

How about “them” – A Roma Museum in the making?

Abstract. The article builds an argument for the necessity of the representation of Roma professional heritage (art crafts) in the Romanian museum discourse and sets forth to analyse the potential contribution of such an evolution in the sustainable economic growth of the Roma communities.

Keywords: Roma; crafts; museums; heritage

Argument

The Roma seem to be, paradoxically, the most known unknown ethnic minority in Romania. As the Roma population finds itself dispersed all over the country, its standard image is burdened with stereotypes. The Roma community provides a scapegoat for most social evils. In other words, they seem to suffer both from a problem of image and one of perception. This article tackles the shortcomings observed in the national perception of the Roma and examines the roots that might contribute to the creation and projection of the image of the Roma minority as members of the larger Romanian society. In terms of identity the Roma describe themselves according to their socio-occupational criterion, which in part is still

projected outwards within the larger society. However, despite their historical participation in the development of Romania as a nation, their contribution is practically ignored within the larger mechanisms of national identity building. The article will

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approach the Roma population in accordance with socio-occupational criteria linked to the art crafts within the socio-occupational description. There is no better place to observe the identity building process than within the walls of national museums; as such, the article examines the collections of the National Peasant Museum and the National Village Museum only to find an absence of Roma heritage in both museums and consequently the need for a dedicated Roma Museum.

In order to understand the complex process of identity building, one must look at the tools a nation deploys in order to build the national image. In doing so, one might catch a glimpse at the ways in which a nation includes or excludes its wanted or unwanted participants.

To simplify the process, the purpose of this article becomes an analysis of the existing museums dealing with national identity and tackling the Roma issue and its presence in the discourse. Consequently, it becomes equally important to understand the contribution of a Roma museum to Roma identity and to the inherent perception of the Roma, as well as the museum's potential as a social economy model. Based on the acknowledgement that a specific museum discourse is absent in Romania, this article attempts to build an argument in favour of the need for such a representational space.

The foundations of group representation

It seems common knowledge that the ideology and practice of 20th-century urbanism has deployed "museums" in order to install and legitimize power and representation. It is important to begin by analysing such spaces of legitimacy and identity building in order to understand how the perception of the group has been embedded in the larger national identity both throughout history and in our times. To quote Michael D. Woost², it is important "to examine the practices through which these discourses are disseminated and reproduced out in the countryside where the seeds of these ideologies are sown and supposedly take root."

To understand such claim we need to analyse studies that deal with Roma artisans. As a precedent in terms of information, I will extract data recorded by the *Romano-Cher: Casa Romilor* project report³, which provides references for the presence of Roma artisans and their craft's continuity. The choice for this source is rooted in two basic elements: on the one hand, its recency and comprehensiveness and, on the other, the independent position of its authors. I consider of paramount importance the elements of the study approaching the identity issue from within.

In terms of theoretical perspective used to understand the ethnicity issue, we find valuable insight in the work of Fredrik Barth. According to Barth⁴, one should not focus on elements perceived as static – elements amongst which we can count language, power relations, kinship etc. – but rather on the context in which these elements are created during the interactions between the ethnic groups. However, we find opposition to Barth's perspective among his critics, who contested his discourse as neglecting the external categorisation processes.

Jenkins⁵ opposes Barth's position and highlights that identity arrogations of ethnic groups are often discourses reflecting the social differences found in access to social capital and power within the society. In the Roma case, it is clear that both thinkers provide valuable theoretical insight, yet both need refinement when dealing with the complexity of the Roma identity. Nowadays it remains unclear whether the Roma issue is a Romanian issue, and therefore a national one, or if it is a European issue. The Roma face a high level of social marginalisation and negative perception not just in Romania but also throughout the EU, sufficient to allow for a consideration of a European Roma issue. However, despite such similarity, there is also sufficient momentum, collected through various research projects or European projects, such as the *Romano Cher*⁶, which seems to indicate the potentiality of a different dealing with the problems at hand, therefore inclining towards a national approach more than towards a European one.

The *Romano Cher* study⁷ provides valuable data concerning the geographical distribution of the artisans, combined with a thorough database for understanding the economical mechanisms pertaining to artisan production systems. In Romania the socio-occupational

criterion is still an identity marker; although some of the arts have long disappeared, many have been conserved and transmitted through the family.

Coming back to our museums and their deployment as identity builders, and beyond a real interest in the civic culture, museums are often perceived as a "civilisation certification". They tend to become places where debate is not necessarily based upon history, nor dealt with by art. Given such a potential set-up, we seem to need a "correcting guide" for reading our past combined with a constant rewriting of it in order to have it adjusted to the intentions of the present.

As we do not have such a museum of Roma culture, the paper's aim is to introduce the "potentiality" for such a Roma museum. Two main approaches could be followed in terms of intentionality, a direct one through the display of past and current Roma culture, and an indirect one in being a tool designed to tackle almost all the preconceived ideas about the Roma culture. With the proper deployment of ethnographic tools, the Roma museum could create an accurate picture of the past while introducing the issues of the present.

Roma culture offers the probability of multiple research attempts to contain and clarify it. Regardless whether we are in front of an anthropological discourse with a strong ethnographic character, or we leave it to historians, such a museum discourse is due to appear. One cannot proceed further with an analysis of identity building without taking into account the very occupational product that describes identity. As such, this article will evaluate and propose steps to measure the economical outcome for a social economy model of the Roma.

Get to know them – the artisans of the Roma culture

It is already common knowledge that the Roma people define themselves in accordance with their family production tradition. As such the Roma bear in their ethnic description the entire production tradition that is mostly orally transmitted. Some of them have adapted well while others have been further marginalized and living on the outskirts of society. Prior to moving further along the descriptive process, it is very important to establish a map of the occupational criteria, as it still exists scattered across the Romanian territory or as diaspora across Europe.

Caramidarii / Brick makers – seasonal, usually practiced during summer. Most of the families have adapted to new economical realities and thus have renounced this work.

Fierari / Iron workers – generally considered the main occupation of the Roma population, with fine specializations such as saddle and lock makers.

Caldarari / Boiler makers – among the most conservative Roma.

Argentari (rupunaria) / Silver workers – often perceived as high class artisans.

Rudari (kastale) / Gold workers – who have since converted to wood workers/carvers.

Lingurari / Spoon makers – a subdivision of the Gold workers.

Impletitori / Knitters – working with reed, water willow in order to create door mats.

Florari / Florists

Hamurari, sitari / ciurari, caciulari / Harness and sieve makers / saddle and hat makers – some believe that leather working is no longer practiced.

Lautari / Fiddlers

Who are they?

When approaching a descriptive process concerning the Roma population, one will immediately realize the importance of the art crafts imbedded in their identity, regardless of whether this link between art crafts and identity is viewed from outside or organized from within the community. In fact the occupational criteria is the one most often used within the internal definition amongst the Roma. The criterion not only defines their identity but it also sets in motion the family hierarchies (often contested internally).

Today, the Roma artisans suffer from a double-edged pressure: on the one hand, they are considered, in the eyes of public opinion, the least qualified ethnic population in Romania; on the other, they are faced with the most difficult access to formal work in the market. In a way, they are constrained to remain within the ethnic occupational definition and unable to undergo a normal adaptation process, whether social or economical.

In order to better understand the intricate ways in which their occupational criteria is intertwined with their identity, one must first attempt to understand the occupations as they are still practiced today. For such reasons it is the intent of this article to describe and assess the occupational criteria of the Roma and if and where possible to estimate their continuity. It is equally important to understand the contribution that the Roma population had to Romania's economic history as well as to its national history.

Caramidari / Brick makers

The history of the brickmaking handcraft is traceable back to medieval times. Information essential to the trade has always been transmitted orally in accordance to the tradition. Over time little has been changed in the manufacturing of the final product; the changes were either generated by the adaptation process or by the market needs, as they were influenced by traditional architecture. There is very little information about the brick makers; however, traces are found in writings that pertain to slavery descriptions and the duties of slaves. The manufacturing process was a seasonal one; thus, at the times of no demand, the families produced other handcrafted objects in order to maintain a stream of income, meagre as it was. Today, most of the families pertaining to this occupation have shifted their economic interests in various directions. A very large number have added to the Roma migration and are now scattered across Europe.

Fierari / Iron workers

The ironworkers can trace their history back to the time when their job was also mobile. The economical structure of the time and the durability of the final product played a very important role in the lifestyle of the ironworker's family. They were specialized in horse-shoe making and repair, locksmithing, carriage making, wheel making, barrel making, crafting and repairing agricultural tools, etc. Generally their job included a seasonal element, yet the territory they covered secured the market needs. Very often we find the idea that most of the iron tools and elements were in fact produced solely by the travelling iron workers. The history of the occupation can be traced back to slavery times. After release from slavery others picked it up and continued the craft. Today the art is disappearing and the knowledge, being mostly orally transmitted, might be dying out with the last of the artisans. Some families have completely given up the craft and have now adapted to other activities that provide a steadier constant income.

Căldărari / Boiler makers

They are considered to be the most traditional amongst the Roma populace, as they

are in a sense the keepers of the language. For them the traditional costume is utmost important, thus being preserved and shown at every occasion. This conservative quality has its disadvantages, making them the least adaptable social group, anchored in the past. In her study, Iulia Hasdeu observed the deterioration that has appeared in the relationships between the sexes in this group. Nowadays the women are less and less mobile and attached to the household⁸.

Argintari (rupunaria) / Silver workers

Very often considered the high class amongst the Roma, as their name indicates, the history of the silver workers can be traced to slavery times. The silver workers also bear the local name of "zlatari", linking their past to the nomadic slaves belonging to the crown.

Rudari (kastale) / Gold diggers / panners

It seems that the origins of the Rudari is traced back to the time of gold diggers and panners. With time, as scarcity of the precious material has closed their revenue, they have converted to wood workers or carvers. *Rudari* do not speak the Romani language, an identity element that makes them a rather particular case study. There are those who trace their origins back to the Romanian population; others reject such a claim, attributing the language loss to isolation.

Lingurari / Spoon makers – subdivision of the Gold diggers/panners

As a direct result of the adaptation process, spoon making is thus considered to be a sub-division of the *Rudari*, who converted to wood working when gold extraction was no longer a viable source of revenue.

Impletitori / Knitters

Also a sub division of the *Rudari*, they work with reed and water willow in order to create doormats or other similarly produced objects.

Florari / Florists

As the name indicates, they are the flower vendors. In the past they used to walk the urban areas with baskets full of flowers; nowadays they practice their trade in accordance with the result of the adaptation process.

Hamurari, sitari / ciurari, caciulari / Harness and sieve makers / saddle and hat makers

It is rather difficult to establish whether the occupation is still practiced today. Prior to the industrial revolution but also during the agricultural period of Romania, the leather workers were able to secure a steady stream of income, as their trade and products enjoyed high demand. Today, as the population of Romania is 50% rural, the need for their trade is still present but not widespread, thus many have adapted to various other means of income.

Lautari / Fiddlers

Probably the most studied of the Roma as well as the most visible; the fiddlers likely appeared as an occupation somewhere around the 18th century. Their name, "lautari", is linked to the instrument bearing the same name "Lauta" (string instrument). Their presence is also linked to slavery times and their mobility extended their coverage with every season.

A Roma museum - identity building and social economy

As mentioned previously, the absence of Roma museum and the accepting that museums build identities might wrongfully lead one to conclude the absence of such culture from the Romanian ethnic identity map. It may be a bold statement but, other than some

meagre presence, there is no generalized undertaking to position the identity of the group and recognize their entire contribution to mainstream Romanian culture. Yes, it is common knowledge that ideology and the practice of 20th-century urbanism has used museums in order to install and legitimize power. In that very sense, Romanian museums set forth national identity and place every other participating culture on the scale of importance. We have also stated that museums are often perceived as a "civilization certification".

Bypassing such a process will only deepen the divide existing in the "us" versus "them" type of discourse, which often takes place under totally misguided understandings of the "other" or simply in its absence.

Coming back to the simple notions of the museum, one must consider at least two possible approaches to such undertakings, considered in terms of intentionality: a direct one, through the display of past and current Roma culture, and an indirect one, designed as a tool to tackle almost all the preconceived ideas about Roma culture. With the proper deployment of the ethnographic tools, a Roma museum could accomplish the following goals: create a more accurate picture of the past while introducing the issues of the present; set forth a restoration process aimed at tackling the perception issue as it is reflected by preconceived ideas; lay the basis of "good practices" intertwined with a social economy model that will bring value and reason for the art crafting tradition of the Roma.

To be sure, a future museum of the Roma should contain a presentation of the group from the historical perspective. The Roma have played an important role in many stages of the Romanian nation-building process. One powerful example of a Roma's access to power is Stefan Razvan (a former Roma slave), who during the time of Roma slavery succeeded in becoming ruler of Moldova. During the beginning of 20th century, the Roma had begun their organization process, grouping themselves in NGOs (associations), publishing the first Roma publication and claiming, for the first time, to name this minority "Roma" and not Tigan. The Second World War was a dark time for the ethnic group. The Romanian Government, in cooperation with Nazi Germany, targeted the Roma for deportation and forced relocation to Transnistria. Later on, during communism, the Roma faced at least two kinds of policies: the forced assimilation and settling of the nomad groups, and the false recognition of their healthy social origins as workers, being involved in local administration, education, healthcare, justice – and treated formally as equal with other Romanian citizen. Therefore, with a national minority that becomes exclusively a social group, Romania passed into post-communism with some violent interethnic violence between Roma and Romanians and/or Hungarians.

Therefore, the discourse of such institutions could be improved by representing history in a manner that would contextualize the role of the Roma minority throughout Romanian history.

On the other hand, the internal differences between Roma groups should be of relevance, specifically their division, as we saw earlier, by profession. The Roma are not a single body, sharing similar values, principles, social structure, etc. The Roma are different from one group to another, in all terms, having in common the Roma language and being subject to hatred, discrimination and generalization as the 'others'.

The Roma handcraft culture is far from extinct. According to KCMC, the first Romanian company that engaged Roma handcraft in a marketing and revalorization process, approximately 30000 Roma skilled professionals are still active on Romanian market (KCMC

director, personal communication). Such a large number of Roma who still practice handcraft, using traditional methods, warrants the preservation of such practices through an efficient economic solution.

Get to know them – the artisans of Roma culture and the potentiality for sustainable economic growth.

Considering the economical trends of our present, the discourse of sustainability is considering more and more the importance of social engagement elements. Those social engagement elements are at the bottom of the scale, building the principles of a different wealth distribution model; at the top, they take into account the ecological impact, ranging from fair trade principles to the resistance to genetically modified foods. On this line of discourse one can place the finished product of the Roma as a product that not only respects fair trade, by being built on social economy, but also engages the user into thinking about identity and identity-building processes.

The economical venues provided for such undertaking are a part of the cultural expression and creative process. Symbolically, yet in a very practical sense, we can have the museum placed at the core of the spinning wheel and from the core we use spokes in order to build the mobile fairs and public display for the "product", whether it is cultural or commercial. The spokes aim at various projects, some of which have a precedent, such as the Pays Basques or KCMC in Romania, as well as other spinoffs that may develop over time.

The French model for identity building has managed to promote the Pays Basque's shifting identity, as well as its economy, through an array of festivals that are consolidating the image of the region. Having sensed that tourism might be in great need of a helping hand, the area now boasts 22 fixed festivals throughout the year. The spinoff in terms of economy translates into 24,000 companies, of which over 65% are tourism related.

Those numbers become very relevant when considering that we are talking about 272,000 inhabitants, of which only 62,000 are of Basque origin.

To secure proper promotion throughout their 2999 square km, the French have placed 34 information centres. They have become marketing poles as well as identity builders for the area, disseminating whatever information needs to be transferred, while adapting to promote whatever economical needs may be at hand. The "local pride" is more famous in comparison with their neighbours across the Spanish border.

In Romania, a local company has managed to organize and promote many of the Roma families, some having to change their end product whilst others having benefited from a marketing strategy. KCMC has developed similar projects starting from Iasi and moving to the seaside, and from Cluj to Craiova. Their aim is twofold: on the hand they are presenting the identity of the Roma as the artisans which they are, on the other they are setting forth the economical precedents needed to open a market for such a niche product.

The Social Economy and Roma artisans – what next?

As the current economical trend proves, the economy cannot be considered in static terms. It is rather changing and adapting depending on market conditions, whether local, national or global. To complicate matters a little more, we are talking in terms of social

economy, the difference residing in the number of players, the different distribution of wealth as well as in the niche product, for we are talking about a cultural one with economical value.

How is one to go about value when considering the changing trends of the market, as well as the entire portfolio of products as they are still produced by those remaining faithful to tradition or simply unable to adapt to the new economy? What are the barriers still facing the Roma in terms of economy? How are they fit to adapt independently or what can be done in order to reverse the declining trend?

Facing discrimination in its many forms, lack of proper access to school as well as high levels of poverty make the Roma youth the perfect candidate for a very difficult life path. The school dropout rate amongst the Roma is simply staggering. The life path for Roma youth is littered with poorly paid jobs, exploitation and discrimination. For many, the only skill available is the occupation of the group. Yet that skill is rarely in demand and when it is the return is low and often insufficient to provide a livelihood.

Despite of all the inherent hardships there is still the possibility to restore their dignity, their identity, and their economic independence. This can be done by a focused effort and through market mechanisms. When there is little demand, demand has to be created; the product has to be promoted and the cash flow stabilized in order to secure sustainability.

For the purpose of this article only, some ideas will be presented and argued as viable economical solutions.

There is a growing trend in terms of ecological dwellings. Not only can they be built in fashionable manners but they also offer efficient solutions for the modern housing needs. All it takes is some fine-tuning of traditional skills as well as some proper engineering in order to certify the method. If one will go back to the description of the families, one will realize that all the knowledge needed in order to build the house is already at hand. The ecological concern is growing rapidly and this idea is only one amongst many; however, rather than creating a list of possibilities, it is probably a better idea to draft a potential business and marketing plan.

Marketing Strategies:

Competitive advantage strategies; Differentiation

Differentiation for the museum will be the core element beginning the brand's creation; however one must note that the brand creation will take place under poor market conditions and out of a natural desire for differentiation.

Under regular market conditions, differentiation would have involved a high degree of planning, control and implementation of strategic intent. This plan will not call upon major changes to the strategic intent but rather to the control and implementation of the intent. As such, the following steps essential to maintaining the strategic intent.

Thorough research and innovation for both product mix and retail experience. Follow a trend-setter stature and identify product opportunities and new location designs, whether mobile or fixed ones.

Increasing the ability to deliver high-quality products to the market, while considering the current and future market conditions. Opportunity may stem from existing Western trends in terms of product and product associations, as well as the growing concern over eco and bio products.

Effective sales and marketing in order to secure that the market fully comprehends the benefits offered by the differentiated offerings. Continuation of the training for the sales staff and inherent communication strategies.

While on the path of differentiation strategy, the museum will need to stay agile with their new product selection processes. While market conditions are currently returning to the void status, there is a great risk of attacks on several fronts by competitors or new comers pursuing Focus Differentiation strategies in different market segments. Large surface super markets and hyper markets are already tapping into the eco and bio potentiality; we are now finding more and more "concerned corners" properly signalling their commercial intentions.

Industry Positioning: Defensive; Offensive

During the time line of the project a good portion of it will take place under dire macro-economic pressure. As such the entire effort will be bifocal in terms of creating offensive opportunities, by using opportunities of voids within the market as well as defensive opportunities as a response to market conditions and competitors' potential price war or product attacks. The positioning strategies will provide a better response rate to the changing trends as they are responding to the pressures from the economical environment.

The entire management team will work together at designing and implementing the strategies according to the business plan and ongoing market conditions. As is case in the current market conditions all strategies should take into account the newly acquired flexibility of the macro-economic conditions.

Considering the large product selection which will contribute to the stature of trend-setter for the museum, in terms of positioning the museum is opened to potential wars on various fronts rooted in the product mix.

Product Market Strategies: Market Development; Diversification

For the museum, we are considering two types of diversification strategies, both judged to be representative of the museum's position. Both choices stem from Ansoff's matrix.

In terms of concentric diversification, this translates into the ability to leverage the

		Products	
		Present	New
Markets	Present	Market penetration	Product development
	New	Market development	Diversification

acquired expertise and to leverage it in order to better exploit current market conditions. A good example can be found when comparing the "cultural retail experience" through book sales and their connection to the e-reader trends observed elsewhere.

The second strategic choice will be found in horizontal diversification. In terms of the museum, both the trend-setter stature and the "life embellishment" element will allow for seemingly unrelated products to be added to the product mix.

Action Plan (Marketing Mix)

Product and the product mix will reflect the existing product mix as it is described by each branch of the Roma, and the local specific element added as per the local flavour. Within the same parameters there will be an increase in the product range extension in order to maintain the trend-setter stature as well as to allow for diversification.

Currently the product map should reflect concentrations of approximately 50% traditional product; 15% music; 15% food production and inherent accessories; the remaining 20% being distributed amongst product line extension according to the findings of the product-scouting project.

The difference variation from the core to the non-core product range will be influenced by the local flavour and the results of the demographic analysis for the new entity. As such, if we are considering the "gadget" class of products, such as the e-reader, they will be deployed within the network upon locations with a high density of student population due to their specificity and potential impact on the penetration curve. They should be pre-loaded with specifically selected literature aimed to develop the knowledge base of the population and tackle the preconceived ideas about the Roma.

Price structure will be deployed within the regular parameters allowing for cash cow products to be distributed in the mix. Furthermore we will maintain the full range of price as per the brand values. The cash cow structure will probably have a lesser degree of pecuniary benefit for the core product, let us the e-reader from the above example, but will have a higher pecuniary benefit in the form of a much better margin for the afferent extra's and accessories of the product.

Promotion will be handled through the usual channels and benefiting from the trend-setter stature of the brand. The Communication and PR will deploy tailor made events, across the network, aimed to properly promote the product and the product mix. Following the above example of the e-reader, the combination between the trend-setter stature and the product itself will merge naturally to expose the evolution of technology in the "reading" industry. Many of the connotative advantages of the product will be hinted at throughout the campaign, in order to prepare the target population for the penetration of the cash cow products.

Who

Investors

Consumers (Students, Professors, etc.)

Suppliers

Local Authorities

Possible employees (future employees)

What

Investors:

We want to create brand awareness and we want them to love the brand, finality being leveraged for negotiation purposes.

Consumers

Awareness – for the brand, for the location, drive traffic to location. Create opportunity to interact with the brand, reduce premium (expensive) perception. Do not attract the wrong people

Suppliers

Create good will; buy them into the brand, for future better commercial relationships.

Local Authorities

Create good will for leverage deployable when special projects request it.

Possible employees

Buy them into the brand for future employment, and make the museum the ideal place to start/continue a career.

How

Investors

We will target investors through specialized newsletters that will describe the concept and the opportunity. We will organize dedicated events for the selected few in order to reinforce perception of the opportunity. We will use the shareholders and their network in order to create the word of mouth needed to expand the audience intended for the JV.

Consumers

We will pursue the organization of dedicated events in order to create the opportunity for customers to interact with the brand. We will deploy special contests in order to initiate an outdoor signalling program dedicated to directing traffic towards the location nearest to the campaign.

Suppliers

We will target the suppliers with special information leaflets and newsletter in order to further explain the concept and its contribution to the industry.

Local authorities

We will coordinate the creation and expansion of the Roma festival in order to increase positive awareness over the potential of collaboration between commercial activities and local administration. Special information about the contribution of the concept to the current cultural life will be issued and updated.

Possible employees

The department of communication and PR will undertake the project of establishing brand awareness across all bodies of studies in the demographics where the museum is present. The aim will be to transform the museum into a desired place of employment or developmental stage into one's career.

Place for the product and the product mix will be decided upon properly considering all the elements needed for the decision process, amongst those we quote the local flavour and the distance of the product from the core mix. Proper place will be the direct result of the expected impact targeting a flattened penetration curve as well as with an accelerated acceptance of the new product's benefits.

Every new location will undergo an analysis process based upon the consideration that priority is give to high-street brick and mortar, but supermarkets are not necessarily discounted as the museum can create a specific atmosphere within the confinement of the traditional supermarkets.

Conclusions. Coming back to the drawing board – festivals and products

At the current stage to think and draft a Roma museum and inherent festivals will be an imaginative exercise combined with an evaluation model. Further down the lines of evolution, the project will gain momentum and its own identity; with some planning exercise it may also have a first location. Regardless of those elements it is clearer given the

intention.

The Roma are a resource for Romania, culturally and economic. According to the World Bank (2010) the social exclusion of Roma represents a huge economic cost for Romania. The social economy seems to be the best mechanism to engage cultures in developing economy and guaranteeing a solid sustainability by taking in account the group values and skills. A museum it is necessary since the lack of information about the Roma is the main reason for the discrimination and social exclusion of the members of this group from all levels of social interactions, including economics. The Roma, culturally, are skilled in 18 traditional professions that can represent the base for the development and economic prosperity if acted with coherence.

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- 3 " KCMC 2011.
- 4 Barth 1994.
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- 7 *Idem*.
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