

MODERN AND TRADITIONAL IN MUSEUM ACTIVITY

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***Abstract.** Every day, the museum activity, by presenting exhibits and by aiming to increase the attractiveness of museums, is a challenge. Each generation, taking into account the socio-economic conditions in which it was formed, has specific preferences. It is for this very reason that we have studied these preferences in detail in order to adapt the museum offer - not in terms of exhibits but in terms of presentation. The main objective of this study is to find solutions to keep tourism museum attractive to all generations. The methodology applied is complex, empirically applying interviews, but also involving modern digital technology and evaluation by age groups. Also the involvement of ludic methods and the evaluation of results represent another method. All these quantitative and qualitative methods, reveal clear results that each generation resonates with. The limitations of this study lie in the widespread availability of modern means. Extending them to more museums, finding solutions for younger generations, but also for traditional lovers of the museum activity, is a permanent concern.*

***Keywords:** museal tourism, digitization, traditional, ludic, culture*

INTRODUCTION

There is a constant struggle to find solutions to make museums more attractive. Museum management is constantly concerned with this issue of how to manage museum activities in the best possible way (Shiyab, 2017). Organizing events within the museum space is one of the activities that have fostered museum activity and revenue (Ducman et al, 2021; Getz, 1997). It is not the only concern that these cultural spaces offer. Alongside events, the facilities offered by educational tourism or the holding of special workshops (renting museum space for workshops) have also appeared. But the permanent concern is to increase the attractiveness and diversification of

activities, without altering the essence, purpose or quality of the museum space. Each museum has its own specificity. This specificity should not be removed, following only activities that can bring additional income. In these situations, the traditional orientation is another concern. To this end, the combination of activities that would bring an additional income but with the maintenance and increase of the value of the museum space as a basic activity, taking into account the profile of each museum, is what could be called the ideal valorisation of the museum space. An example would be to organize workshops, regardless of the topic discussed, in a museum setting, highlighting the exhibits that the museum owns, so that after the end of the activity those who participated in the workshop become visitors of the museum space and advertise its museum value.

Events organized in a village museum (museum with extraordinary offer for the natural and landscaped setting provided). It is ideal for family events and photo shoots. Through these activities, the attention of the event tourism consumer can change, becoming a museum tourism consumer. The beauty, the naturalness of this space can be an attraction for those who have come to the museum space for another purpose. The museum is a preserver of local and national culture (Teodorescu, 2009; Szemkovics et al, 2017). It is only here that each generation has access to the cultural values of their ancestors, their forebears.

METHODOLOGY

This study is based on the analysis of the Museum of Folk Architecture in Curtisoara, Gorj county. The methodology is based on an empirical analysis of the interviews, being a qualitative analysis, through which we followed how attractive such a museum space can be for tourism consumers and the purpose for which they would like to come to this place.

The “word clouds” produced from the interviews are the result of this qualitative analysis method.

The interviews were grouped according to the purpose of the visitors:

What particularly attracts them to a museum of folk architecture?
How do they want such a space to be arranged?

The interviewees were of different ages, from different backgrounds (urban/rural), different professions and education. Each of them openly expressed their purpose for visiting this museum (or a museum of this type in general) and what they would like to find out from a visit to a museum of folk architecture, or how it should be arranged.

relationship is born between the information received from grandparents or parents and the life you have had. Examples are facilitated by the presence of objects, the size of the living space, the materials used. It is nostalgia turned into curiosity, which very easily turns into knowledge.

In analyzing these feelings expressed by the interviewees, a study could be made regarding that feeling analysis. All these cultural objectives can generate novelties in the way they are perceived. Each person has his own value system, his own perception. This is precisely what should be taken into account when designing a museum space and especially when presenting such a space. Each consumer must find himself in the exhibits and in their place of origin.

DISCUSSIONS

Adapting to the new and to the demands of the museum tourism consumer is a necessity if a museum wants to be attractive. This attractiveness is given by the combination in the museum's presentation and existence of traditional elements of presentation and the modern, in proportions adapted to the market (Bogan, 2014). Maintaining the character of the museum is a necessity. There is no doubt about the profile, the correctness of the values presented and what it has to show; it is just a question of how to convey the message from the owner of such heritage to the consumer of culture (Teodorescu et al, 2019).

The existence of modern means of presentation becomes a requirement. The use of such means has increased with the pandemic period (Mericiu et al, 2022). The relationship between tradition and the modern slightly tilts towards the modern. Generations change, the desire for knowledge remains, perhaps even increases. For many young people, a village museum is a total novelty, which is an increasingly attractive place. Such a museum is perceived as a perfect combination of inhabited area and natural environment (Bălteanu et al, 2008; Ancuța et al, 2023; Teodorescu et al., 2021). It is something that can hardly be imagined as a village or a place where people lived. This is what needs to be promoted, tradition promoted through 21st century specific means.

In the museum of folk architecture in Curtisoara there are important objectives in terms of local architecture, Oltenia architecture, the influences of social life, the economic and cultural potential of the families who owned such monuments of local architecture, ethnic aspects (Teodorescu et al., 2016) in the arrangement of interior spaces and household objects.

The good management of such a cultural space is influenced by several factors:

- A first factor is the museum management's ability to enhance the existing cultural objective. The exhibits gain importance through the way they are displayed and presented.
- A second important factor is that of the local administration, which has a duty to facilitate accessibility to such an objective, to ensure a permanent link between this type of cultural objective and the local landscape. This landscape refers to the way in which the surrounding natural space is arranged. It is the overall image that can contribute to the attractiveness of the cultural objective.
- The local population is another factor that can influence. The information they can offer to those who are interested in visiting the local cultural heritage; the offer of goods and services they could provide to tourists (e.g. natural products obtained in their own farms);
- Local educational institutions through repeated visits with students, influencing education for local culture, facilitating the knowledge of the local horizon, local personalities, architecture and building materials used and, a lot of information needed to promote local culture;
- Governmental bodies by providing a legal framework to facilitate the promotion and existence of cultural museum objectives.

The need for knowledge of cultural values seems to be growing. The expression of this demand can be seen in the permanent increase in the number of tourists turning to cultural tourism, to cultural sights throughout the country.

CONCLUSIONS

Each generation has its own way of expressing its desire for knowledge, including in the consumption of tourism, whatever its type. Cultural museum tourism is a type of tourism that tourists of all ages, education and backgrounds are drawn to. The difference between them is represented by the purpose of the visit: many of them are attracted by knowledge, by discovery; another category is represented by those who want to remember, to connect with the past time, with their childhood or their parents' childhood, kept in the memory of each one, like a story. There is also another category,

of those who want to maintain a balance in their knowledge of the cultural values they are used to - those permanent consumers of cultural tourism.

The Museum of Folk Architecture in Curtisoara, like any other museum, is a keeper of local cultural values. It is the perfect place to combine the tradition of the place with the modernity of promotion. This adaptation to the demands of cultural consumption makes this object an attraction for Romanian culture. There is a need for such cultural objectives, there is a need for a management oriented to adapt to the current requirements of the cultural tourism market!

In this study a primary analysis of what might be called *sentiment analysis* was attempted. It is a study that attempts to highlight the link between tradition and modernity in the presentation and promotion of museum cultural tourism. We should not minimize the importance of museum spaces but, on the contrary, we should find solutions that support both sides: the consumers of tourism, events, culture, landscape and all that is interesting and beautiful and, on the other hand, those who have worked hard to create these places where things of cultural value are exhibited that give them their unique status.

The combination of the two sides to help each other is the key to successful tourism management.

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