: the motivation - desire for knowledge; the consumption of a tourist product with cultural significance (monument, artworks, show); the intervention of a mediator - a person, document, audio-visual material to highlight the cultural product.

Compared with the other forms of tourism, cultural tourism has specific features driven by its core, manifestation, as well as its evolutions and involutions in an area. In addition, cultural tourism is at the crossroad between tourism and culture, making use of some characteristics from both. As a result, the particularities of cultural tourism involve a *complex content*, due to the special services that are included e.g. by cultural institutes i.e. museums, churches and monasteries, festivals, shows, various cultural events; targets an *educated and cultured clientele*; is generally a *more expensive product*, but not a luxury one; *seasonality is less highlighted* compared with other forms of tourism [9].

Cultural tourism is defined by Busuioc M.F., Simon T., Niculescu A.C., Trifănescu R., in the paper *New opportunities for niche tourism in Romania: ethnographic tourism*, 2016 in relation to the existence of traditional settlements, occupations and crafts, of well-defined ethnic groups, of ethnography centres and museums and the preservation of traditional culture elements. Ethnographic tourism, in particular, is considered by the authors a niche tourism in Romania, an adjacent form of cultural tourism, centred on the values of traditional arts and creation.

The cultural component of tourism is assessed by identifying its forms, actions of prospecting resources and regionalization of the territory based on cultural tourism [10]. Cocean and David, 2014 in the book *Peisaje culturale/Cultural landscapes* further address several conceptual elements and the meanings of the cultural landscape and make a typology of cultural landscapes (e.g. as a result of productive activities, tourist landscapes, residential, historical, sacred landscapes).

Cultural/itinerant tourism is an important component of tourist packages for foreign tourists, most of them on their first visit to Romania. The tours designed for foreign tourists include cultural objectives, recognized as international values (UNESCO sites) and tourist regions with a strong ethnographic imprint. At the same time, cultural tourism focused on different monuments is a type of traditional and popular tourism for domestic tourism in our country, but practiced individually or in small groups, usually during summer, especially by families on vacation for recreation purposes [11]. As types of cultural objectives with tourist importance can be distinguished (Fig. 1) [6], [11]:

i. *The monasteries and churches* among which, of a universally recognized artistic value (including UNESCO World Heritage), are those with exterior murals from Bucovina, the monasteries Neamț County, Maramureș and Oltenia Regions or Apuseni Mountains;

ii. *The fortified churches and peasant cities of Transylvania* are another group of cultural tourist attractions of great value that preserve elements of medieval architecture specific for the region, to which are added customs, traditions and crafts and even systems of settlement and organization of peasant households and types of land cultivation dating back to very ancient times;

iii. *The Dacian and Roman sites and fortresses* are another attraction for visitors driven by cultural tourism, although they are less promoted and accessible and consciously frequented, compared to other types of cultural-historical objectives;

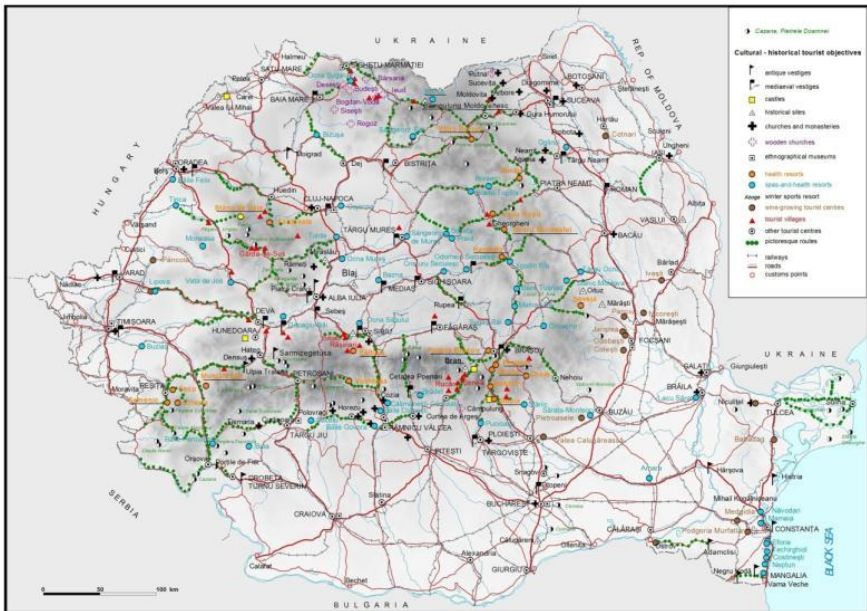


Fig. 1. Romania's tourism potential (Source: Glăvan V., Necșuliu G. (2006), *Tourism. Potential and uses*, in vol. Bălțeanu, D., Badea L., Buza M., Niculescu Gh., Popescu C., Dumitrașcu, M. (eds.), *Romania: Space, Society, Environment*, Edit. Academiei Române, București, pp. 309-322)

iv. *Museums and memorial houses* are another category of objectives of interest, housing art objects, archaeological and historical remains, ethnographic collections of various types, collections of natural sciences; others evoking the life and activity of great personalities of Romanian culture, science and history;

v. In recent the years, cultural events such as *festivals* have begun to attract more and more visitors, promoting themselves to a specific profile of the public, both from the country and abroad;

vi. *Technical and economic objectives* are represented by engineering works of art, bridges, dams, railway stations, old industrial units;

vii. *Wineries* - Romania is a country with an important wine production and with an international reputation in the field, having a rich and diversified potential offered by its wine regions, spread throughout its territory in the hilly areas of Transylvania, Moldova, Muntenia and Dobrogea.

Other approaches on cultural tourism are addressed in several volumes/university courses which have in view tourism as a study object or the research methodology: e.g. *Amenajări turistice/Tourist facilities* (1996) by G. Erdeli & I. Istrate; *Turismul în România/Tourism in Romania* (2000) by V. Glăvan; *Geografia turismului/ Geography of tourism* (2003) by I. Muntele & C. Iațu; *Geografia turismului/Geography of tourism* (2004) by S. Nețuț; *Geografia turismului/Geography of tourism* (2004) by M. Dinu; *Potențialul turistic al României/ Romania's tourist potential* (2006) by M. Căndea and T. Șimon; *Geografia turismului/Geography of tourism* (2007) by N. Ciangă; *Geografia*

turismului/Geography of tourism (2009) by P. Cocean & Șt. Dezsi; România - Potențial turistic/Romania - Tourist potential (2009) by M. Ielenicz & L. Comănescu; Patrimoniul turistic al României/Romania's tourist heritage (2010) by P. Cocean; Geografia turismului/Geography of tourism (2011) by A. Nedelcu; Geografia și economia turismului/Geography and economy of tourism (2012) by N Neacșu, V. Glăvan, P Baron, M Neacșu; Geografia Turismului. Metode de analiza in turism/Geography of tourism. Analysis methods in tourism (2014) by A. Gheorghilaș.

A general overview of the Tourism Geography was assessed in the volume *Civilizație românească. Istoria geștiințelor în România - Științele Geografice/Romanian civilization. History of geosciences in Romania - Geographical Sciences* (2018) by P. Șerban, having in view the Romanian literature in this field (e.g. main books/volume/papers).

2. General aspects of cultural tourism. The variety of studies/analysis carried out for the Romanian territory can be grouped based on the main research directions, from topics/issues addressed to particular applications to regional approaches focused on specific geographic areas or historic/cultural events.

According to Ielenicz M. and Dincă A.I., The evolution of Romanian tourism – a geographical perspective, 2013, the germs of cultural tourism in Romania appear in the second half of the 19th till the first half of 20th century. It is during this period when impressive buildings and monuments mixing traditional architectonic motives (Romanian, German, Hungarian) with Central European elements (e.g. baroque, rococo, secession) were erected. In addition, the transport ways were developed (including the cruises along the Danube from Vienna to Orșova and along the Bega Canal), as well as cultural and high-education institutions (e.g. Cluj and Timișoara which had universities at the end of the 19th century).

Other study highlights the development potential of Romanian cultural tourism and the steps required to achieve this. They state that the lack of tourism offers is explained by the weak promotion of the market, despite its notable potential. The solution to Romania's firm establishment on the world market of cultural tourism will be the efforts and collaboration of important stakeholders and of the cultural institutions [3].

At institutional level, the National Institute for Research and Development in Tourism (INCDT) (www.incdt.ro) has as main objective consultancy in the field of tourism and carrying out fundamental and applicative researches related to the development and promotion of the Romanian tourism. INCDT involved itself in the planning process and development of strategies for tourism development, on particular types of tourism or territorial regions. The National Institute of Heritage (NIP) elaborates and updates the National Register of Historical Monuments and develops different studies and projects related to cultural routes, memorial routes, cycle of cultural projects "Romanian restorers" (www.inp.ro), etc. The NIP is a national-level public institution in the field of heritage, acting under the Romanian Ministry of Culture and National Identity and being responsible for the national public policies in the field of cultural heritage protection. In the same time NIP edit

some journal in the field of heritage such as Intangible Heritage and Traditional Culture, Journal of Historical Monuments, Chronicle of archaeological research.

The strategies and policies for tourism development in general and cultural tourism in particular are developed at the national, regional and local level. At the national level some strategies were elaborated under the aegis of Ministry of Economy, Energy and the Business Environment, Ministry of Culture, Ministry for Public Works, Development and Administration - *Master Plan for the Development of National Tourism 2007-2026, Strategy for the Sustainable Tourism Development of the Romanian Carpathians, The national strategy for the development of ecotourism in Romania - context, vision and objectives - 2016-2020, Strategy for Culture and National Heritage 2016-2020, Work plan in the field of culture for the 2019-2022 period, The European Union Strategy for the Danube Region (SUERD), Romania's Territorial Development Strategy (RTDS). Polycentric Romania 2035: Territorial. Cohesion and Competitiveness, Development and Equal Opportunities for people 2035, The Spatial Planning of the National Territory*. At the regional level (development Regions) the issues of cultural tourism are included into Regional Master Plans, Strategies for Tourism Development and Promotion, Regional Development Plans, etc. At local level the aspects of cultural tourism are found in Local Development Strategies.

i) Main topics/issues addressed.

Cultural tourism and sustainable development. Cultural tourism has an important role in the development and modernization of the economy and society, but also the potential to become sustainable by respecting the natural and cultural values, to develop and revitalize historic areas [2], to districts, zones, localities or towns [12]. This is to be made through the (re)introduction into the economic circuit of some low investment heritage sites to generate income and attract the available local workforce in order to contribute to the economy, culture and wellbeing.

In the paper *Romanian Rural Tourism Development: A case study – rural tourism in Maramures* (2007), A. Negrușă, S. Cosma and M. Bota speak about the propensity of the image of Romanian tourism to identify itself with cultural, ecological and rural tourism in the international market. The authors also state that authentic cultural experiences, local traditions and lifestyles will be the main elements the visitors will discover and that should be also further promoted into the European market. As a result, a higher number of visitors choose cultural activities as their main reason for travelling in terms of exploring different ways of living and getting new information on various cultural attractions [2].

The role of tourism in fostering the interconnection and development of societies and the formation of interdependent economic, social and cultural relationships was also highlighted when referring to the post-communist evolution of tourism in Romania as well as its possible development directions [13].

Cultural tourism and regional development. Tourism has the capacity to offer resources and solutions to the regional development mainly through intra-regional competitiveness and cohesion. Some authors focused on the promotion of culture and heritage of cross-border area (Hungary, Slovakia, Romania and Ukraine) by analysing the most important obstacles and needs and proposing a cooperation

framework based on knowledge, education and dissemination of information [14]. Others correlate policy measures with those supporting the creation of a competitive specialisation, infrastructure, sustainability, institutional capacity building, financial management and control in order to sustain this idea [1], [15]. Other paper had in view the valorization of cultural heritage and how to increase competitiveness in the context of regional economic development [16].

Cultural tourism and rural areas is an acknowledged relationship, the base for rural tourism which enables the return to nature and traditions. They provide opportunities for development of rural areas though valuing landscapes, semi-natural areas, and the native hospitality of the inhabitants while preserving the traditions, culture and gastronomy [17].

ii) Regional approaches focusing on specific geographic areas or historic/cultural events. Romania has several tourism micro-destinations (Maramureş, Bucovina, Moldavia, Transylvania, Banat-Crişana, Dobrogea, Muntenia, Oltenia, Bucharest), which include important tourist attractions and have high tourism potential [5]. There is consistent literature focused on these tourism micro-destinations developed by a team of researchers - Stăncioiu A.-F., Pârgaru I., Teodorescu N., Vlădoi A.-D., Raţiu M.P., Moise D., Puiu C., Pârgaru I., Mazilu M., Arsene O. in terms of building their own brand and identifying their main tourist attractions and forms of tourism. However, most of studies are focused on Maramureş, Bucovina, Transylvania [18], Dobrogea, Oltenia and Bucharest regions.

A cultural treasure among the Romanian regions is Bucovina possesses some of the most diverse tourism opportunities in the region. In the book *Tourism in Bucovina County. The motivation behind* by Chasovschi C., Albu O.-M., Danila L., 2007 Bucovina is considered as one a few places where culture, history and religion (Fig. 1a, b) are closely interconnected. The literature is focused on the role of institutions in promoting the area through attractive programs and measures [19], the traditions and customs and the ways they are used [20]. The impact of the financial crisis, forecasting the destination trend and providing give recommendations for development the region in a sustainable, rapid and regulated manner are approached by Bähre H., Fergen U., Chasovschi C., in the paper *Bucovina as a tourist destination and the impact of the recent international financial crisis. Recommendations for a modern destination management approach in international destination marketing*,²⁰¹³.

The Maramureş Region is one of Romania's key areas in terms of cultural tourism and abundance in terms of monuments, traditions and festivals, best known for the unique tourism objectives. It is also the region where pilot projects for sustainable rural cultural tourism started. Catrina S., in the paper *Branding an authentic rural Maramureş in tourism practices: Interplay of hospitality, heritage and social memory* (2016) is focusing on cultural tourism in the region generally refer to the main cultural attractions such as the Merry Cemetery in Săpânţa (Fig. 1c) or the wooden churches (UNESCO World Heritage Sites) in their attempt to shape an "authentic" rural Maramureş (Fig. 1d). The issues approached refer to the

examination of the prospects for sustainable rural cultural tourism in relation to both its potential and its restrictive factors [21].

Transylvania supports the development of cultural tourism and region's branding though its authentic and colourful historical potential. The scientific literature investigates the way both native and foreign visitors perceive, appreciate and intend to consume the cultural tourism offer focusing on Cluj-Napoca and Sibiu towns in their attempt to answer several questions i.e. Is Transylvania's cultural heritage attractive to tourists? Do foreigners travel to Romania for cultural purposes? Are the Romanians still interested in cultural activities? [22], [23]. Other subjects are related to the fortified churches of Transylvania (Fig. 2 a), Bran Castle (Fig. 2 b) and how well are they known and preserved or how Romania is responding to Dracula as a tourist attraction and focuses in paper by Tănăsescu A., 2006, *Tourism, Nationalism and Post-Communist Romania: The Life and Death of Dracula Park* on the debate surrounding the proposed development of Dracula Park. Also, an important site is the semicircular sanctuary of Sarmizegetusa, the capital of the Dacians (Fig. 2 c).



Figure 1. Bucovina: Sucevița Monastery (a) and Putna Monastery (b); Maramureș: Merry Cemetery (c) and Joseni Wooden Church (d)



Figure 2. Transylvania: Viscri Fortified Church (a), Bran Castle (b) (photo: M. Micu) and the semicircular sanctuary of Sarmizegetusa (photo: Fl. Andreescu) (c)

Dobrogea, known for its rich natural and cultural heritage, is also known for the Danube Delta, the largest protected wetland in Europe, also a UNESCO heritage site. In addition to the natural landscape offered by the Black Sea and the Danube Delta, there are many tourist attractions, such as: the ruins of the Greek colonies, the famous Casino of Constanța, museums, monasteries (Fig. 3). The main subjects debated are focusing on defining the traditional village models to enhance their touristic value [24], on analyzing the influence of cultural diversity and local traditions on the sustainable tourism development [25], [26], [27]. Teodorescu C. et

al. (2012) analysed the role of cultural heritage tourism as viable alternative for local economy. Ditu Furtuna C. and Mahika E.-C., 2012 reveal the way to promote Dobrogea as part of the "Silk Road" destination which can be valuable for the UNESCO program and also for the local economy.

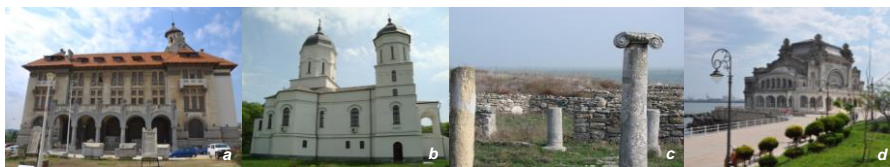


Figure 3. Dobrogea: Museum of National History and Archeology, Constanța (a); Celic Dere Monastery (b), ruins of the Greek colony Histria (c); Casino of Constanța (d)

Oltenia benefits from an attractive potential for tourism development such as cities, spa resorts, the sculptural ensemble of Constantin Brâncuși, monasteries (Fig. 4) and gastronomy. Studies carried out so far are aimed at identifying products and services that make tourism a brand able to capture the attention of potential investors and tourists, strategies for tourism development, highlighting the most important characteristics of the tourism demand and the development of tourism product in order to address all the tourist requirements [28] and of those specific elements which can “collaborate” on developing a structured tourism product, which can be offered to as many market segments as possible [29].

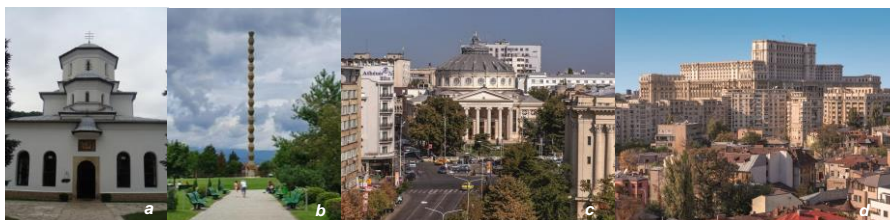


Figure 4. Oltenia: Tismana Monastery (a); Brâncuși's Endless Column (b); Bucharest (foto: Fl. Andreescu): Romanian Athenaeum (c); Palace of Parliament/People House (d)

Bucharest, the capital of Romania, is one of the main touristic destinations by cultural attractions such as Palace of Parliament/People House, Romanian Athenaeum, museums (e.g. "Dimitrie Gusti" National Village Museum, The National Museum of Art of Romania), religious and archaeological sites. The main research questions addressed were aimed to identify the major form of tourism before and after the 90's, to highlight the tourism potential of the city, to identify some key tourist attractions that may contribute to the (artistic and psychological) image of the tourism destination.

3. Studies having in view specific elements directly involved in the tourism activities. These studies are generally related to cultural attractions such as museums, orchestra performances, restaurants, hotels, internet for marketing using apps, social media, websites (e.g. booking.com, TripAdvisor, Facebook, Instagram) and travel blogs. To these are added traditional crafts (e.g. eggs embroidering,

wood processing, pottery), religious rituals (e.g. Easter, Christmas), popular art or folklore events both of the Romanian or ethnic minorities (e.g. related to transhumance, wine, gastronomy) (Fig. 5).

The results of an analysis concerning the relationship that can be established between the ways public HORECA facilities contribute to the development of Romania's tourist industry were analyzed. These are the restaurants which offer local, regional, or national gastronomy, but also wine-cellar. Romanian food-industry can be an excellent vehicle of tourism promotion because it is associated with an authentic, healthy and bio gastronomic product. A local, regional or national food offer can easily become a special product of Romania's cultural tourism offer [30].

Continuous improvement of performance in cultural tourism refers to an integrated approach of specific elements, online marketing becoming more present in everyday practice of small entrepreneurs in local tourism. A very important aspect developed in Stanciu P., *Promoting Bucovina as a rural destination via facebook. An empirical identification of supporting online marketing initiatives*, 2016 is promoting the cultural tourism via Facebook and YouTube which represents an easy initiative accessible to the general public. Also the hotels' role in promoting local cultural assets as intercultural aspects of tourism development was asses in the paper, *The Hotels' Role in promoting local cultural assets – a case study of Cluj-Napoca hotels* by Negrusa A, Cosma, S. and Pop C., 2007.



Figure 5. Transylvania: "High Up on the Jina Mountain" Folk Festival related to shepherding and transhumance (a); Muntenia: Lacerta Winery (b); Bucovina: Embroidered Eggs at Ciocânești Ethnographic Museum (c); Oltenia: Maldar's Mansion, an old cula (a fortified house particular to the Balkan area) turned into a hotel (d)

Within this context, Romanian cultural tourism is significantly contributing to the Europeanisation process through, at least, three main components: the *intercultural understanding* of the specific (local) types of cultural heritage, local peoples' identities and values, traditions and customs; *cultural interlinking and contribution to the shared cultural heritage* (e.g. integrating the local "Wine Roads" into the European "Iter Vitis Route") and the *emergence of "creative tourism"* by mixing traditional crafts (local values) with modern/contemporary art (European values).

CONCLUSIONS

The issue of cultural tourism in Romania is addressed in various works/researches carried out in the field of geography, economy and marketing, sociology, planning etc. These studies addressed several aspects dealing with: ●

theoretical approaches on cultural tourism: the definitions and specific features of cultural tourism, the importance and also the role of the destination image in developing the main directions of actions; • general aspects of cultural tourism highlighting the development potential of Romanian cultural tourism and the steps required to achieve it; cultural tourism and sustainable development and the role in the development and modernization of the economy and society, tourism being one of the factors in fostering the interconnection and development of the society; cultural tourism and regional development, tourism having the capacity to offer resources and solutions to the regional development; cultural tourism as opportunity for development of rural areas; • regional approaches mainly focusing on specific geographic areas (e.g. Maramureş, Bucovina, Transylvania, Banat and Crişana, Dobrogea, Oltenia, Bucharest) or historic/cultural events, highlighting the traditions and customs, cultural tourism as viable alternative for local economy, the development of tourism products etc.

Apart from the time the scientific approaches, the strategies and policies for developing tourism in general and cultural tourism, in particular, were also taking into consideration; e.g. documents elaborated in the framework of Ministry of Economy, Energy and the Business Environment, Ministry of Culture, Ministry for Public Works, Development and Administration. There are two research institutes, The National Institute for Research and Development in Tourism and the National Institute of Heritage which has as main objective of activity to develop different studies and project related to cultural tourism, cultural routes, national heritage etc.

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