

# TRADITIONAL CRAFTS AND FOLKLORE AS A MEANS OF ECONOMIC DEVELOPMENT IN THE LAND OF CĂLATA

**Roxana-Maria BUȘ**

Territorial Identity and Development Journal, Cluj-Napoca, ROMANIA  
bus.roxana@yahoo.com

**Mădălin-Sebastian LUNG**

Babeș-Bolyai University, Cluj-Napoca, Faculty of Geography, ROMANIA  
lungmadalin@yahoo.com

**Alexandra-Maria COLCER**

Babeș-Bolyai University, Cluj-Napoca, Faculty of Geography, ROMANIA  
colcer\_alexandra@yahoo.com

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## ABSTRACT

The main purpose of this paper is to demonstrate how territorial identity, expressed through immaterial and material heritage, especially folklore and traditional crafts, can be a means of economic sustainable development in rural areas. As a case study, we choose the Land of Călata (Hu. Kalotaszeg), a region from North-Western Transylvania, Romania, focusing on two of its best-known villages: Izvoru Crișului (Hu. Körösfő) and Sâncraiu (Hu. Kalotaszentkirály). Izvoru Crișului is appreciated for carpentry and handicrafts products, whilst Sâncraiu is well-known for its Hungarian folk music and dance festival. In order to illustrate how these activities can lead to economic development, we interviewed a craftsman family from Izvoru Crișului and a dance instructor, cofounder of the International folk music and dance camp that is held annually in Sâncraiu. We also analysed several handicrafts stalls from Izvoru Crișului to see exactly what kind of products were being sold in there. The results show that even though traditional crafts could generate an income for the local people, most of the products sold in Izvoru Crișului are not authentic, but brought there from other regions of Romania or abroad. On the other hand, the international folk music and dance camp from Sâncraiu is the best example of how a one-week event can help local economy by generating income for various stakeholders involved in the organisation and realisation of the event, and be the igniter of a larger agro-touristic activity. In the end, we concluded with several remarks concerning the need for raising awareness among the locals how to benefit from their cultural heritage and traditional occupations and we acknowledged the potential of traditional crafts and folklore as a means of diversifying income possibilities in rural areas.

Keywords: traditional crafts, folklore, dance camp, Izvoru Crișului, Sâncraiu, The Land of Călata

## INTRODUCTION

### On the official documents context

In the past decades, cultural heritage, both tangible and intangible, gained increasing recognition worldwide with the help of diverse organisations such as The United Nations Educational, Scientific and Cultural Organization (UNESCO) or The World Tourism Organization (UNWTO). Politically, culture has been recognised as a pillar of sustainable development at local and regional level through the *Agenda 21 for Culture* (2004). From the perspective of territorial development, “cultural diversity is as necessary for humankind as biodiversity is for nature” (UNESCO, 2002, p. 4.). The main purpose of the (economic) development is to “help people realize their full human potential” (Todaro, 2009, p. 25) and that is why cultural heritage is so important. Human’s potential is reflected in their culture and there is a strong connection

between these two aspects. We strongly agree that all the ideas and proposals we give (we as territorial planners, but not only us) should reflect the inhabitants' needs, to protect their identity and to create the premises of sustainable development.

*The National Culture and Heritage Strategy 2016-2022* presents culture as being more than a good to be protected, but also a resource that contributes to economic growth through job creation, diversification of entrepreneurial initiatives and sources of income, by increasing the international trade. This can be done by valorising creativity and knowledge, by fostering cultural diversity, the circulation of ideas and the cultivation of respect for the environment (UNESCO, 2002, p. 5).

In the European Union and also in Romania, various strategies and policies deal with culture and cultural heritage, emphasising not only their values and protection, but showcasing them as resources of economic growth. Council *Conclusions on Participatory Governance of Cultural Heritage* (21<sup>st</sup> of May 2014) underline its role as “a strong local and regional development factor conducive to inclusion and [...] creating significant externalities, notably through the development of sustainable cultural tourism” (The Council of the European Union, 2014, p. 2). The document invites member states to “develop synergies between sustainable tourism strategies and the local cultural and creative sectors (...) in order to foster sustainable quality cultural tourism offer (...) whilst safeguarding the integrity and maintaining the cultural value of heritage and balancing economic opportunities and the well-being of citizens” (The Council of the European Union, 2014, p. 2).

Development strategies, especially in the rural areas, where numerous elements of the cultural heritage prevail, view the heritage as a main development resource. One of the four axes of the *National Rural Development Programme (NRDP) of Romania* for the former programming period, 2007-2013, pursued also in the current programming period, focuses on the quality of life in rural areas and the diversification of the rural economy (Guvernul României. Ministerul Dezvoltării, Lucrărilor Publice și Locuințelor, 2013, p. 91). For the diversification of the economy, NRDP has five special objectives, which pay special attention to cultural heritage and improvement of touristic facilities and attractions. These special objectives are: (1) diversification of non-agricultural economic activities in agricultural farms and encouraging small entrepreneurs in rural areas; (2) creating, improving and diversifying tourist facilities and attractions; (3) creation and upgrading of basic physical infrastructure in rural areas; (4) improving the quality of the social, natural and economic environment in rural areas; (5) protecting and preserving the cultural and natural rural heritage (Guvernul României. Ministerul Dezvoltării, Lucrărilor Publice și Locuințelor, 2013, p. 91).

The fifth priority axis of the *2007-2013 Regional Operational Programme (ROP)* regarded *sustainable development and promotion of tourism* (Guvernul României. Ministerul Dezvoltării, Lucrărilor Publice și Locuințelor, 2007, p. 142) and the present ROP (2014-2020) also has a priority axis which aims at *the improvement of the urban environment and preservation, protection and sustainable capitalization of cultural heritage* (Guvernul României. Ministerul Dezvoltării Regionale și Administrației Publice, 2015, p. 119). The potential beneficiaries of funding are the authorities of local and central public administration, cults (defined according to Law 489/2006 on the Freedom of Religion and the General Status of Denominations), NGOs, and Partnerships between these entities (<http://www.inforegio.ro/ro/por-2014-2020.html>).

The official documents, such as ROP, NRDP, different strategies, were used to support the legislative development framework. We should also mention that 2018 was declared by the European Commission “The European Year of Cultural Heritage”

([https://ec.europa.eu/culture/news/20160830-commission-proposal-cultural-heritage-2018\\_en](https://ec.europa.eu/culture/news/20160830-commission-proposal-cultural-heritage-2018_en)). This information supports and strengthens the idea of our study. Until the 30<sup>th</sup> of June 2017, twenty-seven projects belonging to the 5<sup>th</sup> axis of the Regional Operational Program were selected, at the level of the North-West Development Region. The 5<sup>th</sup> axis ranks 3<sup>rd</sup> in terms of the number of projects selected from the eight axes that have been opened so far. This idea proves the increasing attention of people to this subject ([http://www.nord-vest.ro/wp-content/uploads/2016/08/30IUNIE\\_CF\\_deposePOR14-20-REFACUTA.pdf](http://www.nord-vest.ro/wp-content/uploads/2016/08/30IUNIE_CF_deposePOR14-20-REFACUTA.pdf))

The main objective of this study is to illustrate the possibilities of economic growth through culture as means of diversification of entrepreneurial initiatives and sources of income, and job creation in the rural area of Romania where cultural heritage still prevails.

### The Land of Călata

As a case study, we choose manufactures in Izvoru Crișului and folklore from Sâncraiu, two of the best-known villages from the Land of Călata, a historical region from North-Western Transylvania (Figure 1). This ethnographically delimited region divided in four units (Filip and Mătiș, 2014, pp. 157-158) is historically inhabited by Hungarian ethnics, who lived along with Romanians and influenced each other's culture, thus creating a specific place, rich in traditions and folklore (Havadi-Nagy & Sebestyén, 2016, p. 15).

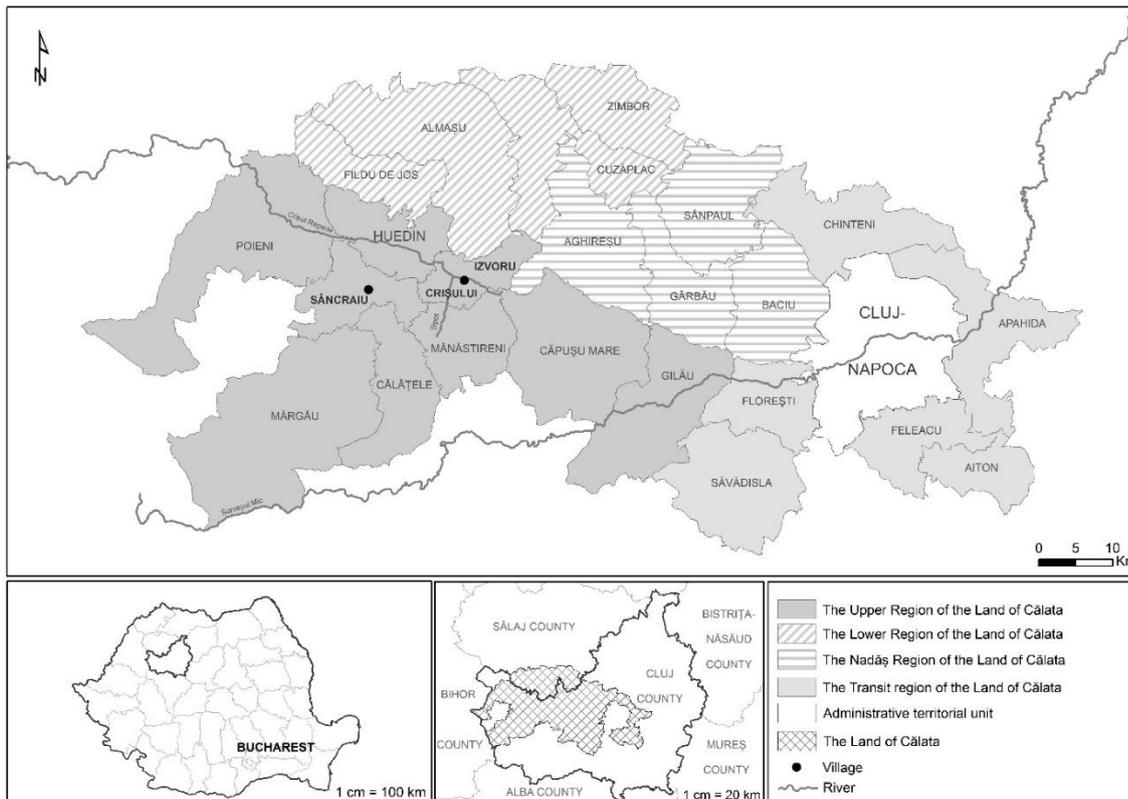


Figure 1: The Land of Călata (after Filip and Mătiș, 2014)

Cartography by Roxana-Maria BUȘ

The current definition of Călata region considers as part of this area the settlements along the Crișul Repede, the Someșul Mic, the upper stream of the Almăș River, the Călata, the Căpușu and the Nadășu rivers and streams. To the South, West and Northwest, the Gilău Mountains, the Vlădeasa and the Meseș delimit clearly the region, where the hills and mountains rich 800-1,000 metres. On the North and Northeast, there is no clear geographical delimitation, and to the East it is rather a socio-economic delimitation to the large city of Cluj (Furu, 2012).

Dependent on the indicators used for the delimitation, the number of settlements belonging to this area range from around 34 to 84. Ethnographic delimitations, dialect, folk costumes consider the villages with large number of Hungarian ethnic population. Vernacular architecture enlarges the area due to mutual influence and exchange between the Hungarian and Romanian craftsmen (carpenters and stonemasons) reflected in the buildings, houses and churches of the villages regardless of the populations' ethnicity (Furu, 2012).

This region has a relatively uniform folk culture manifested in songs, dances, costumes, and crafts. During the centuries, music, dance and costume continuous absorbed many influences and fashions giving a strong cultural identity to the region, largely known for its painted furniture, richly adorned and colourful embroideries and vivid chromatic composition of the costumes, carpenters' and stonemasons' work of their houses, fences, doors and churches which define the village landscape of the settlements in the hilly landscape.

## THEORETICAL BACKGROUND

The intangible cultural heritage is defined by UNESCO (The General Conference of the UNESCO, 2003) as "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups, and in some cases individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity".

Identifying and safeguarding cultural heritage is a top priority nowadays, especially in UNESCO regulations. Richard Engelhardt (2005), the UNESCO Regional Advisor for Culture in Asia and the Pacific, argues that when cultural tourism is mass-marketed, instead of getting authentic experiences from local cultures, tourists get kitsch and "what is not authentic is not sustainable" (p. 4). Moreover, Bak (2007) states that there is a high probability that local communities may modify their heritage according to what they think will be more appealing for tourists (p. 25). Therefore, one must look to preserve the meaning, the value and the relevance of intangible cultural heritage because without these, the manifestations are not worth preserving (Engelhardt, 2005, p. 4) or are misused/instrumentalised.

On the other hand, there are positive aspects about promoting cultural heritage through tourism, as well. According to Ismagilova *et al.* (2015), historical and cultural potential is one of the main factors promoting tourism, and thus the economy, because it creates income for the local people and "it creates favourable image of the region, 'branding' of historical and cultural heritage which is used as the effective tool of the adoption of leadership on the tourist arena" (p. 158). Furthermore, the economic gain from tourism can help local people preserve their heritage, can encourage younger generations to learn the traditions and can help locals appreciate more their own culture (Ismagilova *et al.*, 2005; Bak, 2007).

In 2012, UNWTO published the results of their first *Study on Tourism and Intangible Cultural Heritage*. The study addressed important issues such as the risks and opportunities of promoting cultural heritage through tourism; government-led actions, public-private partnerships and community initiatives concerning tourism and intangible heritage; it offered guidelines and suggestions for policy makers on how to safeguard the intangible cultural heritage. Perhaps the most important aspect of this study is the compendium of case studies and best practices from around the world that are meant to be a source of inspiration for others.

One example is the Kozara Ethno Festival from Republic of Srpska, Bosnia and Herzegovina, first held in June 2005. Visitors who go there for dance classes are also encouraged to enjoy and explore the rural surroundings of the Kozara Mountain region. According to their website (<http://www.kozaraethno.com>), the basic idea of the festival is to promote folk customs as tourist attractions and to point out a new rural development based on the preservation of cultural and natural values of the region. The festival has a significant impact on local residents. First of all, they benefit from training courses and workshops about sustainable development, access to funds or conservation of tradition which is of utmost importance for local development education. Secondly, there is a marketplace in each village from the region, where locals can sell eco-food and handicrafts so there is a direct economic benefit for them.

At the end of the day, it is important to find a balance between promoting and protecting cultural heritage. Franc and Iștoc (2007) state that in order to have positive effects, and thus, help the economy, “the cultural tourism activity should be correctly planned, integrated, organized and managed” (p. 90).

We mentioned before that we encourage economic development, but we should also mention how this economic development can be made. Firstly, this kind of development does not mean only more money for people, it means the way people are working together for a common well-being. This process cannot be accomplished individually, this is a team work. One of the best ways to achieve this goal is developing the tourism in this region. Tourism is not just a number of people who visit places and buy local products. Tourism is one of the most powerful engines of development because it brings together a large number of factors: people with various occupations, tourist attractions (cultural heritage), infrastructure, and the relationship between them. Cultural diversity and cultural heritage are an important part of territorial identity. Oliviera (2010) affirms that territorial identity can be seen as a development resource.

Also, tourism is a subsystem of the big system called “economic development”. Cultural diversity is reflected in the cultural heritage. The more diverse a place is, the more attractive it becomes. We cannot separate these two concepts – cultural diversity and cultural heritage. Lorenzini (2011) uses the term “territorial brands” to describe these concepts. Diversity itself means multiple opportunities. It ensures a rapid growth, but it needs a high level of comprehension. Cultural heritage, especially in these places, is more valuable. It combines specific features of minorities having a unique end result.

## METHODOLOGY

The main purpose of this paper is to emphasize how intangible cultural heritage (i.e. folklore and handicrafts), can be a means of economic development in the rural area of Romania. Our research is based mainly on qualitative data. For the beginning, we started our research with a literature review about the Land of Călata.

The methodology has two parts: one of them it is the empirical one, and the second one is theoretical. We should also mention that we were familiar with this area before we started our study; knowing it was one of the reasons we chose it. We are not native, we were not born there, but we visited it many times over time. Sâncraiu and Izvoru Crișului are the only settlements in which the majority is represented by Hungarian ethnics. Huedin had also a majority of Hungarians at the beginning of the 20<sup>th</sup> century, but now the situation is different.

Also, the internet sources were important as they gave us new information about the current situation (e.g. statistical demographical data, a website about the Land of Călata, underlining the large number of characteristic elements of the Hungarian minority and of the Romanian inhabitants, transformed into their own traditions).

In order to understand better how cultural heritage can contribute to economic development in the Land of Călata, we interviewed various stakeholders involved in cultural activities with an economic character: a craftsman family from Izvoru Crișului and Mr. Attila Németh, a dance instructor, cofounder of the International folk music and dance camp that is held annually in Sâncraiu. Though not many in number, the respondents are representative for their activities and our research, since we focused more on finding good examples of how cultural heritage can create economic benefits for local people. The respondents allowed us to use their answers in our paper.

## RESULTS AND DISCUSSION

The results we present and discuss in this part of our paper refer to the socio-economic features of Izvoru Crișului and Sâncraiu, to the manufactures in Izvoru Crișului, and to the international folk music and dance camp in Sâncraiu.

### Socio-economic features of Izvoru Crișului and Sâncraiu

Sâncraiu is known for the beauty of the places, filled with traditions and customs, and also for the many craftsmen (carpenters, blacksmiths, and masons) in the area. There are also thirteen carpenter workshops in the commune today. The villagers formed an agro-tourist network coordinated by the travel agency Davincze Tours. Sâncraiu is renowned for the international folk dance festival organized each year in August and for the Rosehip Festival that takes place in the autumn of each year.

Izvoru Crișului is ranked in the top of the richest communes in Cluj County. This title was acquired due to the fact that a large number of family associations and authorized individuals are registered and operating within the commune which have as their object the production and marketing craft products specific to the area - wood and seam processing. The economic and social activities focus on the following areas: industry, transport, services and trade, agriculture. Almost two hundred families produce or sell handicrafts (<http://www.primariaizvorucrisului.ro>).

From a demographic point of view, the number of inhabitants of the two communes is continuously decreasing (Figure 2). The more pronounced decrease is recorded by Sâncraiu commune, which in 1997 had 1,883 inhabitants, in 2007 – 1,606 inhabitants, and on January the 1<sup>st</sup>, 2017, it had 1,521. Izvoru Crișului always had a smaller number of inhabitants, but starting with 2005 this difference has diminished. In 2016, Izvoru Crișului had 1,555 inhabitants, with 17 less than Sâncraiu. These differences can be explained by their natural growth and migratory growth trends (Figures 3-6), both affected by the new social and economic circumstances in

transition Romania. Between 2000 and 2016, Izvoru Crișului had only a year (2010) with a positive natural growth rate. Sâncraiu had a permanent negative natural growth rate.

In terms of migration rates, Izvoru Crișului recorded a positive migration rate only in 2001 (Figure 5). Sâncraiu has five years with a positive migration rate (1998, 1999, 2000, 2002, and 2005) (Figure 6).

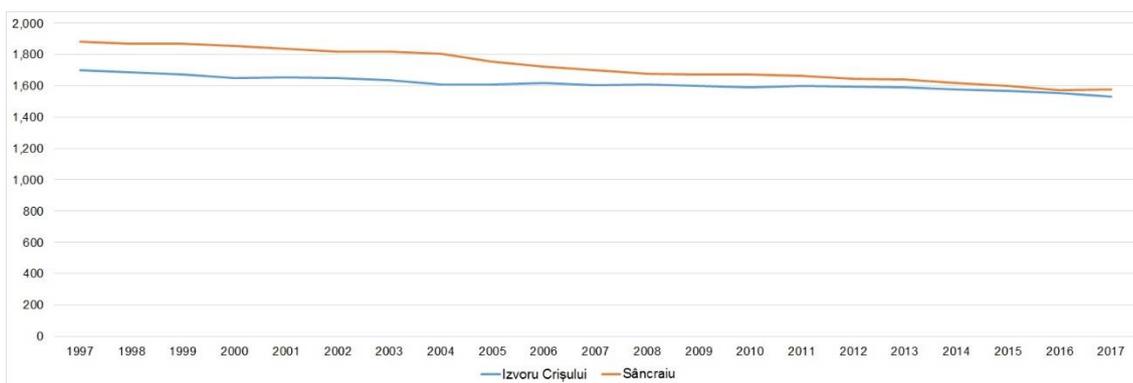


Figure 2: Number of inhabitants in the research areas

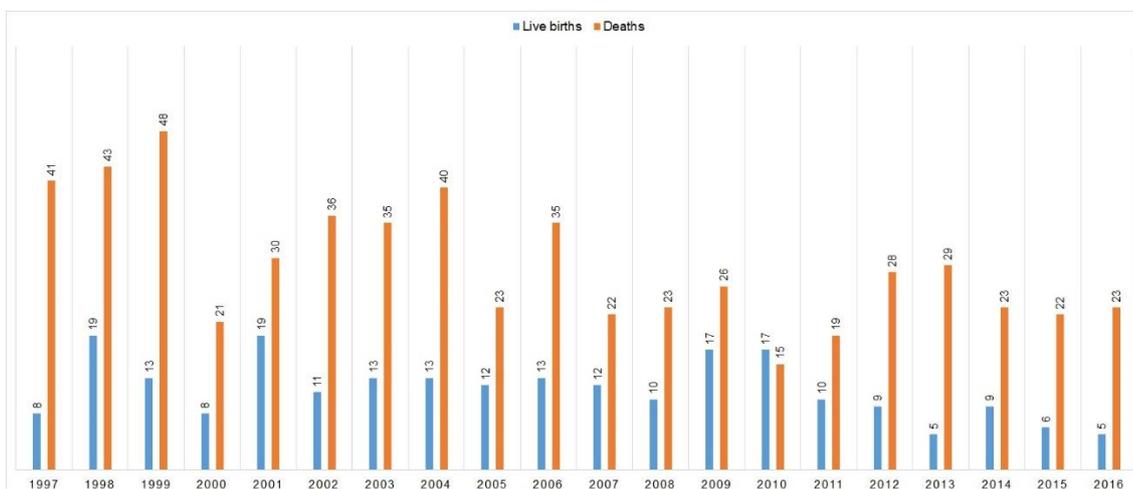


Figure 3: Trend of live births and deaths in Izvoru Crișului

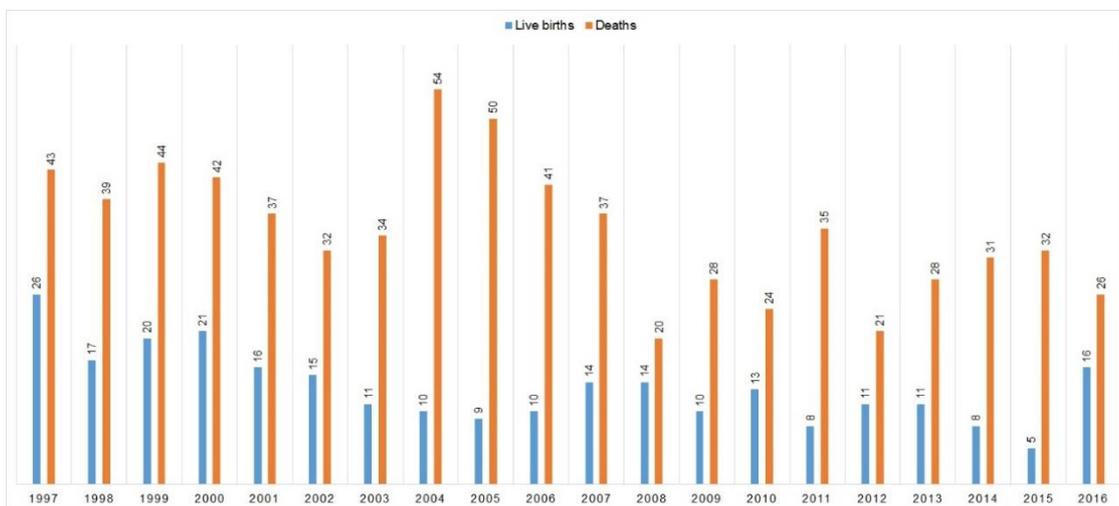


Figure 4: Trend of live births and deaths in Sâncraiu

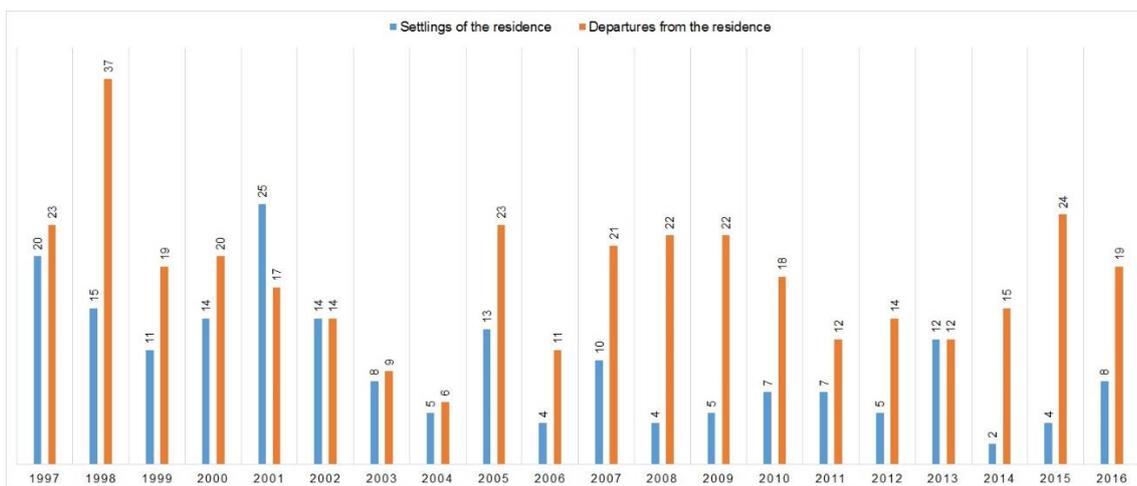


Figure 5: Changes of permanent residence – Izvoru Crișului

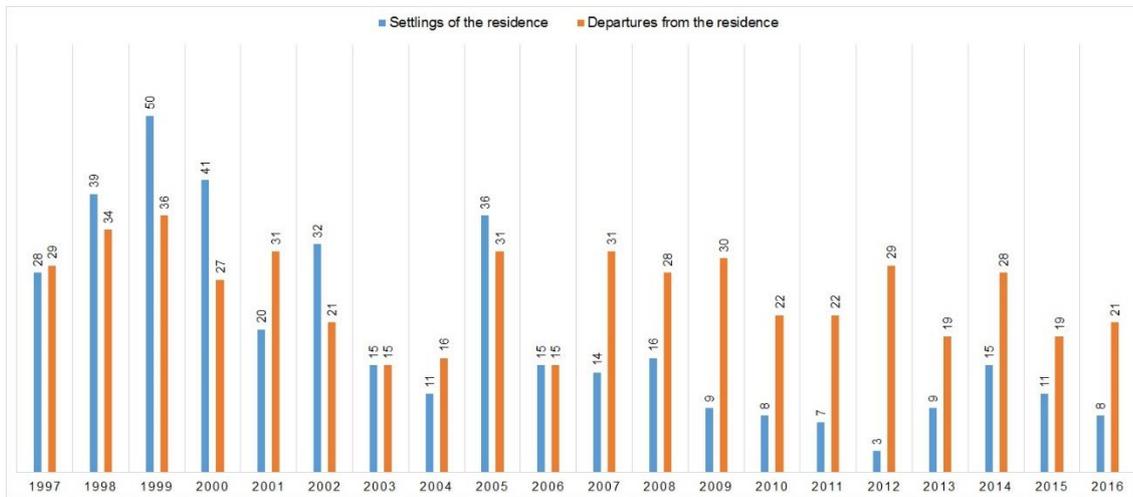


Figure 6: Changes of permanent residence - Sâncraiu

#### Manufactures in Izvoru Crișului

According to historical documents, Izvoru Crișului was well known for its carpentry even in the 17<sup>th</sup> century (Papp, 1962, p. 83). The locals were sculpting their tools, their furniture and even the gates and fences. In 1883, a vocational school was established in Huedin, the closest town nearby, to teach young locals the art of carpentry and embroidery (Papp, 1962, pp. 83-84). The graduates were given for free all the tools they needed to continue their work at home. At the beginning of the 20<sup>th</sup> century, a carpentry cooperative supported by the state was established at Izvoru Crișului. Each member of the association was working at home in order to deliver the products ordered at the local cooperative. The main products were pieces of furniture such as tables, chairs, and even bookcases. More recently, young locals started manufacturing toys and sculpting glazed wood.

While men were dealing with carpentry, women in Izvoru Crișului were sewing and embroidering tablecloths, bed sheets, and pieces of clothing. Women were not part of any cooperatives until later, in the communist era (Papp, 1962, p. 85). The process of making these goods was intimately linked to the everyday needs and to the creation of dowry, and only later they started to barter and to sell it in the neighbouring regions and even in Hungary. The commerce in Hungary was carried out in an informal manner, because many local people either had relatives and friends in Hungary, they spoke the language, or they were exempt from certain taxes. In the meantime, they tried to sell their products along with the furniture manufactured by men. Embroidering was also taught at the vocational schools in Huedin and Cluj-Napoca. The sewed patterns were characteristic of the Land of Călata.

Beside the knowledge the young receive in school, inherited knowledge is an important part of people's knowledge and their cultural heritage over the ages. The exchange of knowledge and experiences between people is not only important for development processes, but also for preserving traditional knowledge resulting from the different generations' lives and activities. A mentoring relationship is an effective strategy of teaching/learning and propagation that allows persons of different generations to work together and learn from one another. But the biggest problem is that young people are not so interested in traditional handicrafts, as their parents were, and the transfer from generation to generation is diminished.

Nowadays, Izvoru Crișului is still well-known for its manufactured products sold in front of the houses. Izvoru Crișului capitalises its strategic position, as it is located on the European road 60 (E60), which is the second longest E-road (it starts in France and ends in Kyrhystan). In Romania, E60 it is one of the main roads accessed from Western Europe and connecting Oradea to Cluj-Napoca, crossing Transylvania on the way to Széklerland. This is important, as a main customer group of products are the Hungarians travelling to Transylvania.

At a closer look though, one can see that not all the products are authentic and characteristic of the village. For instance, according to the locals, the wicker baskets are brought here from Sălaj County and the pottery from Harghita County. There is actually an exchange of goods between manufacturers from different regions of the country. Yet, also kitsch products, such as plastic toys and fridge magnets are also being sold in here.

We found a family of manufacturers who sell only authentic products, while we were walking around the village and analysing the stalls arranged in front of the houses. They were friendly people who loved to share their work, experiences and stories with us. Both spouses, who are now in their late 1950s, learned their skills directly from their grandparents as their parents did not have enough time to teach them. The lady told us she actually started learning to sew when she was around seven, which demonstrates how important this skill was considered back then, since she learned it before even going to school.

The family is making a living out of selling both embroidered tablecloths and chess pieces (Figure 7). They are collaborating with other families who manufacture the chessboards and they sell the final product together. It can take up to a month to finish a single chessboard with all the pieces, but those sell better than the other products because chess classes were introduced in some schools from the area.



Figure 7: Examples of handicrafts sold at Izvoru Crișului

Photos by Mădălin-Sebastian LUNG, 2017

Unfortunately, there are some downsides to these activities as well. There is a lot of work involved into creating a handicraft product and not enough money: *“Manufacturing is not paid at its true value, regardless of product. There is a lot of work and few money”*, according to the person interviewed, Viorica Antal. Moreover, working with certain wood varnishes all day is quite toxic. In order to avoid intoxications, the craftsmen need to drink milk every day, as they told us.

Another significant issue is that manufacturers can only sell their products in front of their homes, since it is expensive to take it anywhere else. During the communist era, they used to go to the seaside resorts from the Black Sea to sell their handicrafts, but nowadays they only wait at home for tourists to come. As Viorica Antal said: most products are sold during the summer, especially to elderly foreign tourists, who appreciate better our traditional embroideries.

All these considered, it is easy to understand the lack of interest amongst young locals in Izvoru Crișului to learn traditional crafts. Viorica Antal is worried about the future of handicrafts saying: “We try to pass along the tradition, but our children do not really work because they are away to work in other areas or they are away to study, so then it is difficult. It is a pity there is no interest, but maybe who studies earns more money...” In order to attract more young people to these activities, there must be a strong collaboration between local authorities, schools and craftsmen, as in was in the past. The most important thing is to ensure manufacturers a market where they can sell their products at a reasonable price that pays for their hard work and talent.

#### International folk music and dance camp in Sâncraiu

Folklore is also an important trademark of the Land of Călata. Dance and music is representative for this land. The dance camp of Sâncraiu was the first of its kind after 1990. The initiators of the dance camp were involved in the Tánzház movement<sup>1</sup>.

In 1991, an international folk music and dance camp was organized to teach those interested the beautiful dance moves and music specific to the Land of Călata. Since then, the camp has grown to become one of the biggest in Romania, with over 300 participants each year, according to Mr. Attila Németh.

The initiative for this camp did not come from the local people, but from two dance instructors who lived in Cluj-Napoca. They were asked by the Headmaster of the Cultural House in Sâncraiu to prepare their folk dance group so that they could perform in Hungary. Similar Hungarian dance camps were their source of inspiration. Even though there was no marketing for the first event – the participants heard about it from each other – by the third edition, there had been already over 700 participants from Transylvania, Hungary and even Brazil, Mexico, Japan, or Taiwan.

At such a scale, it is easy to see how the local community can benefit from this event. At the beginning, everything was free, and the participants were accommodated by the local people, but, starting with the second edition, there is a participation fee that ensures three meals a day, camping, dance instruction, and musicians. For other types of accommodation, the participants can choose from several guesthouses or guest rooms by the locals or they can opt for the boarding school, thus helping local economy.

A part of the income from the event is invested in the community. For example, the restauration of the school, the boarding school or the Cultural House in Sâncraiu. As Mr. Németh told us “*At the beginning the camp sponsored the village. Now we got to the point where we help each*

<sup>1</sup> *Táncház* was originally a regularly organized gathering in the villages with the purpose of dancing and being part of the culture of traditional dance. In 1970, the term was adopted by young Hungarian intellectuals from Hungary to define the social and cultural phenomenon of revival of this tradition, but in the urban area. This folkloristic movement aimed to learning and teaching, and deliberately maintain and promote the traditional dance culture and to integrate it in the high culture. Nowadays, the movement gained further purposes: it not only contributes to the preservation of traditional culture, but also to the protection and conservation of the Hungarian identity (<http://enciclopediavirtuala.ro/articoletematice/articol.php?id=49>).

*other.*” Even though the music and dance camp is a one-week event, there are many people involved, and jobs created for this period. For example, in order to cook the meals for the participants or to clean the camp location, up to 20 local people are hired for this event. Furthermore, local people sell their products within the camp, without any fees. Local people sell food, traditional spit cake called *Kürtőskalács*, and also traditional folk garments, and handicrafts. And the end of each day, there is a party with folk music and dance organised for the participants, but the local people are also welcomed to attend for free.

One of the most important benefits for the community is actually the fact that local children are taught how to dance for free, so they can continue the beautiful traditions from Sâncraiu. *“This is so to speak, the camp’s present for the community”*, as Mr. Németh told us. Moreover, those in charge with the organization of the camp also established the Ady-Endre Cultural Association to help local people get funds for other cultural events. According to the official website of Sâncraiu ([www.sancraiu.ro](http://www.sancraiu.ro)), some of the main objectives of the cultural association are: organising dance camps, competitions and conferences with traditional folk themes, promoting traditions among young locals, establishing an ethnographic museum in Sâncraiu, creating partnerships with other associations from Romania or even from abroad.

Agrotouristic development of the area is a current topic. Many activities have been carried out to support this. There are currently 23 boarding houses and cottages (<http://www.taracalatei.ro/cazare/>), as well as actions to modernize the access roads to the area and to invest in its technical infrastructure. The opening of the local public administration for the modernization projects should not be omitted.

Besides the dance instruction, participants, especially the foreigners, are taken into guided tours to see the surroundings and to understand better the rich cultural heritage of the Land of Călata. This multiplies the positive effects from a local to a regional level, the Land of Călata benefiting as a whole from these cultural tourism activities. As one can see, Sâncraiu transforms for a week into a fair that facilitates the building of social capital, supports the local economy and most of all, it helps to keep the traditions alive and pass them to younger generations not only from the Land of Călata, but also from around the world. This kind of event is a great example of collaboration between local people, local authorities, local entrepreneurship, and people from the outside. Perhaps one of the most important aspects is the involvement of the local people. As Mr. Németh told us *“Man sanctifies the place”*. It is not enough to come up with great ideas, if there is no interest for them.

As we saw, there are few networks which include this area. Firstly, hand-made products are sold not only in the country, but also abroad. This exchange is also done in two ways: products - money and products – products. Secondly, dance and music are part of an international network with local, regional, national, and global events. Being part of such a network, its value can be easily recognized and also the need to preserve and promote them. And finally the wooden churches and other architectural elements are included in the cultural heritage of the region, along with other wooden churches and houses throughout Transylvania. It should not be forgotten that Sălaj, a nearby county, includes the largest number of wooden churches in the country. Moreover, there are also the wooden churches in Maramureș and Suceava counties, houses with porch which can be found also in the counties of Bistrița-Năsăud and Mureș.

## CONCLUSIONS

Traditional crafts, music and dance can be a significant source of income for people in the rural areas of Transylvania, mainly in connection with cultural tourism. Unfortunately, many craftsmen find it difficult to sell their products at a reasonable price, as it is the case with the manufacturers in Izvoru Crișului. They also face with another problem: passing the tradition to their children. Even though one can make a decent living out of selling handicraft products, there is still not enough money, compared to other sources of income. Here the authorities could intervene to create a public-private partnership or locals could create an association so to commercialise their products more efficiently.

On the other hand, the international folk music and dance camp in Sâncraiu is a great example of public-private partnership that helps local economy and keeps the traditions alive. The dance camp from Sâncraiu is an opportunity for making an extra gain for several involved stake holders, but, more importantly, the village is a good example for the successful co-operation between an active municipality and the locals with an above-average entrepreneurial spirit. The camp is also very important for the population in Sâncraiu, due to the boost it conferred to the preservation and esteem of the own cultural heritage in the whole Land of Călata.

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