

Oltenia – Micro-destination of Cultural and Medical Spa Tourism*

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Abstract. *A region, in order to express its viability as tourism destination, has to emphasize not only its defining elements, but also the activities from the recreative, curative or cultural field in which it has specialized in (processed after Cocean et al., 2002, pp. 297-298). This involves several stages, organically linked in a planned framework, with the establishment of the specific objectives and strategies, not only at micro and meso, but also at macro level, beginning with “the study of the motivational demand, of the resources, in terms of their functionality in tourism and their profitability in exploitation” (Erdeli, Gheorghilaş, 2006, pp. 288-289).*

The authors intend, based on these considerations, to reveal the elements of regional brand, with the identification of those functions or types of tourism (recreative, curative and/or cultural) which are specific to the region of Oltenia, that is “still unseen and unknown”.

Keywords: tourism micro-destination; destination image; regional tourism brand; medical spa tourism; destination marketing.

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Introduction

Comprised in the South-West Oltenia development region, the historical region of Oltenia is the region “of the first continental, geological land of the Carpathian regions, in which the Romanian Nation has preserved its ethnicity and its most pure language, and finally, it is also the region where the Romanian specific features regarding the costumes, faith and culture appear in the most pure and characteristic form” (Popescu Voitești, 1943, p. 189), its dominant feature being “the meeting here of the Mountain with the Danube, the two axes that conditioned, since distant times, the history of the autochthonous element from the Carpathians” (Donat, 1943, p. 299).

Reflecting “the fundamental binomial from the Romanian history Latin origin-statehood” (Teodorescu, 2003, p. 3), Oltenia, as tourism micro-destination, is geographically delimited by the Olt river to the East, by the Danube river to the South and West and by the Southern Carpathians to the North. Regarding the administrative-territorial division, it includes the following counties: Dolj (one of the largest Romanian county), Gorj (with the largest area of alpine meadows), Mehedinți (with the incomparable Donau Valley, especially in the sectors of the Iron Gates/Portile de Fier and the Boilers/Cazane), Olt (with picturesque meadows of the Danube and Olt rivers) and Vâlcea (“the most richest area in foundations of the entire Wallachia” [Teodorescu, 2001, p. 140] and, in the same time, the area with the most mineral waters “known for long time and used nowadays in an increasingly manner [...], the resorts in which they are located can be compared [...] with any other resort from abroad that features similar waters” [Preda, 1943, p. 209]).

From the “tourism heritage chest” of the historical region of Oltenia, elements with geographical, historical, religious/cultural-artistic, ethnographical and folkloric character can be “taken out”, and that despite the pressure and the passage of time, preserved their identity and/or uniqueness.

Among the *geographical elements*, the Mountains of Oltenia (with the Parâng Mountains Group and Retezat – Godeanu Mountains Group) are considered to be “the most ecumenical and habitable of all mountains of the Romanian territory [...], in these mountains climb up and down and cross each other the most numerous, oldest and well-trodden paths of transhumance, on their peaks spoil during the summer the most largest and richest alpine pastures” (Conea, 1943, p. 16); the Mehedinți Plateau and the Getic Plateau with their specific numerous caves (the Topolnița Cave – with numerous spectacular karstic formations, the Women’s Cave/Muierilor Cave – lived-in since ancient times, the Tismana Cave, the Zamolxe’s Cave, the Polovragi

Cave, the Cloșani Cave – where the tourists can learn a lot of things about the bats, etc.); the natural bridge from Ponoare (God's Bridge - “a huge karstic arcade, produced by the collapse of the ceiling of a cave”), the Trovants Museum Natural Reserve (or “the stones that are growing” – formations of petrified silicon that grow in the form of stone tubers), the Sohodol Gorges, the Olteț Gorges (easy to pass through, but spectacular), Jiu Valley, the Danube river with the Boilers/Cazane and the Iron Gates/Portile de Fier that represent “the most impressive strait of Europe [...]” (Vâlsan, G., in Ionel, 2007, p. 70), etc.

But perhaps, of all geographical elements, the most important for the life and health remain the springs of mineral waters with which Oltenia is the most endowed of all micro-destinations of the country, being located in the following resorts: Călimănești, Căciulata, Olănești, Govora, Ocnele Mari – Ocnița, Săcelu and Bala.

Historical elements with character of identity/uniqueness are represented by the specific towers/fortresses (Romanian: “cule”) – “symbols of the fortification in order to defend the territory” (Theodorescu, 2003, p. 3) – from Măldărești, Groșerea, Greceanu Fortress, Glogova, the Fortress of Cuțui, the Fortress of Cornoiu or the Fortress of Tudor Vladimirescu, notably being not only the House of the Bans/Casa Băniei, the Glogoveanu House or the memorial house “Anton Pann”, but also the Roman Camp Drobeta, the Roman Baths, the Trajan's Bridge that “bound the extremities of the Carpathian chain, broken by the Danube [...], digging in the stone the first road over the gorges of the river [...]. From here, from the Banat of Oltenia, start the Basarabs – the brand of Oltenia; from here starts later the Michael the Brave/Mihai Viteazul; and closer to our days, also from under these mountains started Tudor Vladimirescu [...]” (processed after Mehedinți, S., in Ionel, 2007, p. 71). Also in this area, the tourists can admire the statue of Decebal carved into the mountain - “the largest statue in Europe, with just only six meters shorter than the Statue of Liberty in New York, but with eight meters longer than the monument of Christ in Rio de Janeiro” (processed after Neacșu et al., 2009, p. 284), the unforgettable landscapes along Transalpina (“the King's Road”) that makes the connection between Oltenia and Transylvania, or the ruins of the Ada-Kaleh fortress (once located on the border of three countries: Romania, Serbia and Hungary, and whose charm “fascinated Hans Christian Andersen and Alexander Korda” [Tuțui, 2010, p. 8]) and whose inhabitants – the turks – were “famous cigarettes producers and other products bearing the mark of their occupation”: rum, coffee boiled in sand, millet beer, rahat lakom, khalva, nut and syrup pastry, fruit jelly, cigars, hookah etc. (processed after Roman I., 2005, pp. 64-65).

In Oltenia, the culture could not be separated from the religion, the first schools were organized within the monasteries (Tismana and Bistrița – where our first book was printed, “the Liturgy Book of Macarie” – in the 14th century); in the same time, the monasteries represent, for more than two million inhabitants of the region, “the place [...] where the essence of the Christian living can be found for many centuries” (processed after Teofan, the Metropolitan of Oltenia, 2006).

Oltenia, being also “the cradle of the dynasty of the Basarabs” (Onciul, D., in Rezeanu, 2010, p. 10), the mark of their family was left especially on the *religious* level; later, the Brancovan style represents “the starting point of the entire subsequent development of the Wallachian architecture and art [...]” (Sitwell, 2011, p. 46), the Brancovan *culture* paving the way for a new *artistic* world.

Considered to be a “masterpiece of art, architecture, sculpture and painting within the entire monastic area of South-Eastern Europe...” (Teodorescu et al., 2011, p. 186), the Horezu (or Hurezi) monastery was founded by Constantin Basarab, whose portrait, together with his wife and children, in fresco, descends in a direct tradition from Ravenna [...] (Sitwell, 2011, pp. 40-41); by its artistic and spiritual dimension it was established as a true center of spreading of some models [...], all other churches from the region of Vâlcea, painted in the Brancovan era, being grateful to the iconography and style of painting from Hurezi (processed after Văețiși, 2011, p. 54).

Other important monasteries within the region of Oltenia are (processed after Teofan, the Metropolitan of Oltenia, 2006): the Vodița monastery (that gave sense to the existence of a nation), the Tismana monastery (“the heart of the Romanian monachism”), the Cozia monastery (“a mystery that will never be cleared up”), the Topolnița monastery (“grown” on a rock), the Govora monastery (with the two roots of the Romanian law: “the Correction of the Law” and “the Govora Nomocanon”), the Ostrov hermitage (where the wife of Neagoe Basarab and the mother of the Michael the Brave/Mihai Viteazul entered the monastery), the One Wood Monastery (built from a single piece of wood, like the Manger of Bethlehem) that, although it has “a very Romanian aspect, it looks like the wooden churches from Norway or Sweden” (Sitwell, 2011, p. 36), the Surpatele monastery (where Anton Pann composed the music for “the Lord’s Prayer”/“Our Father”), the Călui monastery (“the heavenly home of the Buzescu/Buzești brothers and of Doamna Stanca, the wife of the Michael the Brave/Mihai Viteazul”), Sadova monastery (where the tourists can admire the glory of the Craiovești boyars and of the Basarabs and Brâncoveni voivodes), the Arnota monastery (where is buried the voivode Matei Basarab),

Frăsinei monastery (or “the Athos of Oltenia”), Dealu Mare monastery (located on the border of three counties: Dolj, Gorj and Mehedinți), Saint Ana/Sfânta Ana monastery (from where the tourists can see how “the Danube stops in prayer at the gates of the Heaven”). All this, and much more (over 50) can be found within the historical region of Oltenia that “oases of mountains, forests, plains, rivers and... holiness” (processed after Teofan, the Metropolitan of Oltenia, 2006).

Another element with cultural-artistic character that confers uniqueness for the tourism micro-destination of Oltenia is the work of Constantin Brâncuși, with sculptures in Craiova and with the monumental ensemble in Târgu Jiu, that symbolizes “in a triptych concentration: the mystery of the sacrificial love, Easter joy and eternal light” (Daniel, the Metropolitan of Moldavia and Bucovina, 2007, pp. 44-45), and that consists of: the Table of Silence (or “the Table of the Hungry Men”, seen by Brâncuși as another new Last Supper), the Gate of the Kiss (symbol of eternal love, victory over death), the Column of the Infinite, or “the endless Column” – as symbol of eternal life and revival of the body (Daniel, 2007, pp. 33-41).

Oltenia is already famous for the elements with *ethnographic* character, being considered as “the place where the most beautiful Romanian carpets are woven [...] – *chilime* (carpets decorated with stylized plant and animal motifs), peasant rugs or quilts (the note of the author) that have a large and gorgeous scale of colors, especially red and blue and a very special design” (processed after Sir Sacheverell Sitwell, 2011, pp. 31-32), the place where the national costumes are sewn (the costume with “vâlnic”, with “boscele” or with “zâvelci”, “oprege” or “fâstâce” etc., of curly or diaphanous linen and embroidered with gold, silver and/or silk thread, sequins, beads, etc.), famous not only for the “spectacular combinations of geometrical and vegetal motifs [...]” (processed after Ișfănoiu and Popoiu, 2008, pp. 66-85), but also for their joyful colors (such as “red of Tismana”), and the place that is well-known for the pottery – “millenary craft tradition” – where are modeled the most appreciated articles of ceramis of the country – the ceramics of Horezu, where the artistic ceramics, partly or totally enameled, is made [...], with shapes that remember of the Neolithic period, figures and images of birds – the cock of Horezu – in specific colors (the green of Vlădești, the black of Lungești and “the yellow of Horezu” [processed after Cristea and Constantinescu, 1980, pp. 243-245]) and with specific ornaments (spiral, snake, wave, etc.) [processed after Ghițulică et al., 1980, pp. 196-197]. In addition to the center from Horezu, are to remember the ceramics of Șișești and the ceramics of Oboga.

Also the elements of the Oltenian *folklore* (the ceremonial of the customs, literary, musical or choreographic) are rich and various, Oltenia, “without having the exigence to be the first, in any direction, of all Romanian regions, [...] still holds a remarkable place in any field” (Rezeanu, 2010, p. 11). Thus, there are famous within the country: the Oltenian “doine”/elegiac songs (called also “long songs”, “of forest”, “as on the valley”, “green leaf” [Kahane, 2007, pp. 17-18], etc.), ballads (the ballad of Iancu Jianu, the ballad of Novac, etc.), the Oltenian dances such as “sârba”, “rustemul”, “bordeiașul”, “alunelul”, “Banul Mărăcine” (all “gathered” in “the hora of the village”; hora is a Romanian folk round dance) and the “inimitable and age-old dance of the sun” – “Călușul” (processed after Ghițulică et al., 1980, p. 192) – included in the UNESCO World Heritage, the customs such as “Paparuda”, “Dragobete”, “Învăruicitul”, etc.

The most important cities of this region are: Băilești, Calafat, Caracal, Craiova, Drăgășani, Drobeta-Turnu Severin, Orșova (“the gate of the Christendom along the Danube Gorges and the area situated in the north of the Danube” [Juan-Petroi, 2008, p. 13]), Râmnicu Vâlcea, Slatina and Târgu Jiu.

Operational framework

The research conducted in October-December 2010 – January 2011 on a sample of 1,887 young people aged 20-24 years, with ongoing studies, aimed to identify the extent to which the perceptions of the residents coming from different Romanian regions related to the tourism micro-destination of Oltenia helps in the development of the identity within the elaboration process of the destination marketing strategy.

According to the classification of the types of tourism proposed by the World Tourism Organization (WTO/UNO) in 1979, which takes into account the reasons guiding the choice of the tourism destination (business and professional tourism, medical spa tourism, cultural tourism, leisure tourism, visiting friends and relatives and other types of tourism), the respondents could choose the main type of tourism practiced within the historical region of Oltenia.

Regarding the distribution of the types of tourism for the micro-destination of Oltenia, the results are as follows: 28.1% of the respondents considered the *leisure tourism* as being representative for this historical region, 22.6% opted for *medical spa tourism*, 19.1% chose *visiting friends and relatives*, 18.3% opted for *cultural tourism*, 8.3% chose *other types of tourism*, while 3.6% of the respondents opted for *business and professional tourism* (Figure 1).

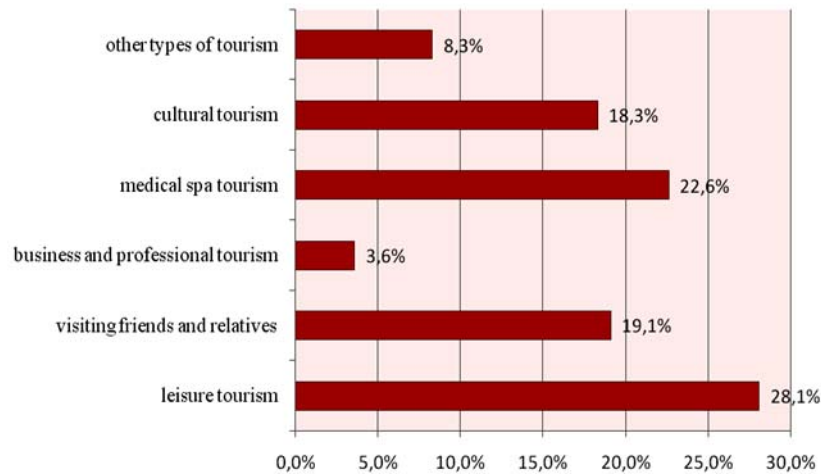


Figure 1. *The distribution of the types of tourism for the micro-destination of Oltenia*

Taking into consideration the regions of origin of the respondents, it can be noticed that the *leisure tourism* holds the first position as predominant type of tourism in case of the respondents with the following regions of origin: Muntenia, Banat-Crișana, Transylvania, Bucovina, Moldavia and Maramureș; the respondents with the regions of origin Oltenia and Dobrogea consider the *medical spa tourism* as being representative for the analyzed historical region. A significant percentage was recorded by the type of tourism *visiting friends and relatives*. The last place was constantly occupied by the *business and professional tourism*. Regarding the established regional structure, the situation is as follows (Table 1):

1) Muntenia as region of origin (Figure 2):

- 29.4% of the respondents chose *leisure tourism* as representative type of tourism for the historical region of Oltenia;
- 24.5% opted for *visiting friends and relatives*;
- 20.1% chose medical spa tourism;
- 16.8% opted for cultural tourism;
- 5.9% chose other types of tourism;
- 3.3% of the respondents – business and professional tourism.

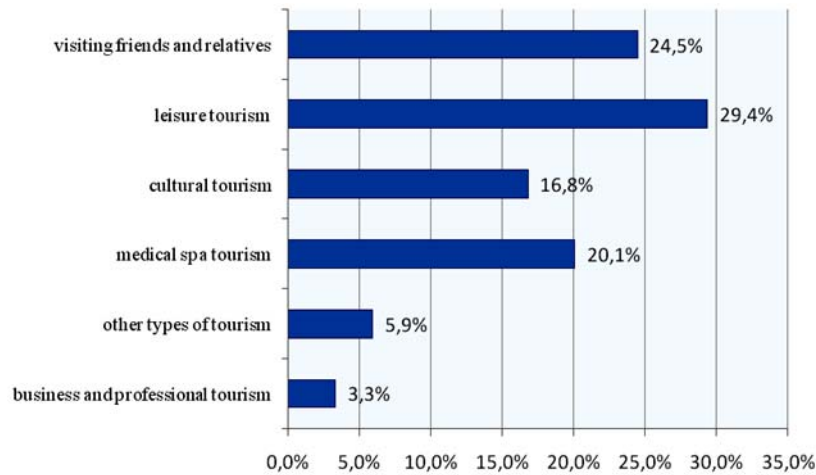


Figure 2. The distribution of the types of tourism for the micro-destination of Oltenia.
Region of origin of the respondents: Muntenia

2) Oltenia as region of origin (Figure 3):

- 29.9% of the respondents chose *medical spa tourism* as representative type of tourism for their region;
- 25.2% opted for *leisure tourism*;
- 21.5% chose cultural tourism;
- 10.3% opted for visiting friends and relatives;
- 8.4% chose other types of tourism;
- 4.7% of the respondents opted for business and professional tourism.

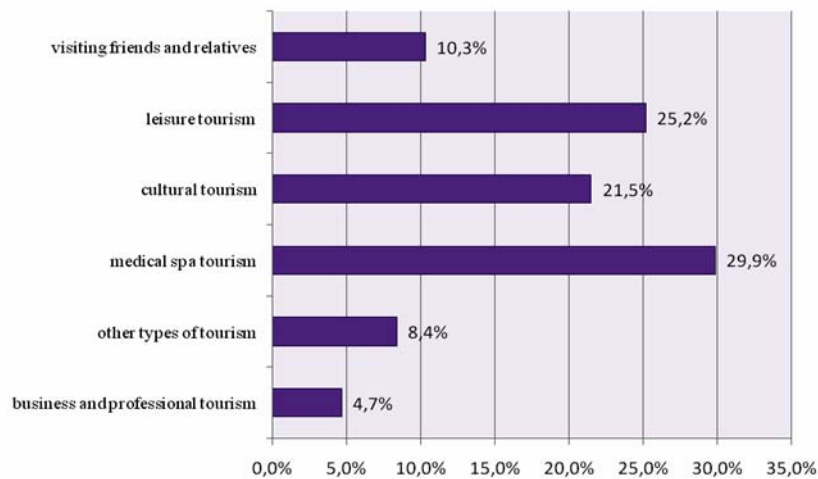


Figure 3. The distribution of the types of tourism for the micro-destination of Oltenia.
Region of origin of the respondents: Oltenia

3) Banat-Crișana as region of origin (Figure 4):

- 27.2% of the respondents chose *leisure tourism* as representative type of tourism for the historical region of Oltenia;
- 23.2% opted for *visiting friends and relatives*;
- 20.8% chose cultural tourism;
- 16.8% opted for medical spa tourism;
- 7.2% chose other types of tourism;
- 4.8% of the respondents opted for business and professional tourism.

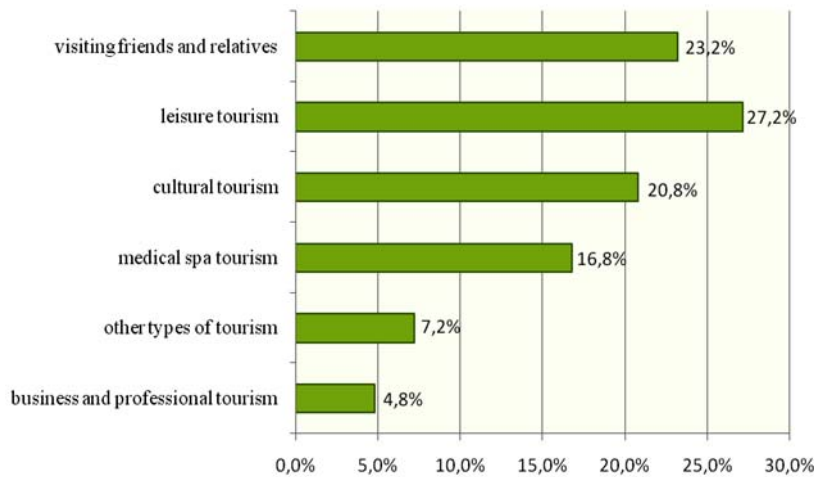


Figure 4. The distribution of the types of tourism for the micro-destination of Oltenia.
Region of origin of the respondents: Banat-Crișana

4) Transylvania as region of origin (Figure 5):

- 29.0% of the respondents chose *leisure tourism* as representative type of tourism for the historical region of Oltenia;
- 24.8% opted for *medical spa tourism*;
- 21.4% chose visiting friends and relatives;
- 16.2% opted for cultural tourism;
- 6.0% chose other types of tourism;
- 2.6% of the respondents opted for business and professional tourism.

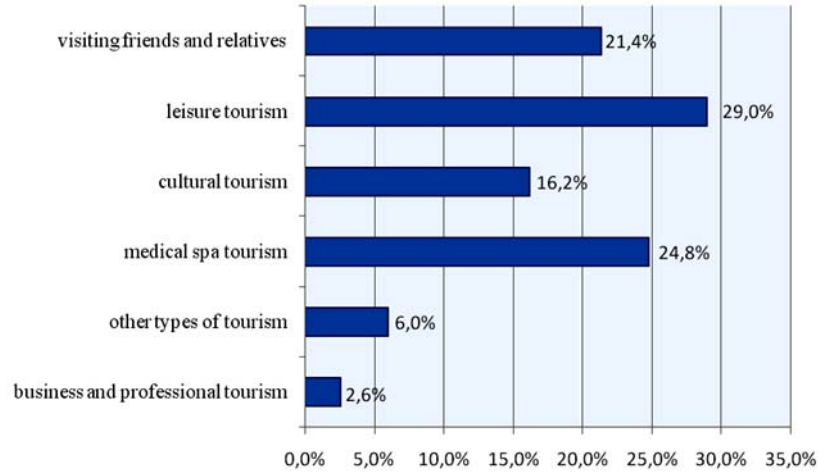


Figure 5. The distribution of the types of tourism for the micro-destination of Oltenia.
Region of origin of the respondents: Transylvania

5) Bucovina as region of origin (Figure 6):

- 29.8% of the respondents chose *leisure tourism* as representative type of tourism for the historical region of Oltenia;
- 24.6% opted for *medical spa tourism*;
- 20.2% chose visiting friends and relatives;
- 16.7% opted for cultural tourism;
- 6.1% chose other types of tourism;
- 2.6% of the respondents opted for business and professional tourism.

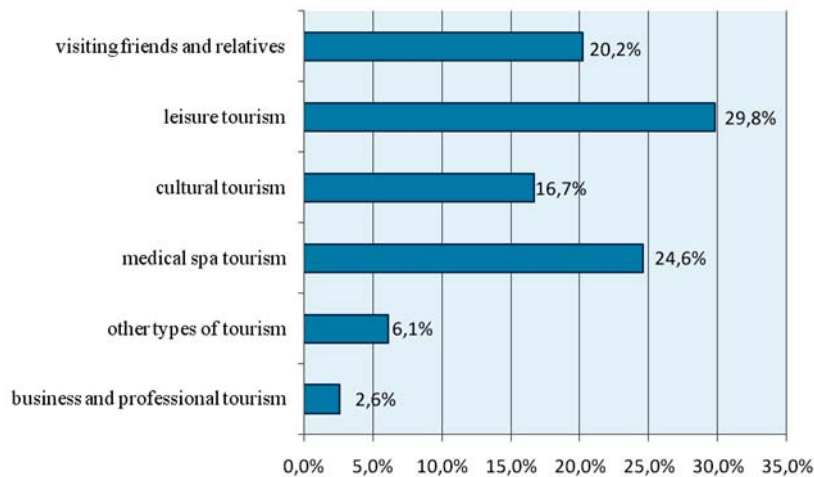


Figure 6. The distribution of the types of tourism for the micro-destination of Oltenia.
Region of origin of the respondents: Bucovina

- 6) Moldavia and Maramureş as regions of origin (Figure 7):
- 33.6% of the respondents chose *leisure tourism* as representative type of tourism for the historical region of Oltenia;
 - 23.9% opted for *medical spa tourism*;
 - 17.7% chose cultural tourism;
 - 12.4% opted for visiting friends and relatives;
 - 8.0% chose other types of tourism;
 - 4.4% of the respondents opted for business and professional tourism.

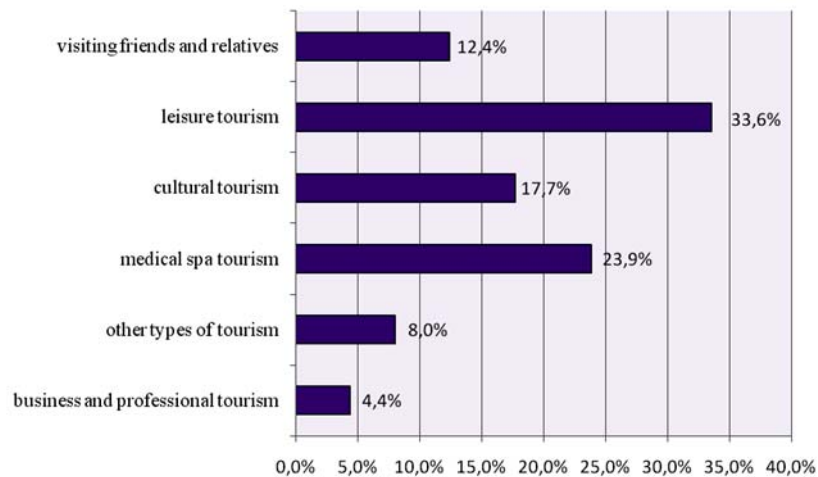


Figure 7. The distribution of the types of tourism for the micro-destination of Oltenia.
Regions of origin of the respondents: Moldavia and Maramureş

- 7) Dobrogea as region of origin (Figure 8):
- 31.7% of the respondents chose *medical spa tourism* as representative type of tourism for the historical region of Oltenia;
 - 25.8% opted for *leisure tourism*;
 - 16.6% chose visiting friends and relatives;
 - 14.2% opted for cultural tourism;
 - 7.5% chose other types of tourism;
 - 4.2% of the respondents opted for business and professional tourism.

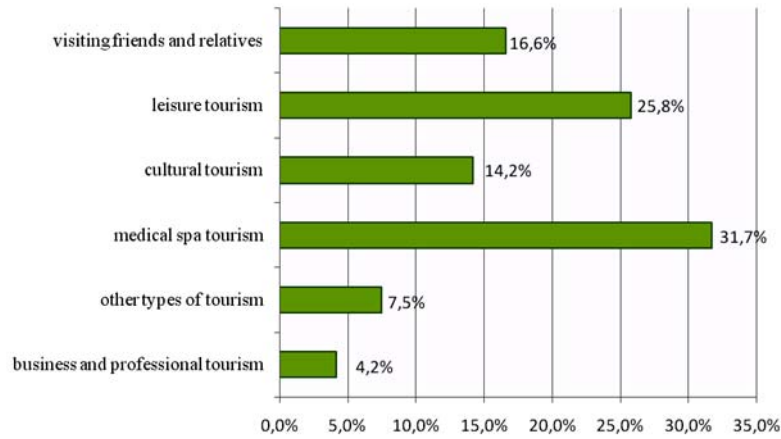


Figure 8. The distribution of the types of tourism for the micro-destination of Oltenia.
Region of origin of the respondents: Dobrogea

Table 1

**The distribution of the responses by types of tourism
and by region of origin of the respondents**

– % –

Region of origin of the respondents \ Types of tourism	Business and professional tourism	Other types of tourism	Medical spa tourism	Cultural tourism	Leisure tourism	Visiting friends and relatives
Muntenia	3.3	5.9	20.1	16.8	29.4	24.5
Oltenia	4.7	8.4	29.9	21.5	25.2	10.3
Banat – Crișana	4.8	7.2	16.8	20.8	27.2	23.2
Transylvania	2.6	6.0	24.8	16.2	29.0	21.4
Bucovina	2.6	6.1	24.6	16.7	29.8	20.2
Moldavia and Maramureș	4.4	8.0	23.9	17.7	33.6	12.4
Dobrogea	4.2	7.5	31.7	14.2	25.8	16.6

The choice of the respondents for the *leisure tourism*, *medical spa tourism*, *cultural tourism* and *visiting friends and relatives* indicates that the tourism micro-destination of Oltenia offers the tourists the opportunity to take part in different activities, it encourages them that “there are many things to do”, while the *medical spa tourism* and the *cultural tourism* can form umbrella types of tourism. The preference of the respondents for the type of tourism *visiting friends and relatives* can be explained not only by the hospitality of the inhabitants of this region (as it also results from the associations made by the respondents to this micro-destination), but also by the proximity of the other historical regions of the country: Banat, Transylvania and Muntenia.

The references made by the respondents to the natural and anthropic tourism resources of the tourism micro-destination of Oltenia are illustrated by order of relevance in Figure 9.

A. NATURAL POTENTIAL	% of the respondents
<i>topography</i> : the Parâng Mountains, the Mehedinți Mountains, the Mehedinți Plateau, the Oltenia Plain, the Sohodol Gorges, the Women's Cave/Muierilor Cave, the Topolnița Cave, the Polovragi Cave, the Ponoarele Cave, etc.	3.0
<i>climate/climatic elements</i> : high temperature.	0.4
<i>hydrography</i> : Danube River, Iron Gates/Porțile de Fier, Olt River, Jiu River, Olteț River, Lotru River, Gâlcescu Lake, Brădișor Lake, etc.	6.5
<i>flora and fauna</i> : the lilac forest from Ponoare (God's Bridge), the Cozia National Park, the Iron Gates Natural Park.	0.2
B. ANTHROPIC POTENTIAL	% of the respondents
<i>historical traces and art monuments</i> : Severin Citadel, the Tower of Sever, the Trajan's Bridge, Tudor Vladimirescu "Cula" (Cerneți), the Roman Camp Drobeta, the sculptural ensemble of Constantin Brâncuși, the statue of Decebal.	24.7
<i>elements of ethnography and folklore</i> : folk music (Maria Tănase, Maria Lătărețu, Maria Ciobanu), folk dances (călușul, sârba, bordeiașul), gastronomy (leek stew, "pâine la țest" – specific baked bread, zaibăr – local red wine, wine of Drăgășani, water melon, curled dock), customs and traditions (Paparuda, Dragobete), ceramics (Horezu), etc.	5.9
<i>museums and memorial houses</i> : the memorial house "Constantin Brâncuși" (Hobița), the memorial house "Nicolae Ceaușescu" (Scornicești), the memorial house "Marin Sorescu" (Bulzești), the memorial house "Anton Pann" (Râmnicu Vâlcea), the Art Museum of Craiova, the Museum of Oltenia, the Măldărești Museum Complex, the Art Museum "Casa Șimian"/"Șimian House" (Râmnicu Vâlcea), etc.	4.9
<i>cultural-artistic institutions</i> : Cozia Monastery, Horezu Monastery, Tismana Monastery, One Wood Monastery, Lainici Monastery, Govora Monastery, Polovragi Monastery, Vodița Monastery, the National Theatre "Marin Sorescu" (Craiova), the "Elena Teodorini" Opera and Operetta Theatre (Craiova), "Oltenia" Philharmonic Orchestra, etc.	10.7
<i>events</i> : Craiova Days, "Marin Sorescu" Days.	0.2
<i>contemporary constructions</i> : the "Frații Buzești" National College (Craiova), the University of Craiova, the "Nicolae Romanescu" Park (Craiova), the University Botanical Garden "Alexandru Buia" (Craiova), the "Traian" High school (Drobeta - Turnu Severin), the Jianu Fountain (Craiova).	2.5
<i>human settlements</i> : Craiova, Râmnicu Vâlcea, Drobeta-Turnu Severin, Târgu Jiu, Slatina, Orșova, Căciulata, Călimănești, Olănești, Govora, Drăgășani, Rânca, Voineasa, Băilești, Filiași, Săcelu, etc.	32.5
C. MISCELLANEOUS	% of the respondents
<i>personalities</i> : Constantin Brâncuși, Mihai Viteazul/Michael the Brave, Constantin Brâncoveanu, Matei Basarab, Tudor Vladimirescu, Nicolae Titulescu, Nicolae Bălcescu, Ecaterina Teodoroiu, Theodor Aman, Elena Teodorini, Gheorghe Țițeica, Ion Oblemenco, Dinu Săraru, Amza Pelea, Theodor Costescu, Dem Rădulescu, Marin Sorescu, Tudor Gheorghe, Horațiu Mălăele, Sabin Bălașa.	4.4
<i>other elements/aspects</i> : Transalpina, coal, specific features of the Oltenians (brave/smart/proud/stubborn/hospitable people), the movie "Nea Mărin Miliardar"/"Uncle Marin, the Billionaire", affiliation (home, grandparents), the movie "Mihai Viteazul"/"Michael the Brave", environmental problems (desertification, pollution), social problems, drought, simplicity, simple past, etc.	4.1

Source: adapted after Minciu, R. (2001). *Economia turismului*, Editura Uranus, p. 161.

Figure 9. Structure of the tourism potential of the region of Oltenia

The tourism micro-destination of Oltenia benefits from a better appreciation in terms of its anthropic potential as respondents often referred to cities (Craiova, Râmnicu Vâlcea, Drobeta-Turnu Severin, Târgu Jiu) and spa resorts (Căciulata, Călimănești, Olănești, Govora), the sculptural ensemble of Constantin Brâncuși (the Column of the Infinite, the Table of Silence and the Gate of the Kiss), monasteries (Cozia Monastery, Tismana Monastery, One Wood Monastery, Lainici Monastery) and elements of gastronomy (sausages, leek stew, water melon, wine of Drăgășani, etc.). Under these circumstances, “the tourism function of the region remains divided between two tendencies: the one that enlighten, for which it has remarkable resources, but is less cost-effective, and the curative one, that tends to polarize numerous options” (Cocean, 2010, p. 235).

Conclusions

Although from the conducted research it can be concluded that the *leisure tourism* is the representative type of tourism for the region of Oltenia, it is also necessary to develop other activities like sports activities (hiking, biking, climbing, rafting, swimming, etc.), cultural activities (shows, festivals, fairs, exhibitions, etc.), or even more, to develop some types of tourism that are specific to each market segment (sports tourism, adventure tourism, scientific tourism, etc.) organized within the spa resorts, simultaneously with a better presentation of the curative effects of their mineral waters. In order to achieve this, similar researches should be conducted for other categories of population, of different ages and with different level of education.

For defining a regional brand it is necessary to correlate the results of the research with other psycho-sociological adjacent researches, and after that with similar researches for the segment “potential tourists”.

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