



Final Narrative Report

PROJECT MAIN OUTPUT

2018/2022



FONDAZIONE
MOLISE CULTURA



FINAL NARRATIVE REPORT

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Interreg - IPA CBC
Italy - Albania - Montenegro



3C

Cross-border exchange for the development
of Cultural and Creative industries

3c.italy-albania-montenegro.eu



This project is co-financed by the European Union under the Instrument for Pre-Accession Assistance (IPA III)

This report has been prepared as part of a project Cross Border Exchange for the Development of Cultural and Creative Industries - 3C by the Council of Europe to support the Ministry of Culture of Albania

1. Basic information

1.1 CRIS Number: 01.10.2018 - 30.06.2022
1.2 Title: Support to the Cultural Sector
1.3 Location: Tirana Albania

Implementing arrangements:

1.4 Contracting Authority (EC): European Commission Albania

1.5 Implementing Agency: N/A

1.6 Beneficiary (including details of project manager)

Project activity	Beneficiary	Contact point responsible for project/coordination activity
Desk Research on cultural and Creative Industries Enterprises	Ministry of Culture	
Developing of cross-border culture networking methodology	Ministry of Culture	
Art Mobility	Ministry of Culture	

2.1 Overall Objective and Project Purpose

Cross Border Exchange for the Development of Cultural and Creative Industries - 3C is a project aiming to contribute to better cooperation of the relevant key actors of the area for the delivery of innovative cultural and creative products through Regional Arts Mobility and visiting program and joint cross border networking platform.

Partners recognize the role that cultural and creative sectors can play in their territorial development as key strategic resources for their regions, on which it is important to invest to

The project's successful leverage is related to the use and synergistic combination of these assets that will be gathered in the co-development of the joint products and services, through a network operating as cooperation platform among key actors of creative industry.

The setup of Regional Arts Mobility and Visiting Program will enhance building partnerships and contacts; creating networks; promoting new markets to Arts Visiting Programs beneficiaries; creating new jobs in the culture and creative sectors; promoting cultural diversity and intercultural dialogue; Increasing and broadening their audience.

Albania continues to play a constructive and proactive role in several regional initiatives such as the South East Europe Cooperation Process, the Adriatic-Ionian Initiative, the EU Strategy for the Adriatic and Ionian Region, the Central European Initiative, the Western Balkans Six and the Regional Initiative for Migration and Asylum.

These groupings offer opportunities to develop cultural cooperation projects across frontiers with a view to develop international networking and access funding for the cultural sector. There is strong cooperation with neighboring countries Bosnia and Herzegovina, Kosovo, Montenegro and the Former Yugoslav Republic of Macedonia. Diplomatic relations have been normalized with Serbia (on the status of Kosovo) and positive relations are developing with Greece (national minority).

Description of project

3.1 Background and justification:

Overall objective

To contribute to better cooperation of the relevant key actors of the area for the delivery of innovative cultural and creative products through Regional Arts Mobility and visiting program and joint cross border networking platform.

Specific objective

- Setting up cross-border cooperation platform and network on cultural and creative industries in order to jointly develop cultural heritage products and services of the targeted area
- Setting up cross-border cooperation platform and network on cultural and creative industries in order to jointly develop cultural heritage products and services of the targeted area

Results to be achieved

- a) cross border networks in the cultural and creative fields;
- b) to deliver a unique model of network and development of cultural and creative products and services that still does not exist in this concept in the involved area.
- c) Replicating the network and capacity building model with slightly adjustments to

the territory will also ensure transferability of the expected results within this project.

SCOPE OF THE WORK

To support contracting authority in implementation of the project from the technical point of view, it is foreseen the designation of annex ternal service, with the specific expertise for carrying out the following activities:

T1: CULTURE ENTERPRICES NETWORKING WEB PLATFORM

WPT1, A.T1.1- Mapping of the culture & creative enterprises of the region Deliverable

- a. Deliverable D.T1.1.1 Desk based research on national/regional culture and creative recourses. A national desk based research will be implemented, by analyses of present valorisation of culture and creative potentials and attractions.

The expert will work on:

- The preparation of the Mapping of culture & creative enterprises;
- Description of their main portfolios and area of specialisation will be done.
- Mapping document will in English language and the findings will be used as basic input for further project steps.

Under

WPT1, Activity A.T1.2 - Developing of cross-border culture networking methodology

- b. Deliverable D.T1.2.1 - Methodology guidelines including cooperation Action plan
- the benchmarking model on networking will be identified and
 - networking methodology will be created and shared with the project team.
- Based on accepted methodology forming of cross-border body for steering and structure for implementation of the Action plan will be done
Document will be in English language

T2: REGIONAL ARTS MOBILITY & VISITING PR

WPT2, Activity A.T2.1- Creation methodology and selection of cross border culture/creative subsectors

- c. Deliverable D.T2.1.1 - Mapped culture and creative products of the region and defined needs and potentials for development
- mapping of creative products of the region and
 - defined needs and potentials for development,
 - define a benchmark based inputs needed for creation of methodology and
 - assist project team in selection of culture and creative subsectors of the cross border region
- d. Deliverable D.T2.1.2- Benchmarking analyses report on best practice of Arts Mobility and Visiting (AMV) approach
- The methodology will be created on benchmarking model with clearly defined critical success factors recognized as a must for creation of efficient and
 - sustainable Arts Mobility and Visiting (AMV) approach model in the culture and
 - creative sector of the crossborder region

- e. Deliverable D.T2.1.3 - Produced methodology on Arts Mobility and Visiting program, including sectors' selection criteria
 - direct learning from the "best in the class" experts aiming to motivate, inspire and enhance skills of targeted program's participants.
 - Entire process should, step by step, lead towards increased awareness of target groups of culture and creative sector about demanding market, areas of development, and
 - what is the most important, create demand among artist, artisans, as well as, managers of cultural enterprises for innovative and market oriented approach in the sector.

2.3 Link with AP/NPAA / EP/ SAA:

As a key priority, the European Partnership calls to fully enforce the law on cultural heritage and to set up an effective mechanism to monitor its implementation.

The project's approach is also in line with the medium-term priorities of the European Partnership which mention the need to develop an integrated conservation policy for cultural heritage as well as to actively engage in increasing the general awareness of and respect for cultural mobility heritage.

The Culture Minister set out the following priorities: -

- Increase funding for the arts and culture.
- Increase interest of the population in the arts and culture, develop audiences in museums and cultural institutions as well as develop art education in schools.
- Make cultural heritage sites sustainable. - Support the development of an independent cultural sector

2.4 Link with the Multi-Annual Indicative Planning Document (MIPD) for 2018-2020:

One of the priorities identified for the EC assistance is Cultural and Creative Industries including the conditions for growth and sustainable development of all communities as well as the preservation of and access to cultural and religious heritage of non-majority communities.

Under the cultural criteria, the MIPD for 2018-2020 also focuses on Contributing to the consolidation of culture, civil society and public media sector through mainstreaming civil society issues in all programmes and complementing support from other EC assistance instruments (i.e. EIDHR) with a clear message that solid social dialogue constitutes a condition for an effective partnership in region.

2.5 Link with national/sectoral investment plans (where applicable)

The *Strategy for Integrated* covers architectural, archaeological and moveable heritage in Albania .

The main objectives of the strategy are the adoption of measures to safeguard, preserve, restore and enhance buildings and sites, and the integration of these assets into the physical environment of contemporary society through revitalisation and rehabilitation programmes which respect the historical authenticity of buildings and sites of monumental and cultural significance and their settings.

Albania participates in some aspects of the Creative Europe programme. It should be highlighted that in its latest 95-page report on the situation in Albania, the European Commission provides only 3 lines on culture (Chapter 26 page 78) 4 . Ignoring the importance of cultural policy as a major factor of economic, social and diplomatic development is short sighted. EU funding (IPA) contributed a paltry EUR 855 000 to heritage projects in Apollonia, Butrint and Lezha.

2.6 Results and measurable indicators:

I. Results and measurable indicators

Expected results:

- a. Enhanced cultural diversity and inter-cultural dialogue in Albania and region
- b. Albania's international cultural profile promoted
- c. Stronger cultural sector in Albania with development of creativity & social innovation
- d. Development of the cultural industry as an asset for Albania's economy and competitiveness

Objectively verifiable indicators:

- a. At least 2 sustainable Albanian networks of cultural actors created
- b. At least 3 inter-cultural events organised by the end of the project's implementation
- c. Progressive inclusion of Albania in the European cultural network and initiatives
- d. At least one network created between EU based and Albania based artists
- e. Increased interaction between Albania authorities (central & local level) and cultural actors for implementing projects in the cultural field
- f. Cultural organisations expanding their range of activities: at least 2 new Albania productions created within one year of implementation of the project.

2.7 Activities:

Component 1

Mapping of the culture & creative enterprises of the region Deliverable

- f. Deliverable-Desk based research on national/regional culture and creative recourses.
A national desk based research is be implemented, by analyses of present valorisation of culture and creative potentials and attractions.

The expert has work on:

- The preparation of the Mapping of culture & creative enterprises;

- Description of their main portfolios and area of specialisation will be done.
- Mapping document will in English language and the findings will be used as basic input for further project steps.

Under

Developing of cross-border culture networking methodology

Methodology guidelines including cooperation Action plan

- the benchmarking model on networking will be identified and
 - networking methodology will be created and shared with the project team.
- Based on accepted methodology forming of cross-border body for steering and structure for implementation of the Action plan will be done
Document will be in English language

Component 2: WPT2, Activity A.T2.1- Creation methodology and selection of cross border culture/creative subsectors

Description

- Cross-border/regional activities

Produced methodology on Arts Mobility and Visiting program, including sectors' selection criteria

- direct learning form the "best in the class" experts aiming to motivate, inspire and enhance skills of targeted program's participants.
- Entire process should, step by step, lead towards increased awareness of target groups of culture and creative sector about demanding market, areas of development, and
- what is the most important, create demand among artist, artisans, as well as, managers of cultural enterprises for innovative and market oriented approach in the sector.

The selection of projects is be done on an ad-hoc basis in close consultation with the Ministry of Culture. However particular attention is given to the following areas:

- Activities organized involving (young) people from different background & communities, Local Government
- Activities focusing on preserving/developing the cultural of one particular (vulnerable) group in the society.

Partner organizations in this project are at the same time beneficiaries and main target group. Other target groups include:

- Authorities from the local municipalities
- Associations
- Regional Public Authorities
- National Public authorities
- Input-providers
- Advisers, business, agencies specialized on the craft sector
- Cultural and environmental protection operators
- Citizens
- SMEs.

The expert engaged through the contracts for this project have the authority to run the project activities on a day-to-day basis under the supervision of the Ministry office. The expert primary responsibility was to ensure that the project produces the required outputs, to the required standards of quality and within the specified, constraints of time and cost. The team leader and others will also address cross-cutting issues.

3.1. Lessons learned

- **Conditionalities:** Often project implementation is hampered by either insufficient staff and resources allocated to (newly established) institutions or insufficient operational funds available in the government budget to allow for appropriate implementation of the mandate of the concerned department.

A condition for the commencement of project activities will be the availability of financial resources and qualified personnel from the beneficiary side to guarantee a smooth implementation of project activities

□ **Coordination within the government:** Further improvements – in line with the spirit of EU accession – could be realized in a stronger government leadership in the coordination efforts among central and local, municipal level. The project Steering Committee shall address this important issue.

- **Balance between different measures:** due to the serious capital investment deficit in Albania it is vital that investments in the cultural heritage are properly prioritized, ensuring those investments have the maximum impact in realizing the objectives for the preservation of cultural heritage and promoting culture as a tool for general social development.

□ **Co-financing:** Previous experience in similar projects showed that financial support from municipalities (significantly) increases ownership for, and political will to promote, project activities. The Ministry of Culture has programmes of cooperation with a large number of countries including Serbia, Croatia, the Former Yugoslav Republic of Macedonia and Kosovo. There is scope to develop international collaboration and make the country a hub for cultural exchanges in the Balkans, the Ionian Region and beyond. This requires developing infrastructure to welcome artists and creative entrepreneurs as part of mobility programmes (also a priority of EU policy in the years to come) as well as to provide education and training in the field of arts and cultural management. In general, the country needs to develop capacities for the cultural sector to organize and manage a cultural offer complementary to an economy that wishes to be attractive to foreign investment, tourism and talents. Development of management skills in the cultural sector (cultural institutions, heritage sites, culture businesses) is a priority.

One of the main challenges in relation to cultural policy is to modernize the cultural institutions by adapting them to function under a market economy, with new forms of cultural consumptions, budgetary constraints, the need to internationalize and network as well as to mobilize alternative sources of funding (investors in Albania have yet to be mobilized to support art and culture).

The appetite for cultural investment and cultural consumption is to be strengthened and regulation should make investment in the cultural sector by private investors as attractive as possible. The development of tourism services and the need for a coherent cultural offer to attract visitors as well as investors is an opportunity to develop a public – private partnership. The new law on cultural heritage aims to address this point.

Another challenge relates to the positioning of the State and Albanian municipalities on promoting the emergence of a creative economy largely stemming from cultural and artistic education and practices. Few local policy makers seem to be aware of the potential of culture for economic and social development. It is important to raise awareness on the potential of culture and creative industries in local context. This will help mobilize important resources to monitor implementation of heritage policy for instance (protection of sites) but also to raise funding alongside the State budget.

Recommendation:

Albania's economic and financial situation as well as its indebtedness is affecting public funding capacities. –

EU resources supporting the development of Albania in the pre-accession phase have hardly benefited the cultural sector (heritage protection funding at the level of EUR 855 000).

Making land available against investment in culture infrastructure could be an option to encourage private funding in the arts and culture.

- Make use of political interests to support economic development and intercultural dialogue in the Balkans.

The cultural offer of Albania and its cities is an important condition to attract foreign investment, tourists and talents.

Historically there is a lack of trust in public administration thus requiring a careful and consistent approach in developing and implementing policies associating stakeholders and citizens. It is important to associate citizens on heritage development and management with a view to galvanise local support.

Culture and creative industries (CCIs) are exposed to international competition (fashion, design, crafts, music, audiovisual/films, publishing). Albania's cultural industries are constrained by a limited home market (small language area) and its cultural industry infrastructure is weak thus limiting investment capacity in the arts and cultural production

The policy should be geared to build industrial capacity in production and distribution taking into account the opportunities offered by digital technology. Thus, digital tools and platforms, training, financial capacities and international networking are important to help access foreign markets.

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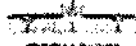
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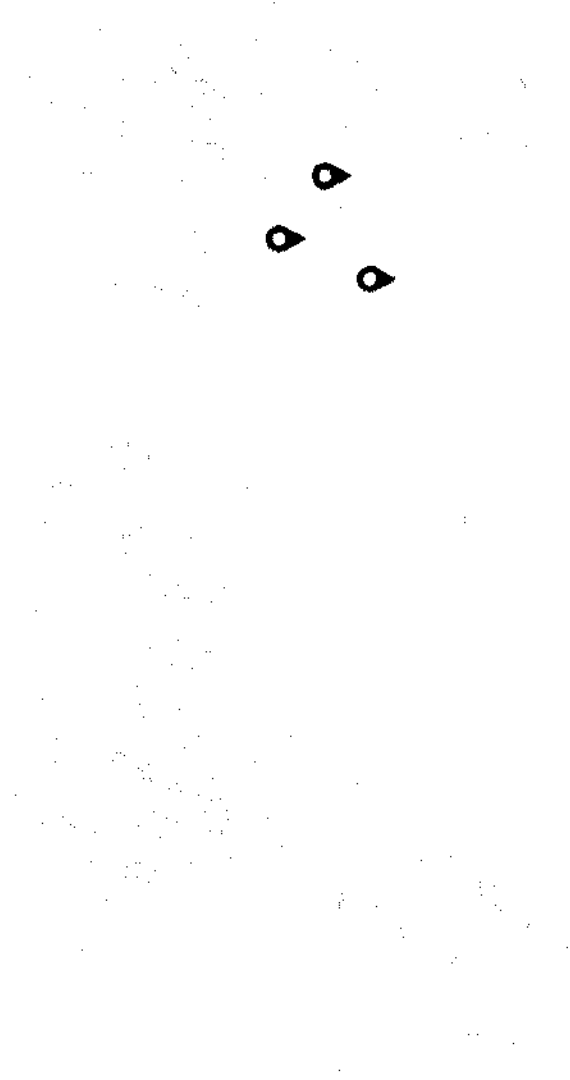
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This project is co-financed by the European Union under the Instrument for Pre-Accession Assistance (IPA II)

Albanians need to reconnect and value their local artistic productions (contemporary), promotion of local talents should be a priority and mobilize public institutions (cultural institutions, public TV and radio, local authorities, social media).

It is important for talents and cultural entrepreneurs to network internationally. - There is opportunity to foster cross-disciplinary activities with digital economy and businesses to foster innovation and propose local cultural content to new local digital services.

CULTURE ENTERPRICES NETWORKING WEB PLATFORM



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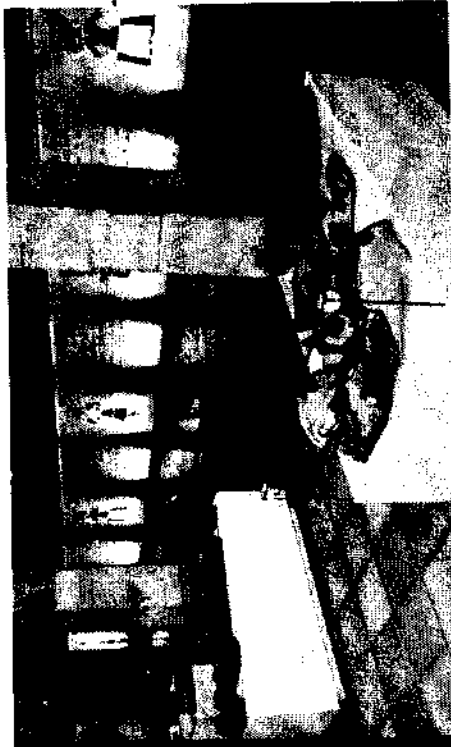
I. THE PROJECT

Cross Border Exchange for the Development of Cultural and Creative Industries - 3C is a project aiming to contribute to better cooperation of the relevant key actors of the area for the delivery of innovative cultural and creative products through Regional Arts Mobility and visiting program and joint cross border networking platform.

Partners recognize the role that cultural and creative sectors can strategic resources for their regions, on which it is important to participating partners are interested in preserving and promoting its potential to enhance the attractiveness of their region and The project's successful leverage is related to the use and synergistic gathered in the co-development of the joint products and cooperation platform among key actors of creative industry.

The setup of Regional Arts Mobility and Visiting Program will creating networks; promoting new markets to Arts jobs in the culture and creative sectors; promoting cultural diversity broadening their audience.

Total Budget	5 385 755,05
IPA II co-financing 85%	4 577 891,78
Duration	01.10.2018 - 30.06.2022



PART A - DESK RESEARCH ON CCIs ENTERPRISES

1. Introduction

Albania is a country on the Southeast Europe with a population of 2.9 million of inhabitants. With a surface area of 28,748 km² and a coastline of 362 km, Albania is bordering by the Adriatic and Ionian Seas. After the collapse of communism regime in the beginning of 90', Albania has shifted from a centrally planned economy towards an open market. The country's transition has been traumatic and associated with uncertainty, and a number of structural constraints is slowing down the transition towards an export-led economy.

Cultural and creative industries comprise all human activities based on human creativity, capacity, skills and talent. CCSs are founded on cultural values, and creative and artistic expression, and all sectors pertaining to culture and creative industries are combined and complementary.

According UNCTAD (2003) creative industry defines businesses that are basically creative, such as architecture, design, advertising, music, publishing, film and audio-vision, crafts, visual arts, fashion, TV and radio, advertising, literature, digital game, software, performing arts, culture heritage and that are an undoubted the strength of the economy. They have the potential to create wealth and jobs, in particular by using intellectual property. The is already considered as an important engine of the economy, which is associated with economic growth and employment, sustainable development, technological change, scientific and business innovation, personal and social development and increased competition of firms, enterprises, individual cities and countries that have a substantial impact on social life, and can be a source of technological and non-technological innovation (creative and digital economy).

Culture and creative industries are also a way of preserving our cultural diversity in an increasingly globalized world and an increasingly important driver for innovation and competitiveness.

According to UNESCO, creative industries are those in which the product or service offered contains a considerable element of artistic or creative endeavor. They include "cultural industries" as industries that combine the creation, production and commercialization of creative content with intangible and cultural nature, as well as all cultural or artistic production, whether live or produced as an individual entity. These contents are protected by Copyright and are marketed in the form of a product or service.

Numerous private operators operating in the Republic of Albania produce products and services that can enter the realm of what known as the CCI, which includes activities and businesses that are essentially creative. However, this industry is still not well grouped, as such and the importance given to it is sporadic. Some, areas are covered by the Ministry of Culture and its institutions, such as Music, Performing Arts, Publishing or Film, while other fields such as Television, Advertising, Art and Antiquities Market, or Design graphic and fashion are not monitored or funded by Ministry of Culture.

As evidenced in the Culture Strategy 2019-2025: "... in the absence of a formal definition of the activity and professions of this sector (Creative Industry) it is difficult to measure the size of the sector, the effect on other sectors, the impact on GDP, and the number of jobs that this sector creates."

2. Objective of Desk Research

Nowadays, it is being reinforced the idea that the cultural and creative sectors can play an important role in the development and have a good impact on the country's economy.

The main project objective is to contribute to better cooperation of the relevant key actors of the area for the delivery of innovative cultural and creative products through Regional Arts Mobility and visiting program and joint cross border networking platform. The project action is addressed to increase the quality of joint efforts of cross border actors, resulting in new products and services of culture and creative sectors. It is also very important to create a synergy among those sectors and launch a sustainable platform for cooperation, exchange of knowledge, information, joint plans and actions, with the aim of sharing the creative potential across the entire region. In this context, the main objectives of the desk research are:

- to identify and categories accordingly the CCI that already exist in the country and related to region;
- to assess their capacities and to identify their portfolio

It is also very important to create a synergy among those sectors and launch a sustainable platform for cooperation, exchange of knowledge, information, joint plans and actions, with the aim of sharing the creative potential across the entire region.

Many stakeholders are involved in this process: the public cultural institutions, public service broadcasting organizations, etc.; the private sector, which covers a wide range of operations in all fields of cultural production and distribution; the non-profit sector.

The related actions would identify issues of common interest and concentrate on knowledge, experience, information and sharing of excellence in support of artistic entrepreneurship, creative new and innovative services and products and make cultural enterprises stronger and market oriented.

For most Albanian youth, sustainable employment, especially in the government sector, remains the preferred employment choice. Because of the high risk associated with entrepreneurship (even from a financial perspective), entrepreneurship is seen more as a necessity than an opportunity. The low level of social cohesion, very individualistic trends and low level of trust have resulted in a lack of cooperation and co-creation that can be observed in both the business and start-up ecosystem. Compared to other countries in the region, Albanian companies remain less cooperative in innovation activities with other enterprises and institutions

3. Research Methods and Tools

This desk research exercise aims to identify and analyze CCI at national level. The outcome will be a valuable tool for the Ministry of Culture and for other central and local government authorities. Both quantitative and qualitative research methods were employed in order to ensure high quality data, a comprehensive analysis and to arrive at concrete recommendations for follow up studies in the future. In order to complement the survey data with information about the distribution and of CCI in Albania, the examined data from

the database of current businesses in Albania data from:






- Literature, document and website analysis: seeking information in existing literature in the topics
- Desk research of existing statistical data,
- List of research tool
 - Ministry of Culture
 - National Statistical office (INSTAT)
 - National Center for Businesses
 - NGOs were consulted in the process of collecting the most up to date information on the industry.
 - Municipalities

4. Definitions, Background

The creative industries are often defined as those that focus on creating and exploiting intellectual property products such as the arts, films, games or fashion design, or providing business-to-business creative services such as advertising. According to the most famous author of Creative Economics, Richard Florida, there are three essential elements

- Talent is about the human resources and the intellectual capacities they carry within themselves
- Technology is related to the use and utilization of new and advanced technologies in production processes and services.
- Tolerance is about the openness and culture of a people, territory, locality towards young people, towards coexistence with different heterogeneous groups, acceptance of different ideas and opinions, cooperation with different groups of individuals, businesses and institutions

An equally important element to support and enable the creative economy are the creative environments in the city. The conversion of the former industrial, cultural spaces into creative environments where the cultural and artistic life of the city takes place, but also beyond, has become an important global trend. CCI are made up of a cluster of activities from arts and consumer products to electronic and digital means of communication. Based on, six's diverse components can be identified economic activity linked to the:

	CREATIVE INDUSTRIES <i>(Architecture, Design, Graphic & Fashion)</i>		PERFORMING ART <i>(Music, Performing & Visual Arts, Festivals, Circus)</i>
	CULTURE HERITAGE <i>(Libraries, Galleries, Museum, Archeologic sites, archives, traditions)</i>		VISUAL ART <i>(Craft, Sculpture, Photography, Painting)</i>
	CULTURAL INDUSTRIES <i>(Film, Video, TV, Radio, Book & Publishing, photography, advertising, media)</i>		INTERACTIVE LEISURE <i>(Game, Computer services & Software)</i>

II. CATEGORIES OF CREATIVE AND CULTURAL ECONOMY

1. Cultural and Creative Entrepreneurship activity level

The Europe 2020 Strategy highlighted the need to take an innovative path to respond challenges by building up talented and diverse creative population. The impact of culture and creativity or 'culture-based creativity' has attracted much attention in fostering and unlocking the potential of a European creative economy. The increasing focus on the cultural and the creative sector has resulted in many studies, such as the UN Report on Creative Economy in 2008, which collectively published by five international organizations (UNCTAD, UNDP, UNESCO, WIPO and ITC). "Entrepreneurship in these sectors means to have creative ideas and to pursue them in a commercial way, with the purpose to make a profit. However, the profit alone is not the driver; it is the creativity and the possibility to build something, the self-fulfillment or being able to pursue your own creative interests. There is a mix between the entrepreneurship side and the creative side".

In 2015, the return from the cultural sector in Europe was about 558 billion euros or about 4.4% of its GDP. The relative importance of the cultural sector becomes clearer when compared to other industries. In recent years, there has been a rapid growth of this sector, even during the financial crisis 2008-2012 there was a growth, unlike other economic sectors.

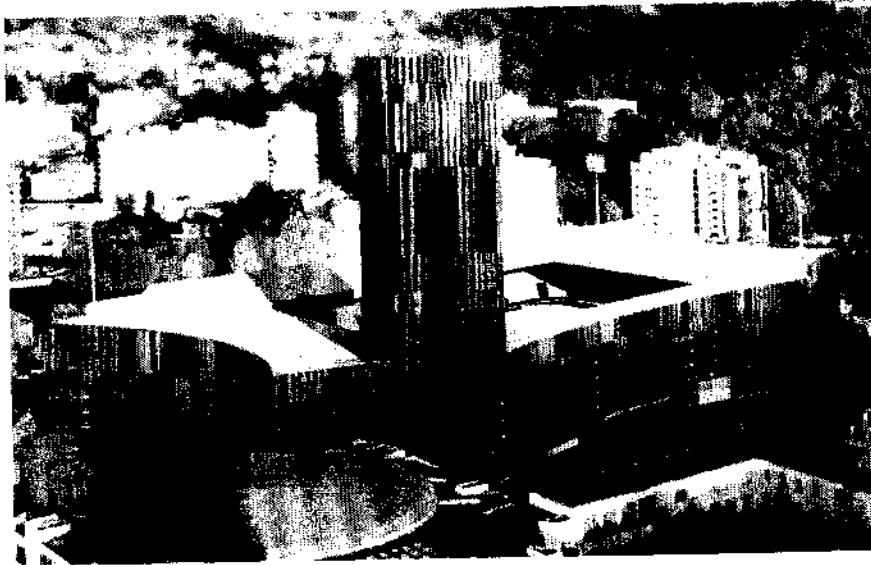
An operator takes more than efficient manufacturing processes, minimizing costs or develop technology to be competitive, but also needs a strong brand and motivated staff and creative. There is also a need to produce goods and services that meet customer demands or create a new need for them. Cultural industries can be very necessary in this case. In a study by UNESCO on the economic contribution of cultural and creative industries (advertising, architecture, books / newspapers / magazines, video games, movies, music, radio, television and visual arts) in the world shows that this industry provides about \$ 2250 billion annual income (3% of world GDP) and creates 29.5 million jobs worldwide.

In Albania, too, there has been an increase in private investment in the cultural industry in recent years. Utilizing the country's history and natural resources, many Albanian entrepreneurs have invested in this sector. Thus, in Albania we can find museum cafes, restaurants or cafes built in bunkers. Despite the interest shown by locals and foreigners, the industry has not yet attracted the attention of the government to encourage investment in this sector

1.1. Creative industry

Architecture: Architecture is focused on the first architectural design as an academic and applied concept. Like many creative industries, the architecture sub-sector consists of a handful of firms and a very relatively large number of small enterprises. The assets of the sub-sector are closely related to those of the construction industry.

Design: This sub-sector is rigid to measure as much of it is concealed within other industries. Design is focused mainly on creating shapes and appearance of products. Fashion design is a relatively small sub-sector, and struggles to integrate into the market - even small fashion industries seek to export their products. Creative designs are usually aesthetic-functional creations placed in concepts and specifications and are mainly expressed in several ways: through the architectural design of a building, square, the creation of decorative items in luxurious environments



**Air Albania Stadium
(2019)**

**Scanderbeg Square
(2017)**



Fashion: Designer Fashion are relatively small sub-sector, and tend to be integrated into the market – even small fashion businesses look to export their products. Some fashion schools have helped train numerous young designers, from Joni Peci, Klodi Mengri, Rezarta Skifteri where it combines Albanian tradition with modern'.etc.

The diversity of CCI is reflected in its range of businesses and in Albania, the majority of CCIs are very small enterprises. Around 80 % of enterprises in CCIs consist in SMEs with

many sole trade or micro SME employing only handful of people (employing fewer than 1-4 people). There is no data related to the number of enterprises in these areas and metric indicators reflected in INSTAT. In view of the statistical observations, there is a substantial difficulty for small enterprises to grow in to medium-sized firms. The gap between the ' bigger players' and the micro SMEs renders the growth of micro-SMEs difficult and increases the difficulty in accessing markets for the ' smaller players. Contribution of the creative economy in Albania is approximately 0.5% - 1% of GDP².

In most of developed countries, the craft economy contributes about 3% of GDP. This means the degree of potential and what needs to be improved in Albania.

The creative sector offers about 3,500 jobs, or 0.5% to 1% of the workforce. 56% of all employees in this sector are women, with the highest concentration in the field of clothing (> 90%) and handicrafts (78%). A large part of the employees in this economy are in the handicraft sector with 37%.



1.2. Culture Heritage

Under this category merged sights, museums, and galleries together with libraries and archives into a common class under Cultural Heritage. Tourist products and services, traditional cultural celebrations, gastronomic culture, festivals, cultural activities. It includes tangible culture (such as buildings, monuments, landscapes, works of art, and artefacts), intangible culture, as folklore, traditions, language, and knowledge and natural heritage including culturally significant landscapes, and biodiversity.

Data from 2018-2020 related visitors

Indicators Attendance and publications in the National Library	Tr.1-2018	Tr.2-2018	Tr.3-2018	Tr.4-2018	Tr.1-2019	Tr.2-2019	Tr.3-2019	Tr.4-2019	Tr.1-2020	Tr.2-2020*
Library Unit Service (Unit)	19,728	21,029	21,972	26,483	19,971	27,180	27,590	25,000	17,213	182
Attendance	18,662	22,628	17,305	23,819	30,669	37,026	32,435	32,332	26,685	91
Culture and scientific activities	62	92	7	108	35	48	4	62	12	44
Number of entries										
Number of new titles during the year	815	627	422	1,031	1,233	1,118	544	1,180	1,076	262
Number of new exemplars during the year	3,407	2,234	1,495	4,155	5,341	3,699	1,708	4,185	4,669	1,220

*The situation Covid-19 has impacted the attendance and publications in National Library

²GIZ study in 2016

Visitors in Museum, Archaeological Parks, Castle and other monuments	Tr.1-2018	Tr.2-2018	Tr.3-2018	Tr.4-2018	Tr.1-2019	Tr.2-2019	Tr.3-2019	Tr.4-2019	Tr.1-2020	Tr.2-2020*
Museum	24,477	104,382	114,721	68,360	25,916	103,536	129,354	59,020	9,359	2,483
Castle and other monuments	18,075	97,508	154,650	38,423	18,518	97,445	162,429	44,002	11,800	3,405
Archaeological Parks	13,972	120,267	206,680	37,026	19,881	130,785	226,582	47,612	10,298	5,193
Total number of visitors	56,424	322,157	476,051	143,809	64,315	331,767	518,365	150,634	31,457	11,081

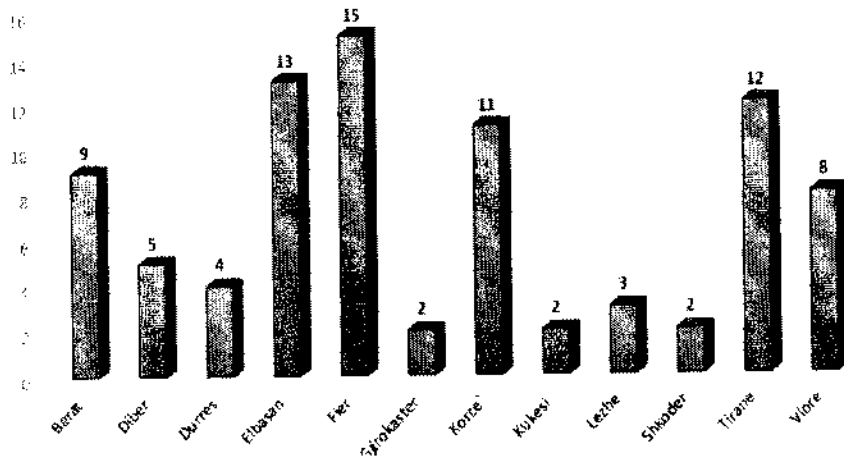
* Visits to cultural heritage institutions were allowed with restrictions according to the relevant orders as well as with time restrictions during the operation of the red and green areas.

1.3. Culture Industry

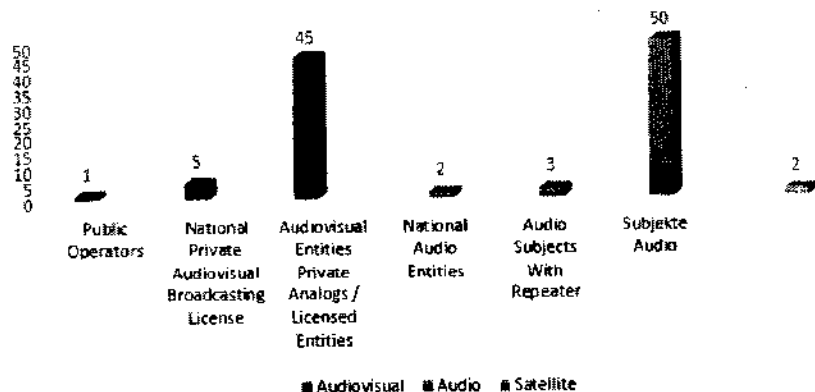
Film, Video, TV, Media, Advertising: This sub-sector covers all public service, commercial, cable and satellite TV and radio, including production and broadcasting of programs. The audiovisual industry focuses on the production of films, television programs, videos, audio broadcasts, websites. Radio and Television covering all public, commercial, cable and satellite services, TV and radio, including the production and broadcasting of programs. According to statistics from Audiovisual Media Authority, in Albania today are in operation.

"Digital entrepreneurs" are those businesses that make the most of digital products and services, including "cloud computing" (which refers to all applications and services offered through the Internet) that helps increase competitiveness.

Cable supplies according to districts

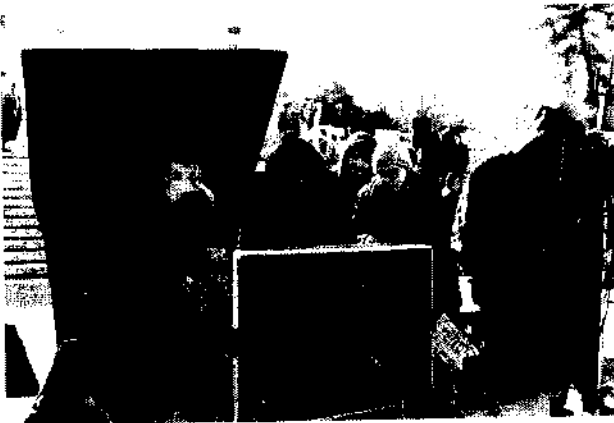
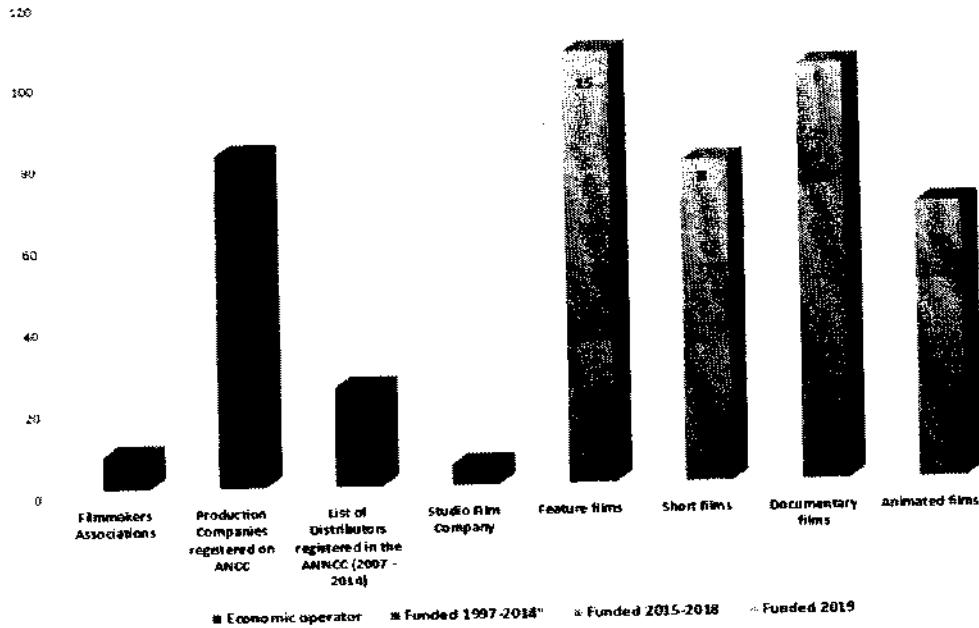


Audiovisual Subjects



The community of Albanian filmmakers in Albania is organized in 8 filmmakers associations. Filmmakers' associations are created with the free will of their creative and performing members and protect the artistic and economic interests of these members.

Albanian Film Industry - Fact & Figures



Albania Screen: The National Center for Cinematography (NCC) was established in 1997. It is the most important National Institution that encourages, finances and promotes cinematographic production in Albania. Through the administration of the public fund, the NCC enables the development of the film industry in our country. Since its establishment, NCC has supported the production, distribution and promotion of feature, short, documentary and animated films. NCC supports Albanian filmmakers especially for international co-productions. This is an

effective strategy to ensure distribution and a wider audience across borders. The NCC funds short films by young directors, as well as assisting film students in their first cinematic productions.

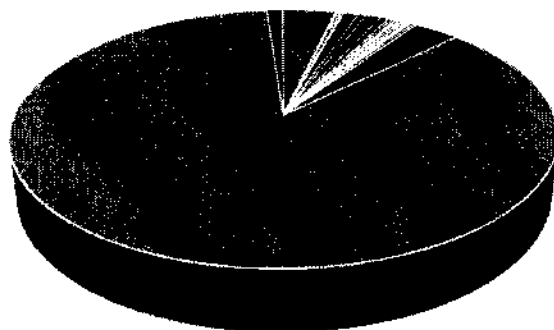
NCC support Albanian screen to deliver the cultural and educational aspects of this activity through financial support for film festivals, and organizes Albanian Film Days in other countries, as well as seminars and conferences that contribute to the development of the film industry in Albania. The NCC also assists in the publication of film art literature. NCC is the representative of Albania at the international cinematographic structures Eurimages, SEE Cinema Network and European Film Promotion and organizes Albanian film pavilions at the International Film Festivals in Cannes and Berlin.

Films made with NCC funds have been successful and have been honored with awards at important festivals at home and abroad.

<http://nationalfilmcenter.gov.al/>

Publishing and Graphic Industry: The subcategory publishing of books, magazines, newspaper, electronic information is one of the largest employers among the cultural and creative industries. Production of publications for entrepreneurs including manuals and information products as well as periodicals for support and encouraging entrepreneurship, are also necessary products that serve to strengthen the culture of entrepreneurship.

Public Edition according district



- Durres • Elbasan • Fier • Gjirokaster • Korçe • Lezhe
- Lushnje • Pogradec • Sarandë • Shkoder • Tirana • Vlora

1.4 Performing Art

Art and culture: Under this category are services and artistic and cultural products realized by people in the field of art: as performing arts such as: ballet, opera, musical theater, dance

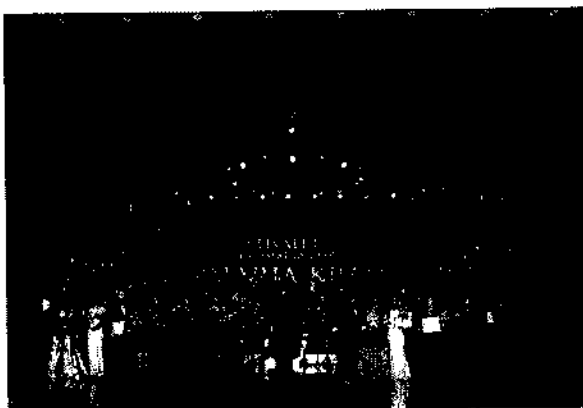
These art forms usually depend on a mix of public subsidies and additional to ticket sales and funding. Some parts of the sub-sector generate revenue, where their allocation mainly 70% goes to the state budget and 30% to the entity budget. This 30% goes for services related supply, and security. This category includes live and recorded music, publishing, administration of copyright.

Total number of shows in the institutes of culture	Tr.1-2018	Tr.2-2018	Tr.3-2018	Tr.4-2018	Tr.1-2019	Tr.2-2019	Tr.3-2019	Tr.4-2019	Tr.1-2020	Tr.2-2020*
National People's Theater	44	36	15	61	57	49	0	51	25	31
National Experimental Theater	149	119	16	173	145	143	14	142	96	..
National Theater of Opera, Ballet and National Ensemble	24	34	8	31	35	47	11	68	11	14
National Center of Culture for Children	51	61	16	70	35	82	30	89	45	..
Nabonal Circus	32	40	14	38	36	51	6	33	13	..
Total cultural performances	300	290	69	373	308	372	61	383	190	45

* Tr.2-2020 includes online shows and premieres

Total number of spectators in the institutes of culture	Tr.1-2018	Tr.2-2018	Tr.3-2018	Tr.4-2018	Tr.1-2019	Tr.2-2019	Tr.3-2019	Tr.4-2019	Tr.1-2020	Tr.2-2020*
National People's Theater	13,963	8,833	5,748	10,959	15,735	10,585	0	8,470	5,252	..
The National Experimental Theater	28,068	14,702	3,327	19,892	22,765	19,154	2,344	20,421	13,146	..
National Theater of Opera, Ballet and National Ensemble	12,256	10,709	6,600	24,873	18,950	18,930	6,200	26,567	6,990	..
National Center for Children's Culture	5,079	5,614	2,250	9,108	3,424	14,138	3,014	11,219	5,141	..
National Circus	7,378	9,148	9,721	8,722	6,735	9,163	1,000	4,800	1,342	..
Total number of spectators/visitors	66,744	49,006	27,646	73,554	67,609	71,970	12,558	71,477	31,871	..

* Cultural activity has been suspended due to restrictions on preventing the spread of the COVID-19 pandemic in arts and culture institutions



1.5. Visual Art

Trade and Handicraft: Traditional handicraft, which is the creation or re-creation of certain objects in a non-industrial way, in small quantities, based mainly on handicrafts and inherited knowledge of our country, according to the definition of intangible cultural assets, defined in the law on cultural heritage. This includes handicrafts and household handicrafts. This subcategory includes textiles, ceramics, wood& metal, glass, pyro graphing, leather crafts etc. Businesses in this field are mostly small, single markets.

Handicrafts and Souvenirs: Thanks to many recent initiatives, the artisans and handicrafts' sector is reviving in many areas of Albania though it is still fragile and highly informal. Through the

development of souvenirs and handmade crafts for the tourism market, this subsector carries particular importance and potential for the tourism value chain and contributes to the local economic development and especially to women's empowerment, (around 70% of beneficiaries are claimed to be women).

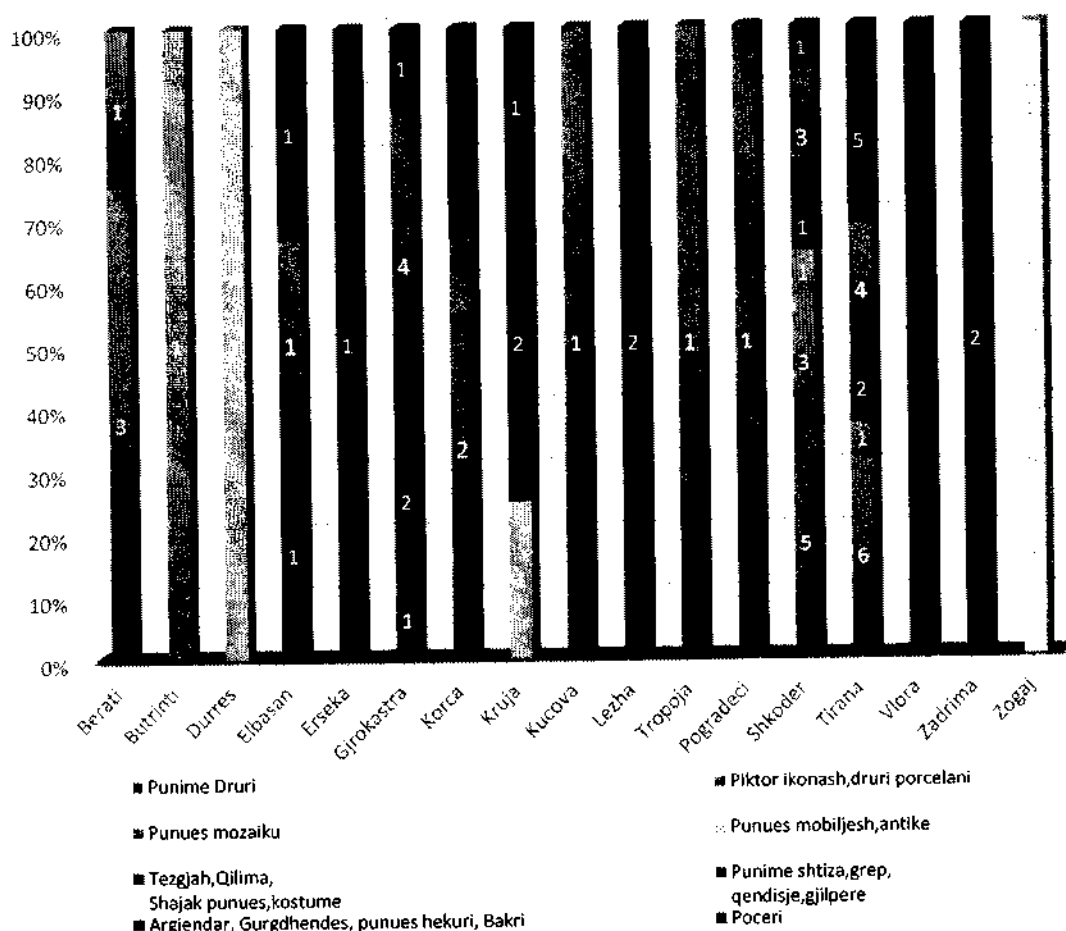


In Albania, this development has been supported through different projects in Gjirokastra, Shkodra and Korca, by setting up artisan incubation centers, training the artisans and supporting the marketing and promotion of their products.

The artisans in Albania are capable of creating beautiful handcrafted products such as carpets, bags, socks, postcards, flags, wood works, vests with traditional elements, etc. but are still unable to efficiently reach new markets. Additionally, infusion of new ideas on current/modern design preferences and information on consumer trends are missing and often artisans would benefit greatly from improved design and marketing.

While current projects have helped to breathe new life into this sub-sector, and helped greatly to maintain the tradition alive, they have also resulted in the sub-sector being highly dependent on donor or other funding while very few initiatives are sustainable at the moment. Art and antiques market: This sub-sector comprise merchants and auctioneers of antique, furniture, jewelry, sculpture, paintings, drawings and prints.

Chart Title




The National Center for Traditional Activities: maintains a register or database dedicated to crafts. Ministry of Culture has a cooperation with more the 51 artisans that are operating in Albania and that are registered as SMEs. Law no. 70/2016 "On Craft in the Republic of Albania" and in its implementation, the National Chamber of Crafts was established. According to this law, "Craft subject" is a natural or legal person, as defined in the Civil Code, who produces goods and performs craft services, according to the list of professions in handicrafts. In the craft activity, the work process is not automated to a large degree or is not divided to a large degree in separate links, as is typical for industrial production in series.

"Craft activities" are:

- a. service crafts, which is the maintenance and repair of facilities, production lines, equipment and machinery, facilities, as well as the performance of other services
- b. manufacturing crafts, which is the processing and production of products for the market, which do not have the features of industrial production

- c. **traditional handicrafts**, which is the creation or recreation of certain objects in a non-industrial way, in small quantities, based mainly on handicrafts and inherited knowledge of our country, according to the definition of intangible cultural assets, defined in the law on heritage cultural. This includes handicrafts and household handicrafts.

 CREATIVE OUTPUTS		19.5	72
7.1	Intangible assets	16.6	108
7.1.1	Trademarks by origin/bn PPP\$ GDP.....	40.3	67
7.1.2	Global brand value, top 5,000, % GDP.....	0.0	80 ○ ◇
7.1.3	Industrial designs by origin/bn PPP\$ GDP ^①	0.5	83
7.1.4	ICTs & organizational model creation [†]	39.5	114 ◇
7.2	Creative goods and services	20.2	53
7.2.1	Cultural & creative services exports, % total trade.....	1.4	17 ● ◆
7.2.2	National feature films/mn pop. 15-69 ^②	3.3	56
7.2.3	Entertainment & Media market/th pop. 15-69.....	n/a	n/a
7.2.4	Printing and other media, % manufacturing.....	2.6	8 ● ◆
7.2.5	Creative goods exports, % total trade ^③	0.2	84
7.3	Online creativity	24.6	46 ●
7.3.1	Generic top-level domains (TLDs)/th pop. 15-69.....	6.7	48 ●
7.3.2	Country-code TLDs/th pop. 15-69.....	3.2	61
7.3.3	Wikipedia edits/mn pop. 15-69.....	65.7	48
7.3.4	Mobile app creation/bn PPP\$ GDP.....	n/a	n/a

3.3. Interactive Leisure

Software and Computer Services: Under this category there are creation, production and supply of tools and applications and of software products, including web design. It might be considered the main sector related employment in these sub-sectors.

Interactive leisure software: This sub-sector principally consists of computer and video games, but also includes some educational and reference material

Over the past few years in Albania, the number of SMEs that use the Internet services of the second generation has increased, especially by the younger generation of entrepreneurs and managers.

According to AKEP in 2018, the internet coverage rate is over 50.7%, but even lower if compared to 67.6% of EU countries. Despite improvements in the legal framework, only 10,000 businesses have broadband internet out of 100,687 active businesses.

KNOWLEDGE & TECHNOLOGY OUTPUTS.... 9.7 119

6.1	Knowledge creation.....	3.4	120
6.1.1	Patents by origin/bn PPP\$ GDP.....	0.4	86
6.1.2	PCT patents by origin/bn PPP\$ GDP.....	0.1	69
6.1.3	Utility models by origin/bn PPP\$ GDP.....	0.0	65
6.1.4	Scientific & technical articles/bn PPP\$ GDP.....	3.4	102
6.1.5	Citable documents H-index.....	2.7	124 ○
6.2	Knowledge impact.....	13.7	107
6.2.1	Growth rate of PPP\$ GDP/worker, %.....	0.4	82
6.2.2	New businesses/th pop. 15-64.....	1.5	66
6.2.3	Computer software spending, % GDP.....	0.0	86
6.2.4	ISO 9001 quality certificates/bn PPP\$ GDP.....	5.6	49
6.2.5	High- and medium-high-tech manufacturing, %.....	3.3	102 ○ ◇
6.3	Knowledge diffusion.....	12.1	106
6.3.1	Intellectual property receipts, % total trade.....	0.2	42 ◆
6.3.2	High-tech net exports, % total trade.....	0.0	127 ○ ◇
6.3.3	ICT services exports, % total trade.....	1.4	73
6.3.4	FDI net outflows, % GDP.....	-0.3	123 ◇

Startup list in Albania

Business	Category	Description
Grepi.al	E-Commerce, Platform	Online retailer of home accessories and items, focused on handcrafts
Designbypana.com	E-Commerce, Interior Design	Ecological upcycle company that creates functional furnitures by using wood products
Manoola.com	Digital Agency	Fast-growing IT company that creates websites, apps and offers maintenance services for international customers
Movida.al	E-Commerce	An online marketplace that offers the best deals in fashion and other retail categories
Qjafa.com	Search-Engine	The first search engine for information from Albanian websites / information related to Albania
Findi.al	Directory	App that provides information for businesses, events, offers near to user's current location
Gatime	Magazine, Food	An online platform that offers weekly personalized food recipes for its users
Mia.al	Retail, Organic Food	Bio food retail store in Tirana that provides high quality and fresh homemade products
Superpubler.com	Platform, Software	Platform for scheduling and managing posts in a Facebook fan page in an easier way
Shpi.al	Platform, Real-Estate	Online platform that provides detailed information on real estate field in Albania through its web and apps
Interweb.al	Web builder, hosting, digital marketing	Create your site with Interweb
Abaniapps.com	Mobile apps	A list of Albanian mobile apps

III. THE STATE OF CULTURAL INSTITUTIONS

Cultural institutions that are under the Ministry of Culture have facilities that need improvements in both physical and equipment. Entities need more financial support for capital investments in order to improve technology according to modern, innovative standards and to adapt to a new format of cultural consumption. In addition, within the structures of the Ministry of Culture is the 'Sector of programs for the development of intangible cultural heritage and creative industries', but more focused on the field of handicrafts, as closer to cultural heritage.

The table below gives the list of central institutions and including the number of employees. The aim is to provide a general idea of the human resources allocated to the Ministry of Culture and all cultural institutions under its authority.

Table 1. Ministry of Culture & institutions under his authority

No	Public Institutions	Human resources
1	Ministry of Culture	91
2	National Theater of Opera, Ballet and Folk Ensemble	247
3	National Theater	64
4	National Experimental Theater "Kujtim Spahivogli"	21
5	National Gallery of Arts	28
6	National Library	92
7	National Cultural Center for Children	30
8	Central State Film Archive	10
9	National Circus	38
10	National Historical Museum	44
11	National Museum of Surveillance "House with Leaves"	6
12	National Institute of Culture Heritage	58
13	Butrint Park Administration and Coordination Office	14
14	National Museum "Skënderbeu" and Ethnographic Museum, Kruje	11
15	Ethnographic Museum, Berat	10
16	National Museum of Medieval Art, Korca	12
17	National Museum of Photography "Marubi", Shkodra	10
18	National Museum of Independence, Vlora	3

19	National Institute of Inventory for Cultural Assets	8
20	National Center of Traditional Activities	6
21	Office of Administration and Coordination of the Archaeological Park, Apollonia and Bylis	14
22	Regional Directorate of National Heritage, Gjirokaster	30
23	Regional Directorate of National Heritage, Berat	24
24	Regional Directorate of National Heritage, Tirane	20
25	Regional Directorate of National Heritage, Shkodër	22
26	Regional Directorate of National Heritage, Vlorë	36
27	Regional Directorate of National Heritage, Korçë	26
28	Muzeal Center, Durrës	15
29	National Center of Cinematography	9
30	National Book and Reading Center	12
	Total	1011

1. Funding and revenue

Albania is open to European and international cultural co-operation. Efforts have been made to promote the most important achievements of national culture outside Albania. Apart from bilateral exchanges, the Council of Europe has been the most important partner in international cultural collaboration during the transition years.

Project supported by public fund (state budget)

No.	Year	Projects - Heritage			Projects - Art			Ministry of Culture			Budget		
		Budget	Evidence	%	Budget	Evidence	%	Budget	Evidence	%	Budget	Evidence	%
nr.1	2014	39,400,000	36,448,994	95%	192,195,563	173,457,447	90%				230,535,568	209,906,438	91%
nr.2	2015	113,632,618	108,252,410	95%	140,201,698	130,656,124	93%	4,909,890	4,648,076	91%	258,244,117	243,157,610	94%
nr.3	2016	41,450,910	38,054,679	92%	171,553,180	168,556,061	98%				213,003,490	208,010,740	98%
nr.4	2017	48,384,581	44,388,292	91%	178,074,245	172,731,970	96%				224,658,026	217,120,262	97%
nr.5	2018	41,649,000	40,663,043	98%	282,628,750	193,673,479	69%	7,900,000	7,000,000	89%	251,275,750	241,336,922	96%
nr.6	2019	54,548,500	41,523,072	76%	185,103,848	148,727,197	80%				239,632,448	190,250,239	79%
		338,265,109	309,930,487		1,067,695,285	988,402,648					1,405,960,394	1,298,339,135	

2. Framework conditions in the culture and creative industries

Culture and creative industries offer opportunities for entrepreneurs. More and more routine jobs will be automated in the near future. In the CCI remain many creative jobs that cannot be automated, potential arises from the cooperation in new teams that combine or that might bring together ideas and impulses from different sectors. This will offer many options for entrepreneurs, and significant capabilities for working successfully in this environment will be:

- Intelligence of new developments or trends.

- Skill for a creative cooperation in permanent changing teams consisting of different cultures and disciplines
- Organizational talent and project-management.
- Entrepreneurial thinking from the perception of the customer.

The cultural and creative industries are not yet recognized or defined as a sector in national development plans for statistical data collection and analysis. This absence for the collection of data on cultural and creative industries is a substantial barrier for governments that want to track the economic and social impact of their cultural industries sector. The existing system must be improved in order for it to enable sector analysis and evidence-based policy development.

The ultimate objective of data collection is to assess the extent to which cultural industries can affect poverty reduction and local economic development. The rapidly expanding content of the cultural industries, and their proliferation in sub-sectors, makes the use of a common conceptual framework for this area necessary for coherent discussion and sector analysis.

In order to respond to the different needs from the various sub-sectors of the cultural industries, such a framework must, most importantly, clearly define and differentiate the sub-sectors of the industries, and at the same time identify and disaggregate the degree of originality and creativity embedded in individual products.

Regular data collection by National Statistical Offices (NSOs) does not typically involve compilation and analysis of data on cultural industries as a distinct sector.

Despite a broad consensus on the importance of the creative economy, cultural industries so remain largely under-reported and un-analyzed throughout most countries of the world.

As cultural industries are becoming a key strategic economic sector in the most developed economies, the government should designee integrated and cohesive policies to support the development and expansion of the cultural industries, and need that each district should begin to map the economic and social impacts of cultural in their area

IV. THE NEED FOR DATA

1. *Creative economy*

Intervention with concrete policies for this sector can be:

- regulatory measures in order to remove administrative and legal obstacles;
- improving the vocational education and training system (for all design / advertising activities, advertising and crafts);
- legal and financial incentive measures to support this sector and
- Improving the capacities of organizations representing this sector.
- Women entrepreneurship promotion programs;

Programs for promoting entrepreneurship by young people start up, etc.

Development of innovation and technology for SMEs Albania continues to lag behind other countries in terms of poor performance in innovation. Enterprises finance technological developments mainly from internal resources, which are limited. There is a lack of business incubators and clusters; Albania is already part of the European network of SMEs, EEN.

Implementing pro-active policies to support technology capacity building for enterprises, especially SMEs remains a challenge for the coming 2020 -2025 period.

Questionnaire

PYETËSOR (Individual)

HARTËZIMI I INDUSTRIVE KRIJUESE DHE KULTURORE NE SHQIPERI

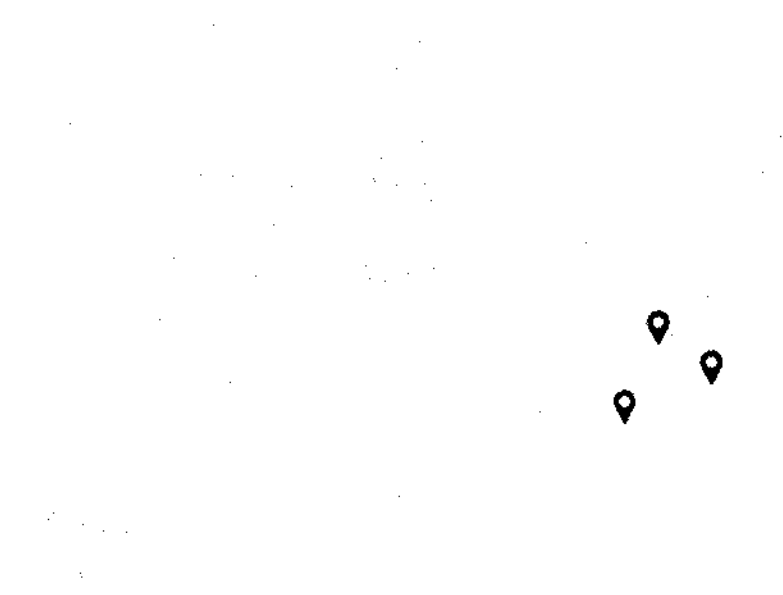
Ne, dëshirojmë t'ju kërkojmë të jepni përgjigjen tuaj për çështjet e paraqitura në këtë pyetësor. Përgjigjet e dhëna do të trajtohen me konfidencialitetin maksimal dhe do të vijnë në ndihmë të përmirësimit të politikave për kulturën dhe industrinë krijuese në Shqipëri

A	INFORMACION I PERGJITHSHEM	
	Emri, Mbiemri <i>(opsionale)</i>	
	Qarku/Qyteti/Fshati	
	Viti i krijimit të biznesit/veprimtrarisë	
	Numri i të punësuarve <i>(Ju lutem perfshini me kohe te pjesëshme apo të plotë)</i>	
	Adresa: Email: Celular	
B	AKTIVITETI EKONOMIK	
1	Ju lutemi rrethoni një kategori të kulturës dhe industrisë krijuese që përshkruan më së miri aktivitetin tuaj kulturor/ prodhues/ ekonomik. <i>(Qarkoni)</i>	<input type="radio"/> Trashëgimi Kulturore dhe Natyrore <input type="radio"/> Trashëgimi kulturore jomateriale <input type="radio"/> Librat dhe Shtypi <input type="radio"/> Arteve Performuese <input type="radio"/> Zejet - shërbime krijuese <input type="radio"/> Media Audiovizive/Interaktive/Filmi <input type="radio"/> Arkitekture/design/fashion <input type="radio"/> Turizmi Kulturor <input type="radio"/> Software, programim <input type="radio"/> Tjetër; <i>Ju lutem specifikoni</i> <input type="radio"/>
2	Prej sa kohësh e keni praktikuar aktivitetin / biznesin tuaj	

	kulturor dhe kreativ <i>(Qarkoni)</i>	_____ (Vviti)
3	A keni marrë ndonjëherë <u>trainim formal</u> lidhur me aktivitetin me të cilin merreni aktualisht <i>(Qarkoni)</i>	PO JO
4	Ne c'mënyrë i keni përfituar aftësitë tuaja <i>(Qarkoni)</i>	<input type="radio"/> Vetë-trajnim <input type="radio"/> Praktika <input type="radio"/> Akademi Kulturore Tradicionale <input type="radio"/> Të tjerët, specifikoni <input type="radio"/>
5	Cili është mbulimi i aktivitetit tuaj kulturor produktiv / ekonomik <i>(Qarkoni)</i>	<input type="radio"/> Lokal <input type="radio"/> Kombëtar <input type="radio"/> Rajonal <input type="radio"/> Ndërkombëtar
6	Duke marrë parasysh 12 muajt e fundit, sa të ardhura keni marrë në LEK nga aktiviteti prodhues / ekonomik në të cilin jeni përfshirë <i>(Qarkoni)</i>	<input type="radio"/> 0 – 50,000 <input type="radio"/> 50,000 -100,000 <input type="radio"/> 100,000 - 300,000 <input type="radio"/> 300,000 -500,000 <input type="radio"/> 500,000 – 1,000,000 <input type="radio"/> Shume tjeter _____ <input type="radio"/>
7	Cili është burimi kryesor i financimit të të ardhurave për aktivitetin tuaj produktiv / ekonomik? <i>(Qarkoni)</i>	<input type="radio"/> Subvencioni i qeverisë <input type="radio"/> Mbledhja e fondeve private <input type="radio"/> Shitjet / Performancat <input type="radio"/> Sponzorimet <input type="radio"/> Partnerët zhvillimi <input type="radio"/> Banka <input type="radio"/> Donatorë <input type="radio"/> Të tjera specifikoni <input type="radio"/>
8	Në një shkallë nga 0 në 5 si i vlerësoni kontributet e secilit prej burimeve të pikës 7 (më sipër) në të ardhurat tuaja? <i>(Qarkoni)</i>	<input type="radio"/> Subvencioni i qeverisë <input type="radio"/> Mbledhja e fondeve private <input type="radio"/> Shitjet / Performancat <input type="radio"/> Sponzorimet <input type="radio"/> Partnerët zhvillimi <input type="radio"/> Banka <input type="radio"/> Donatorë <input type="radio"/> Të tjera specifikoni

9	Ku shisni produktet tuaja? A mund te permendi disa vende?	<input type="radio"/> Lokale <input type="radio"/> Kombëtare <input type="radio"/> Rajonal <input type="radio"/> Ndërkombëtare
Çfarë shihni si mundësi të tjera që duhet të konsiderohen për aktivitetin produktiv / ekonomik në kategorinë që keni zgjedhur me sipër në piken 1 Çfare duhet te behet me shume per sektorin/et		<i>Shpjegoni:</i>

T1: CULTURE ENTERPRICES NETWORKING WEB PLATFORM



Interreg - IPA CBC
Italy - Albania - Montenegro

3C

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Part B - Methodology Guidelines Including Cooperation Action Plan

1. EXECUTIVE SUMMARY






This report was prepared with the purpose of making a model of cross border networking between Albania, Montenegro and Italia based on project Cross Border Exchange for the Development of Cultural and Creative Industries - 3C.

This project aiming to contribute to better cooperation of the relevant key actors of the area for the delivery of innovative cultural and creative products through Regional Arts Mobility and visiting program and joint cross border networking platform.

Each country has its own unique traditional customs, lifestyle and cultural style. With changing consumer needs, in addition to functionality and practicability, products today must be oriented toward consumer awareness and product demand. **Design** has now become an innovative driving force for creating market opportunities. More advanced countries tend to treat design as an asset of economic advantage, and use it to promote their own image in the international community

At present, the development of cultural and creative industries has become an important economic strategy, which is not only able to promote local and regional economic development, but also able to raise the quality of cultural life. **Traditional craft industries** all over are focusing on both creativity and modernity, making every effort to ensure their craftwork can adapt to the needs of contemporary society. **Handicraft** design is both the cultural achievement of the handicraft business and an inheritance of tradition as well.

Because the influence of art and culture extends to the industry value chain, industry must create aesthetic innovations based on consumer culture. Therefore, product development that emphasizes cultural value, local characteristics and aesthetics has become critical to the design process. Based on this, six's diverse components can be identified economic activity linked to the:

	CREATIVE INDUSTRIES <i>(Architecture, Design, Graphic & Fashion)</i>		PERFORMING ART <i>(Music, Performing & Visual Arts, Festivals, Circus)</i>
	CULTURE HERITAGE <i>(Libraries, Galleries, Museum, Archeologic sites, archives, traditions)</i>		VISUAL ART <i>(Craft, Sculpture, Photography, Painting)</i>
	CULTURAL INDUSTRIES <i>(Film, Video, TV, Radio, Book & Publishing, photography, advertising, media)</i>		INTERACTIVE LEISURE <i>(Game, Computer services & Software)</i>

2. INTRODUCTION

Culture is the fundamental bond of communities and the foundation of what makes us human. The EU Rome Declaration of 2017¹ recognizes culture as being among the building blocks of the future of Europe.

However, even before this, in 2010, the Mexico City Declaration by the United Cities and Local Government Organization had called for the inclusion of culture as the fourth pillar in the global sustainable development model. This is because it was generally felt that the three dimensions of economic growth, social inclusion and environmental balance alone could not reflect the complexity of contemporary society.²

Since then, policy makers and practitioners alike have pursued a local development agenda, which sees in the first instance initiatives aimed at supporting the development of a strong base for the cultural sector (broadly defined as including, among other things, heritage, creativity, cultural industries, crafts, cultural tourism) to grow; and

Secondly, by ensuring that culture has a key place in all public agendas and policies (e.g. in education, the economy, the environment, social cohesion, health and well-being and international cooperation).

An example of how culture has risen at the top of the agenda is captured in the discussions about re-skilling at the 2018 World Economic Forum in Davos. Here, policy makers called for a move from STEM skills (Science, Technology, Engineering and Mathematics) to STEAM (plus Arts) with the understanding that the more cultural experiences young people have at school, the more confident they will feel about their aspirations, and more tolerant of social and cultural differences.

Furthermore, in recent times and thanks in part to technology, culture can deliver positive effects beyond passive transmission, increasingly giving way to more active involvement and participation, where the boundaries between creation, distribution and reception are blurred. This co-creative turn intensifies the potential of culture to mobilize citizens and stimulate civic debate. As mentioned earlier, culture has the capacity to open minds by showing alternative perspectives and thus ultimately strengthening the capacity of individuals to participate in society as democratic citizens.

Cultural awareness and expression, moreover, are part of the eight key competences that EU member states currently integrate into their strategies for life-long learning. In a world increasingly characterized by diversity of lifestyles, ethical orientations and hybrid identities, cultural awareness emerges as a core competence necessary for improving democracy, as well as fostering active citizenship and intercultural dialogue.

Cultural and, more recently, urban and creative tourism have a major impact on the economy of places. The United Nations World Tourism Organization (UNWTO) has for many years

¹http://europa.eu/rapid/press-release_STATEMENT-17-767_en.htm 2 <https://www.uclg.org>

²<https://www.uclg.org>

collected evidence showing how urban tourism is one important segment in today's domestic and international tourism market. Cultural and creative tourism (part of experiential tourism) are a driving force in fostering positive economic, social and spatial dynamics (especially in smaller places). Through the rejuvenation of public spaces, infrastructures and the development of local amenities and recreational facilities, this kind of tourism can provide the means for transforming the local urban landscape, and, by extension, improve the image of places.

3. DEFINITION OF 'CULTURAL MOBILITY'

This methodology adopted the following working definition of cultural mobility

We understand cultural mobility as 'the temporary cross-border movement of artists and other cultural professionals'. Certain forms of mobility relate to the individual (e.g. networking, residencies etc.); others are intrinsically connected to the mobility of works or performances in another country. Mobility is not only understood as occasional movements across national borders that may be useful to gain professional experience required for career advancement, as well as advance artistic endeavor, but more as an integral part of the regular work life of artists and other cultural professionals. (From Mobility Matters, 2008)

Types of mobility support include: artists'/writers' residencies; event participation grants; scholarships for further/postgraduate training courses, including training/work placements; 'short-term exploration grants; market development grants; support for the participation of professionals in transnational networks; project or production grants; research grants; and touring incentives for groups or travel grant.

Disciplines: performing arts (theatre, dance, opera, circus, street arts etc.); visual arts (painting, sculpture, photography, installation, applied arts, graffiti etc.); music; literature (including translation and the publishing sector); cultural heritage (tangible heritage, movable heritage, intangible heritage, archives); multi- or cross-disciplinary arts; research; cultural management; cinema; and video/new media.

4. BACKGROUND

The *Guidelines for - Developing of cross-border culture networking* have been drafted to support Albanian Government staff when formulating and implementing nationally owned and anchored Integrated cooperation Action plan the benchmarking model concept described in these Guidelines was originally developed for EC cooperation in the Western Balkan region and has been fine-tuned in cooperation with international experts.

The Guidelines have been developed with three Country and target groups in mind. They are intended to provide guidance on *Developing of cross-border culture networking* involved in the implementation of border culture activities as well as for their national counterparts: border networking.

The scope of this is to contribute to better cooperation of the relevant key actors of the area for the delivery of innovative cultural and creative products through *Regional Arts Mobility and visiting program and joint cross border networking platform*.

- Setting up cross-border cooperation platform and network on cultural and creative industries in order to jointly develop cultural heritage products and services of the targeted area

Target group

- Authorities from the local municipalities
- Associations
- Regional Public Authorities
- National Public authorities
- Input-providers
- Advisers, business, agencies specialized on the craft sector
- Cultural and environmental protection operators
- Citizens
- SMEs.

Through its practical examples and recommendations, the Guidelines serve as a concrete and operational tool for programming and project implementation of EC external assistance as well as support to countries and other actors preparing and implementing projects related to Authorities from the local municipalities, associations, regional public authorities, national public authorities

The Guidelines should be viewed as a working tool, providing suggestions on how to improve cooperation and coordination at various levels.

They should not be seen as detailed technical specifications covering all aspects of *cross-border culture networking* in individual countries; rather, they should be regarded as a background document on cooperation and coordination aspects of culture networking that should be taken into account, along with other relevant sources, when developing national culture systems.

Furthermore, it should be stressed that although the Guidelines contain a wide range of examples, the overall emphasis lies on private cross-border. Finally yet importantly, the Guidelines should be seen as a “living document”.

5. MODEL ON NETWORKING

The Parties Albania, Montenegro and Italy shall aim at fostering their capacities to determine and develop their cultural policies, developing their cultural industries and enhancing exchange opportunities for cultural goods and services of the Parties, including through entitlement to benefit from schemes for the promotion of local/regional cultural content.

The Parties shall cooperate to foster the development of a common understanding and enhanced exchange of information on creative and cultural matters through a dialogue, as well as on good practices in the field of intellectual property rights protection. This dialogue will take place within the *Committee on Cultural Cooperation* as well as in other relevant forums as and when appropriate.

1. Stages in the Evolution of Cross-Border Alliances- Networking

Each of the four alternative approaches to managing cultural diversity in cross-border alliances has associated with it different challenges that must be overcome in order for a cross-border alliance to eventually succeed. Furthermore, these different challenges arise at different stages in the evolution of an alliance, so we briefly describe these evolutionary stages next.

To simplify our discussion, Figure 1 describes the general phases that occur during the formation and life culture Cross-Border alliances.

Figure 1: Networking - evolutionary stages of cross-border alliances

<p>Stage 1-Precombination and Initial Planning</p> <ul style="list-style-type: none"> ➤ Identifying motives for the Cultural Networking and setting objectives ➤ Identifying and evaluating possible alliance partners (locally and regionally) ➤ Negotiating planning and arrangement
<p>Stage 2-Development</p> <ul style="list-style-type: none"> ➤ Choosing locations for the operations ➤ Establishing the structure ➤ Recruiting and retaining key talent
<p>Stage 3-Implementation</p>

- Establishing the vision, mission, values, strategy
- Developing management policies
- Translating policies into activity practices and behavior

Stage 4-Advancement and Beyond

- Monitoring the organizational culture
- Learning from the Networking partner
- Transferring new knowledge throughout the organization

Initial planning all types of cross-border networking involve an initial planning stage. Nevertheless, for both types of networking, the common activities include identifying reasons for the alliance and setting objectives, identifying and evaluating potential alliance partners, and negotiating the arrangement. In many cases, formal assessments of cultural issues that might influence the success of the alliance are conducted at this stage, but sometimes this assessment occurs later or perhaps not at all.

Formation and development during formation and development of the alliance, their implications of cultural diversity usually become more apparent although they may not be fully understood.

Implementation During implementation, a key management task is collaboration skills. Cultural issues that arise during the implementation stage may be many or few, depending on the partners' general approach to managing the alliance.

Advancement During the advancement stage, knowledge transfer is a key issue. At this stage, the salience of cultural diversity may again be relatively great or small. If the new organization has been managed using a hands-off approach, then little attention will have been devoted to dealing with the cultural differences between the partners. In order for knowledge sharing to occur, however, issues of cultural diversity will now have to be addressed. If, on the other hand, a blending approach was used, the cultural difference.

2. Subsector for Culture Creative

Creative goods

- ✓ Design
- ✓ Arts and crafts
- ✓ Visual arts
- ✓ Publishing

Creative services

- ✓ Advertising
- ✓ Architectural
- ✓ Personal, cultural and recreational services

- ✓ Music
- ✓ New media
- ✓ Audiovisuals

6. COOPERATION ACTION PLAN

After having ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions adopted in Paris on 20 October 2005 (the “UNESCO Convention”), which entered into force on 18 March 2007, according to the procedure set in Article 15.10.3 (Entry into force), intending to effectively implement the UNESCO Convention and to cooperate within the framework of its implementation, building upon the principles of the Convention and developing actions in line with its provisions;

Recognizing the importance of the cultural industries and the multi-faceted nature of cultural goods and services as activities of cultural, economic and social value;

Recognizing that the process supported by this Agreement adds up to a global strategy aimed at promoting equitable growth and the reinforcement of economic, trade and cultural cooperation between the Parties;

Recognizing that the process supported by this Agreement adds up to a global strategy aimed at promoting equitable growth and the reinforcement of economic, trade and cultural cooperation between the Parties;

Recalling that the objectives of this Protocol are complemented and supported by existing and future policy instruments managed in other frameworks, with a view to:

- a. reinforcing the capacities and independence of the Parties’ cultural industries;
- b. promoting local/regional cultural content;
- c. recognizing, protecting and promoting cultural diversity as a condition for a successful dialogue between cultures; and
- d. recognizing, protecting and promoting cultural heritage, as well as promoting its recognition by local populations and recognizing its value as a means for expressing cultural identities;

Patenting *Culture Creative* Ideas

The government will develop a 'Country Patent *Culture Creative*' in order to secure patents for creative ideas that have high marketability, and will construct a mediation and proliferation system that will organically connect patents with standards and R&D.

There will be financing support based on a value evaluation by type for intellectual property (IP), including patenting IP. In the case that corporations introduce employee invention compensation systems, those corporations will be able to receive institutional incentives.

2. Strengthen the Role of SMEs in the Culture Creative and Strengthen their Ability to Enter Regional /Global Markets

The Government and Public Institutions will become the Number One Customer to Support the Pioneering of New Markets

Enterprises that produce promising Culture creative products and materials will be given the opportunity to enter public procurement markets through excellent procurement goods selection systems.

Products that are purchased through government procurement will be registered to a government-sponsored online shopping mall and will be able to be publicized.

Easing Regulations and Increasing Government Support to Stimulate Culture Creative Investment

Government support for Culture Creative SMEs will be increased, and businesses will have various opportunities to receive funding support.

Setting the Goal of Culture Creative Startup Growth by Accessing Regional/ Global Markets

It will be possible for promising startups to enter global markets through the consultation with domestic centers (such as the Global Startup Support Center). These startups will be able to receive localization support through overseas support centers and networks.

Creating an Ecosystem that Encourages Cooperation and Win-Wins between Culture Creative SMEs and Large Corporations

Stressing the importance of facilitating cultural cooperation between the Parties, (Italy-Albania-Montenegro) and for that purpose to take into account, on a case-by-case basis, inter alia, the degree of development of their cultural industries, the level and structural imbalances of cultural exchanges and the existence of schemes for the promotion of local/regional cultural content, agree as follows:

3 Goals, 6 Cross – Border Product, 24 Tasks

The Culture Creative Industries / Action Plan establishes a vision through a Culture Creative economy' in order to create a Culture creative economy ecosystem.

Three Main Goals:

1. Create new jobs and markets through *culture/creative* and innovation
2. Strengthen Networking between Italy-Albania-Montenegro and other place of region through a *culture/ creative* industry
3. Creating a society where *culture/creativity* is respected and manifested

Albania based on this project proposed 6 (six) Objectives:

3. Properly compensate for creativity and create an ecosystem that promotes the creation of startups creatives industry (based on 3 subsector)
4. Strengthen the role of small and medium-sized enterprises (SMEs) in the culture creative Industry and strengthen their ability to regional markets
5. Create growth new markets and new Cultural Creativity Industries
6. Foster regional creative talent that has the spirit to rise to challenges and pursue dreams
7. Strengthen the innovation capacity for the culture creative
8. Promote a creative industry culture together with Montenegro and Italy Country

Each objective is accompanied by tasks

1. Properly Compensate for Creativity and Create an Ecosystem that Promotes the Creation of Start-ups in culture/creative innovation

Create the Conditions to Easily Start New Businesses through Investment, not financing

If somebody comes up with a good idea, they will be able to easily start their business. Conditions will be created such that should one's business fail in good faith, they will still be able to start another new business.

Culture/creative startup ecosystem infrastructure is being expanded. Startup platforms are being diversified, mentoring is being strengthened and the environment for starting a new business in *culture/creative* is being improved.

The government plans to encourage the proliferation of a business culture that fairly distributes and cooperates in order to create outcomes that help both Cultural Creative SMEs and large corporations through an outcome sharing system.

Outcome sharing system: Large corporations and SMEs will agree to share outcomes and goals through a preliminary contract. Should outcomes arise, those outcomes (cash compensation, long-term contracts, joint patents, etc.) must be shared according to the contract.

The government expects that there will be active participation in production cost reducing joint cooperation projects in order to prevent unfair pricing in advance.

3. Create growth new markets and new Cultural Creativity industries

Creating New Industry Based on Culture Creative

Software education will be strengthened and a cluster will be created that connects regional specialized industries with software convergence. The government will also promote culture technology development and the establishment of a software policy lab.

Promoting Market Creation Cultural Creativity

The government will actively pay attention to demand and difficulties of businesses in order to promote market Culture Creativity creation.

4. Promote a creative industry culture together with Montenegro and Italy Country

Albania Government will host the 'Cultural Creative Expo,' for Albania, Montenegro, Italy to come in contact with examples of Cultural creative success and a culture of challenging and open-mindedness.

Support will be offered for regular people with excellent ideas to get those ideas patented through the '1 Household 1 Cultural Intellectual Property Movement.' 'Infinite Imagination Rooms' will be installed in science museums, post offices, and libraries.

After managing five demonstration sites, these rooms will be installed throughout the entire country. Anybody, including students, will be able to visit these 'Infinite Imagination Rooms' in order to foster their ideas and receive mentoring from professionals that can connect their ideas with startups.

The government will host 'Idea Festivals,' which will create a social atmosphere where anybody can actively propose their imaginative and creative ideas, and support will be given to promote the commercialization of excellent ideas. The government constructed and manages 'Culture Creative Albania,' an online portal.

Through this portal, citizen will be able to easily access the creative economy, and receive comprehensive support in order to take a good idea, commercialize it, and start a new business.

Artistic creation and the creative economy

Today, reflecting expanded communication and travel, there is greater awareness and understanding of other cultures. Thus, one finds that the term 'primitive arts' is yielding to that of 'traditional arts', and a number of distinctions, such as between art and crafts or between fine arts and decorative arts, are being called into question.

Nevertheless, the definition of what is artistic — and conceptions of art as a collective or individual activity — varies greatly from one culture to another.

9. EVENTS

A) Summer Academy on Cultural and Creative Industries and Local Development.

The key objectives of the edition of the Summer Academy are to:

- Stimulate the sharing of knowledge and experience between participants, experts and professionals from several fields related to the cultural and creative industries (CCIs);
- Analyze the process of culture-driven innovation and the role of the CCIs and examine the CCIs' entrepreneurial process and the importance of creativity and innovation;
- Foster networking and debate among participants around case studies and good practices from Albania- Montenegro region and also across Balkan & OECD;
- Provide common interpretative tools that would then be applied to the analysis of participants' case studies as well as to projects and local practices aimed at promoting CCIs and local development;
- Promote online and offline networks among participants in order to exchange knowledge, practices, and work methodologies.

B) Activity 'four arts' — Popular music, poetry, painting and handicraft—with painting and calligraphy focusing less on ornamentation than on the expression of life

C) Craft fairs - are appearing in more and more countries, sometimes to raise funds for humanitarian causes but increasingly to sell products for utilitarian use, such as furnishing or decoration. Craft production is an important form of expression reflecting as it does the aesthetics, symbolism and worldviews of the producing communities. As

tradable forms of cultural diversity, crafts have become a significant source of additional income and employment in many parts of the world

- D) **'Faith travel'**, previously a largely domestic phenomenon, religious tourism has turned into a major international commercial service. Each country part of Networking can offer extensive multipath journey packages to ancient places of worship, sacred destinations and pilgrimage sites associated with the mainstream faiths.

Creativity being a source of social and technological innovation, there is a need to invest in its development, both in the cultural sector and in the business sector, within which cultural diversity is to be understood as a source of profit and enhanced performance, conducive to corporate 'cultural intelligence'. To this end, action should be taken to:

- Facilitate the exchange of artistic productions and the circulation of artists, including through a system of cultural visas.
- Develop appropriate systems for the protection of traditional know-how in the crafts sector, as well as ways and means of compensating the communities concerned for the commercial exploitation of such know-how.
- Draw up and widely disseminate good practices in relation to tourism development with a view to maximizing its positive impacts on cultural diversity.
- Develop 'cultural intelligence' in the business and marketing world through the establishment of real and virtual forums and the production of relevant research on the profitability of cultural diversity, not limited only to ethnic or gender difference.

10. ALBANIA – KEY FINDINGS

To realize a common European cultural area, enhance diversity and sustain economic development and social inclusion, we need to promote cultural cooperation and exchanges by facilitating the mobility of artists and cultural professionals.

Cities in Albania believe that encouraging cultural cooperation and fostering the mobility of artists are necessary to:

- make the European project a reality and enhance cultural rights and diversity
- foster artistic innovation and creativity, as well as individual professional experience
- expand cultural audiences and markets
- sustain city attractiveness, economic development and social inclusion.

Albanian culture cities as part of the EURO CITIES mobility of artists working group, this should help pave the way for effective collaboration between cities and respond to the need for concrete information on how cities can and are supporting artistic mobility.

- The main motivations for cities to support cultural mobility lie in the growing importance of culture and cultural mobility in international policies.
 - Support for cultural mobility appears to focus on artists rather than on other cultural professionals
 - Public funding is often allocated to local cultural organizations responsible for mobility programmes or projects. This is sometimes in parallel to specific mobility funds or programmes directly managed by the city in collaboration with stakeholders at local, national and international level. Funds dedicated by cities to mobility do not appear to have been affected by the economic downturn. However, the lack of clear data about such budgets prevents a precise quantitative analysis.
 - In terms of geographical areas covered, support for mobility focuses mainly on Europe (EU and non-EU).
 - To communicate existing opportunities for artists and cultural professionals, cities generally use the Internet as well as meetings and specific information events. Artists and local cultural operators are usually directed to other information sources when it comes to administrative and practical aspects (e.g. visa procedures).
- The evaluation of mobility schemes appears to be challenging and unsystematic, partly due to budgetary and time constraints. A real strength of the actions developed by cities, compared to those developed by national European and international institutions, is the direct link with the artists and organizations they support.

The final recommendations are addressed mostly to Albania Municipalities . They aim to foster better integration between cities' actions and principles applicable at European and national level by reinforcing cities' potential for a direct and closer relationship with creative forces operating on their territories.

- Cities recognize the importance of culture, and of the mobility of artists and cultural professionals, in the European project in general.
- Cities understand the important role of culture in international policy taking into account its various impacts, with several references made to international documents (including the Agenda 21 for Culture and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions).
- There is a growing emphasis on the notion of cultural mobility in local policy texts and action plans.

All Albania cities confirm their interest in further developing and/or strengthening a European and international policy in the cultural field. Some cities are 'naturally' open internationally, such as port cities like Durres, Shkodra, Vlora, Saranda; cities at the crossroads of different regions and countries like Korca, Gjirokastra ;

Others have been engaged in twin city partnerships for decades and would like to better structure the cultural component of these partnerships.

Albania Government and Albania Municipality emphasize the importance of culture as a means of contributing to creativity, economic growth and to 'humanize globalization' (Brest).

For two thirds of the cities, the term 'international cultural cooperation' appears more frequently than 'cultural mobility' in city documents such as general city strategies, cultural strategies or action plans.

In some cities, the terms 'international cultural cooperation' or 'exchange' fall under the development section of the city policy or action plan rather than under culture. Albania Municipality state that 'mobility of artists and cultural professionals' and/or 'international exchanges' in relation to culture do not feature as such in their policy documents, despite the fact that support is available for such exchanges. Tirana is considering including cultural mobility in its application for European Capital of Culture in 2019.

The issue of the meaning and understanding of cultural mobility is crucial when considering why European cities support and fund it.

The types Albania City Mobility Culture can be divided into three main groups, as below:

- To raise the international profile of cities, make them more attractive including from a touristic perspective (which can include a reference to the development of cultural industries) and possibly to consider artists and cultural professionals as 'ambassadors' of the city: In that sense, we are close to the concept of 'territorial diplomacy' developed by Ferdinand Richard, president of the Roberto Cimetta Fund 10, for whom this concept could also be called 'diplomacy of local governments', 'based on the shift in sovereignty to territories alongside nation states' 11.
- To reinforce the capacity of artists and cultural professionals to develop their skills at international level, enhance creativity and nurture new modes of governance, open new opportunities for them (and indirectly for the city):
- To strengthen local social cohesion, social links and communities through international exposure, and interaction through a contextualization of artistic practices:

The main positive changes in Albania Cities over the past five years were:

- better structuring of networking exchange of knowhow between cities (to which a network such as EUROCITIES adds great value)
- improved professionalism of local cultural organizations, which are now able to play a more important role at European and international levels (including funding-wise)
- 'loyalty' between cities and cultural organizations/artists because of the long-term investment of cities in supporting cultural mobility

- higher expectations from audiences towards international cultural events, projects and interactions; some cities also mention the positive impact of being or having been (a candidate for) the European Capital of Culture.

MAPPING THE ALBANIA CULTURAL AND CREATIVE PRODUCTS AND DEFINED NEEDS AND POTENTIALS FOR DEVELOPMENT

PROJECT TYPE

Mapping study

PROJECT COMMISSIONED BY

INTERREG IPA CBC Italy-Albania-Montenegro

CONTRACTING PARTNER

Ministry of Culture

PROJECT TASK: A. Mapped culture and creative products of the region and defined needs and potentials for development
B. Benchmarking analyses report on best practice of Arts Mobility and Visiting (AMV) approach

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PART A - Mapped culture and creative products of the region and defined needs and potentials for development

1. Introduction

The creative and culture industries are important drivers of economic and social innovation. This vibrant sector has huge potential and can have significant spill over impact into other business areas such as manufacturing and tourism. Mapping culture and creative industries is part of deliverable in T2: Regional Arts Mobility & Visiting pr: Deliverable D.T2.1.1 - Mapped culture and creative products of the region and defined needs and potentials for development; define benchmark-based inputs needed for creation of methodology and selection of culture and creative subsectors of the cross-border region.

The CCI mapping analysis was to sensitize the partners towards the new topic of CCI and their role in economic and social development in small and medium sized in cross border region.

The CCI mapping has a different purpose, it aims at establishing objective facts about regions CCI and cultural resources based on sound data so that all cross-border countries can position itself in the field of CCI productivity and value production and prepare itself to take further action in nurturing the sector. Based on fundamental knowledge about CCI and newly knowledge about the specific potentials of a cultural-led social and economic development in each country partners are expected to carry out a CCI mapping at each location. The CCI mapping shall provide a detailed picture of the current state of the CCI as well as of the current state of the cultural resources in the partner cities. In addition, added data about the partner country current state of affairs are of interest in order to get a clear view about the social, cultural and economic situation of the cities. Mapping intend specially to give an overview of the industries' economic value, particularly in Albania where relatively little known about them and there is no statistical data.

Main purposes of mapping:

- to increase the profile of the CCI sector (awareness, visibility)
- to form a common frame of reference for perception, understanding and communication btw sectors.
- to helps all CBC countries involved to learn about the sector in region and their economic potential

- to opens up the horizon of all individuals involved and encourages comparisons with other country region and share best practices
- to engages political leaders for further improvement of supporting schemes
- to track and document further developments

The CCI mapping relies on quantitative, statistical data that are on place. The resulting CCI mapping should be used as basis and template for monitoring the progress of CCI features and to establish statistical indicators for Albania and by the partner in the future, f.e. to show progresses in the CCI sector also in respect to measures taken during the 3C - Cross-border exchange for the development of Cultural and Creative industries project.

2. Glossary terms

Creative Economy - to describe economic systems where value is accrued through activities based on imagination rather than on the traditional resources of land, labour and capital¹.

Creative Cluster - geographical concentration often regional in scale of interconnected individuals, organisations and institutions involved in the arts, cultural industries, new media, design, knowledge - based services, and/or other creative pursuits.

Creative Industries - those industries which have their origin in individual creativity, skill and talent and have a potential for wealth and job creation through the generation and exploitation of intellectual property.²

Creative Capacity - ability of a community or city to generate ideas, goods and services: understood as the strength of creative assets and resources of an organisation, community or city.

Creative Ecosystem - entire system from which creative activity emerges. It is where interlinked creative resources (human) come together with venues, workspaces and platforms either physical or digital. Human resources include policy makers, creators, professionals, entrepreneurs, intermediaries. Interdependency is the glue that binds successful ecosystems.

Creative Tourism - tourism that offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristic of the holiday destination where they are taken.³

Creative Hub - place, either physical or virtual, that supports communities of practice, working not for either profit or commercial, large or small, part-time or fulltime within the creative, cultural and tech sectors. Hubs have a wider job than incubators.

Cultural Resources - various elements that contribute to the unique culture and creativity of a place. Resources can be human, natural, social, economic, or built. Examples of cultural resources are: the arts and media activities and institutions; the local human, natural and cultural heritage; creative and cultural enterprises; festivals and events; youth cultures and lifestyles; the diversity of the local community; universities and private sector research centres; the repertoire of local products and skills in the crafts, manufacturing and services; the natural and built environment. Place making. An integrated and transformative process that connects creative and cultural

¹ Concept developed by John Howkins in 2001

² The definition given by the UK government's Department for Culture, Media and Sport (DCMS, 1998)

³ Concept developed by Crispin Raymond and Greg Richards in the mid-2000s

resources to build authentic, vibrant and resilient communities.

3. Mapping Creative and Cultural resources

3.1. Impact on Culture and Creative Sectors

Culture and creative sectors have been rapidly expanding in the past decade in Albania.

In 2014, the value added at factor cost of enterprises active in cultural and creative industry was 2.95% of their market share, which indicates that culture is responsible for an important part of national production, and that it helps generate income and sustain the livelihoods of its citizens. Household expenditure on cultural activities amounts to 3.10% of GDP. Beside contribution to the creation, production, transmission and enjoyment of symbolic content, culture and creative industries also create non-economic benefits. For instance, they contribute to the expansion of peoples' opportunities to participate in cultural life and to the promotion of cultural diversity.

Cultural infrastructure in Albania consists of 55 Museums, Exhibition Venues Dedicated to the Performing Arts (37 cultural centers and 12 theatres), and 46 Libraries and Media Resource Centres with 145 employees.

However, the COVID-19-related restrictive measures meant that enterprises and entrepreneurs in the cultural sector as well as public cultural institutions were closed, and their operations ceased, thereby affecting their income generation potentials. Resilience will depend on several factors: the way of doing business, market orientation or dependence on the state budget, the degree of digitalization, the type of cultural content and the way it is distributed, the cultural habits of the audience / consumers and the seasonal nature of business. In the short and medium term, financial investment in cultural heritage sector will be strategic for economic recovery.

3.2. Aim and Benefits

- **supporting CCI entrepreneurial activities**

SMEs need to be endorsed through service incubation, networking and internationalization. These businesses can be supported through a wide variety of means, including mentoring and coaching, joint project teams, awareness raising, training and mobility activities, service incubation, innovation support services and workshops as well as assisting enterprises to connect with research and innovation partners across the Balkans.

- **supporting innovation in CCI by exploiting all forms of creativity**

Creativity related innovation, permitting businesses and processes to progress and advance, aim not only to develop new products and services but also to find new regional business solutions.

- **promote cross-sector collaborations and network activities**

Creating specific *Platforms* for concrete cross-sector collaboration of business development organizations e.g. putting in place agencies or entities, education institutions and local government with the aim to support entrepreneurs and SMEs in CCI and supporting new product and find new way to improve industrial process and value chains

CCI mapping is a process for categorizing a cluster's cultural assets and for developing understanding of local cultural ecosystems. Cultural mapping identifies more intangible elements of a community's identity and sense of place.

Thus, knowledge of a place's cultural shape can be useful for advocating change:

- it can inform policy development, funding and resources, and
- be involved in the adoption of new approaches to local development.

An overview of the benefits and stakeholders involved in improving the creative potential of smaller places like Albania and partners Italy and Montenegro should embark on a qualitative cultural mapping is provided below

Uses of Cultural Mapping

increase knowledge	Helping to define the local culture and creativity. Giving/providing variety of cultural and other activity for towns and regions
identifying some unknown activities and potential resources	providing information for officials, citizens, and other key stakeholders in diverse fields as culture, planning, tourism, economic development
approach to a new perspective	Access to different social, urban perspectives, cultural, related to disciplines, different professions
identifying challenges, gaps, requirements, connections, networking	What are the shortcomings in a certain sector or area of the city? What are the challenges? Where are the blockages
Creativity, linking resources to public.	How can we act better and appreciate that our assets

work better for our people?

How can we achieve a dialogue across cities and regions?

3.3. Classification of CCI sectors

To ensure our classification of the CCIs sub-sectors to be analyzed, searched as sensitive as possible to the context of the countries involved in Interreg IPA CBC It-AL-MN, we have combined the most widely used definitions of CCIs across the EU.

6 sub-sectors to be selected

No	Main Categories	CCI sub-sectors	Description	Italy	Albania	Montenegro
1	Creative Industries	Architecture	including landscape architecture			
		Design	fashion, graphic design, interior design, product design, etc.		X	
2	Visual arts	Crafts,	painting, sculpture, drawing, print, photography, etc. crafts, wood, ceramics, glass, metal, jewelers, graphic, leather, etc.		X	
3	Culture Heritage	Cultural heritage	tangible & intangible heritage, incl. libraries, museums, archives; archeologic sites, archives, traditions			
4	Performing arts	Visual art	dance, ballet, opera, theatre, musical theatre, circus		X	
		Music	live & recorded music			
5	Cultural Industries	Film and video	film, video production, film services, cinemas		X	
		Advertising	both print & online advertising			
		Literature & publishing	Translation incl. e-books		X	
	Broadcasting and media	television, radio, newspapers				
6	Interactive Leisure	Entertainment IT	computer Services & Software & video games, entertainment applications, audio guide VR and AR tour		X	

Table 1. Define the culture and creative subsectors of the cross border region

3.4. Overview of the Importance of the CCIs in Albania

Albania has embarked on a very important reform agenda as part of the pre-accession process in view of joining the European Union. A law on cultural heritage and museums was adopted in May 2018⁴, but the implementing legislation needed is not yet fully in place. National Strategy for Culture 2019 - 2025 outlines more concentration of policies in the transformation and strengthening of the cultural sector and creative industries, with the aim of economic and social empowerment of small and medium enterprises. Through cultural, cross-sectoral policies and direct actions in building the human capacity of the sector, the aim will be to create favorable conditions for increasing incentives for the cultural and creative sector, as well as to encourage private investment in art, culture, cultural heritage and creative industry. In addition, Albania has participated in the EU Creative Europe programme (and particularly with Literary Translations) but more effort should be to improve participation in the MEDIA component. The state budget of the Ministry of Culture gradually increased going up to 150% from that of 2015, although in relation to country GDP.

Arts and Culture 2014 - 2020

- 10% increase of promotion activities on cultural diversity, intercultural communication and coexistence.
- 30% of the total budget for arts and culture, support for festivals in theatre, music, poetry and visual arts;
- for 10% for annual national and international exhibitions account
- 40% for competitions on figurative art, music, ballet, literature, bibliophilic

Year	Budget in ALL	%/GDP
2015	1,487,160.00	0.10
2016	1,654,309.00	0.11
2017	1,687,900.00	0.11
2018	2,090,000.00	0.13
2019	2,165,867,000	0,68% of the state budget

⁴ Law No. 27/2018 on Cultural Heritage and Museums

competitions and cultural journalism account

- 20% increased financial support to publications on literary, science and Olanology
 - Digitalization of rare works and collections available at the National Library has advanced
- Challenges in this sector include: boost the role of culture in social life; raise artistic quality to contemporary levels; confront Albanian culture to European and world culture; grow artistic and cultural productivity and ensure enforcement of intellectual property rights in Albania.

Under its authority, the Ministry of Culture has 28 institutions in the field of art, culture and cultural heritage, which receive about 50% of the budget, while the rest is used for the implementation of activities organized by MK and independent operators through the call for grants. Despite the investments made in recent years in the arts and culture sector through the improvement of physical infrastructure, or even the adaptation of the sector to contemporary trends, again problems and challenges have been identified, related to the creative and creative industry which need to be improved to support with funds or by setting up services with specialized staff within the Ministry.

One of these institutions that is intended to be established is the Center for Research of the Cultural and Creative Industry, which will fill the large gap that exists in relation to research in the field of culture and related impact indicators. Among other things, this center will have as its objective the organization of trainings and research, fundraising for the implementation of local and international projects, the creation of a central statistical system for data on culture and creative industry in Albania, the collection and publication of cultural data from all public and private actors, creation of promotional platforms for cultural tourism, etc.

The state is the main supporter with public funds of cultural institutions and independent operators. The budget of public cultural institutions mainly goes to operational expenses such as salaries and programs. Only 30% of the income realized by the cultural institutions under the Ministry of Culture, without exceeding the maximum of 2 million ALL set by the Ministry of Finance and Economy, are kept in the budget of institutions for specific expenses.

Even the institutions are allowed to apply for funds from donors, sponsorships and cooperation projects; however, they do not succeed due to narrow capacities. Independent cultural operators are mainly focused on receiving and supporting funding from the Ministry of Culture, while the budget set for call for projects is not enough to fund all competing projects.

In addition, the sector face lack of data related creative occupations working in the creative

industries, as well as workers with creative occupations working in any other industry, and people in a non-creative job working in a creative industry.

3.5. Creative Economy' in Albania

Creative economy or creative industries are seen as new drivers of economic growth and human development that enhance individuals to flourish in ways that are meaningful in all levels and sustainable in the long term. Creative economy consists in creative products, and include mainly intellectual properties as their value base and it covers a number of creative industries that covers from arts to the wider fields of technology and science, activities and necessary resources that are required to transform ideas into creative and cultural goods and services. The few integrated policy measures and financial instruments that aim at enhancing the creative economy in Albania are very recent and limited to specific sectors and resources⁵.

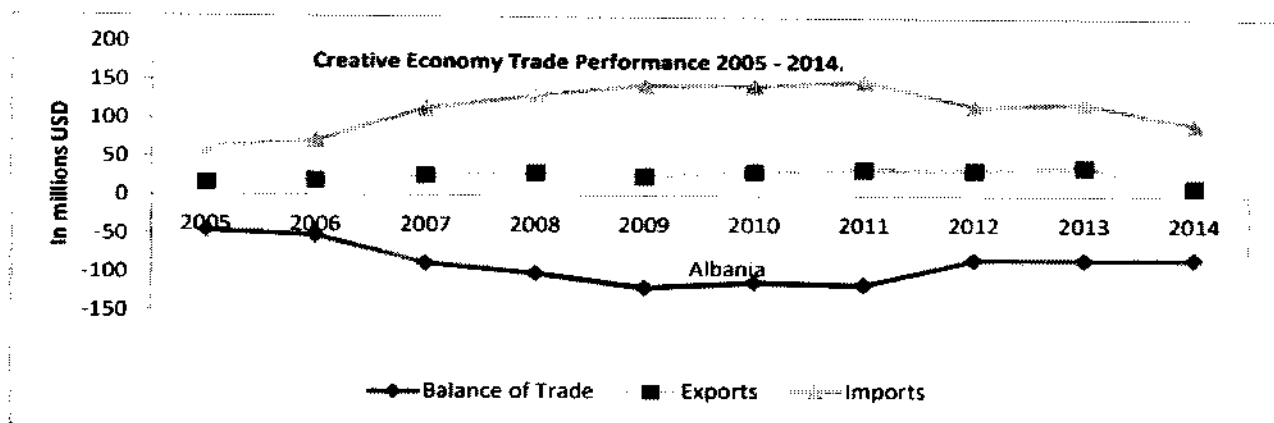
One of the main directions for private sector development, as explicitly expressed in the new strategy on business development and investment (2014-2020), is the supporting of the creative industries, especially the handcraft sector where the funds seeks to support 470 creative industries. Creative economy, with 56% of the employed being women, is seen as a promising economic sector with the potential to contribute to the local, regional and national economy⁶, and strategic priorities and policy objective is referred to establish a Grant Fund to support *230 creative businesses*, mainly in the field of handicraft. Albania's exports of creative goods dropped 35% from \$37.6 million in 2013 to \$11.52 million in 2014, mainly due to a reduction in the exports of design goods, which went from \$31 million to \$10 million, particularly of fashion and interior design goods. The Albanian clothing and shoe industry accounted for approximately 35% of both exports and employment. Europe was the main regional destination market for Albania's creative goods exports. Creative goods imports stood at \$93.62 million in 2014 generating a trade deficit of \$82.12 million⁷.

⁵ Creative Economy & Smart Development Forum: <https://arki.al/resource/CE-Book.pdf>

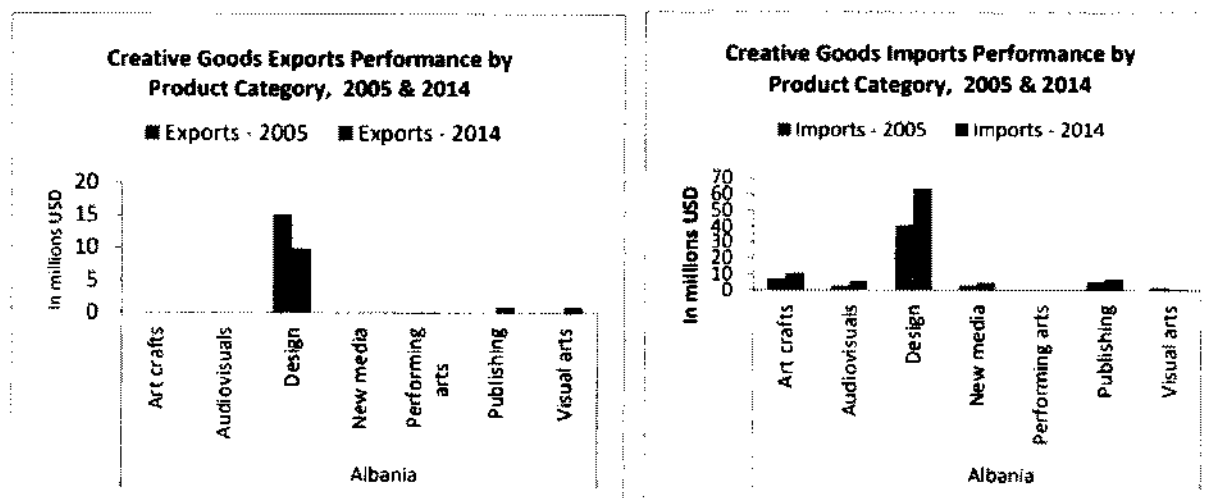
⁶ National Strategy for Development and Integration 2014-2020

⁷ https://unctad.org/system/files/official-document/ditcted2018d3_en.pdf

COUNTRY PROFILE- Albania										
Creative Industries Trade Performance, 2005-2014					Values in Million US\$					
Albania	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Exports	15,69	18,56	26,09	29,37	24,62	30,36	33,80	33,36	37,64	11,52
Imports	61,53	70,91	113,56	130,53	144,04	143,23	149,49	116,94	120,78	93,64
Balance of Trade	-45,84	-52,35	-87,47	-101,16	-119,42	-112,87	-115,69	-83,58	-83,14	-82,12



The figure above presents the Albanian trade in cultural goods and services. It shows the enormous growth of cultural goods and service flow in Albania during the last years. Albania shows huge negative trends of trade balance in creative goods throughout the entire period. The rates of creative



goods and services imports are way high than exports. The Design and New media category as well as the personal, cultural and recreational services are among the most imported creative goods/services in Albania.

There are some highlights of the sector

- In addition, the second International Forum on Creative Economy organized in 2015 by the Adriapol Institute offered a unique opportunity to reflect on and discuss the role the creative economy is playing, and the relevance creative drivers occupy for the future development of Albania and the Balkan region. Lastly, film festivals are positioning the sector.
- The Tirana International Film Festival is the first international film festival in Albania, created in 2003, is an important cinematic event in Balkans, and aims to encourage documentary film production in Albania. Dea Film Festival is an International OpenAir Film Contest which takes place in Tirana, where will be shown films and short movies from various countries.
- Some initiatives to support design, film and creative economy are emerging. They include the design overview, an annual design event in Tirana. Some Albanian advertising agencies are starting to import talent who can teach and lead the next generation of young creatives. This initiative is important to raise standards and ensure Albania is an active part of the European creative industry, with a visible presence in festivals and awards.
- Audiovisual and information services account for the largest share of Albania creative services with a total worth \$4 million in 2016.
- Albania is ranked among the top 25 most popular tourist destinations in Europe, and was voted one of the world's top tourism destinations in 2014 by the New York Times and Lonely Planet. This accolade creates an opportunity for Albania to grow and develop new cultural and creative products and experiences.

CREATIVE SERVICES

ALBANIA

	2010	2011	2012	2013	2014
EXPORTS	19,7	16,5	17,5	12,4	16,5
Charges for the use of intellectual property n.i.e					
Other business Services	5,6	2,1	1,1	0,2	0,8
Research and development (R&D)	5,6	2,1	1,1	0,2	0,8
Personal, cultural and recreational services	8,6	1,4	1,3	1,8	2,4
Audiovisual and related services	8,6	1,4	1,3	1,8	2,4
Telecommunications, computer, and information services	5,5	13,0	15,1	10,4	13,4
Computer services	4,7	8,7	13,3	8,5	12,4
Information services	0,8	4,4	1,9	1,9	1,0
IMPORTS	15,7	19,9	19,6	20,7	16,6
Charges for the use of intellectual property n.i.e					
Other business Services	3,5	1,4	0,5	0,2	0,3
Research and development (R&D)	3,5	1,4	0,5	0,2	0,3
Personal, cultural and recreational services	3,1	1,0	1,1	2,4	2,4
Audiovisual and related services	3,1	1,0	1,1	2,4	2,4
Telecommunications, computer, and information services	9,0	17,5	18,0	18,1	13,9
Computer services	7,5	16,0	16,4	17,0	12,5
Information services	1,5	1,4	1,6	1,1	1,4

4. Benchmark and developing strategy

This section is focused to the strategic actions and initiatives that Albania and the regions should take to reach the goal of mainstreaming creativity across all aspects of local life. Three priorities will provide descriptions, advice and signpost on good practices. Under these priorities can accommodate different types of situations or challenges.

These are:

- 1) Culture and creativity for talent development and social inclusion
- 2) CCIs and cultural heritage for economic development
- 3) CCIs for urban revitalization and place making

Activities under these priorities may comprise

1. Culture and creativity for talent development and social inclusion

Encouragement creative entrepreneurship should be a priority, and measures could include tax reductions, the provision of cheap workspace, the establishment of networking platforms, venture capital systems and/or linkages to business angel networks.

Networking programmes give access to speakers, ideas and spaces that wouldn't usually be easily accessible to local people. Networking is also education of civic leaders and local stakeholders (e.g. business leaders, tourism managers, cultural and creative experts) on study visits as a good way of increase views on specific issues and boosting confidence in creative for specific place.

Organizing events for a local, regional and national audience can also have a positive effect (e.g. boot camps that is now a global phenomenon) are all good practice. So, providing an ecosystem that encourages creativity is also about showcasing the talent of a place, like "co-working" spaces, common facilities and infrastructure, conference and private meeting rooms, entertainment spaces, professional spaces, a series of education programs and workshops, services for small business, business consulting, ongoing activities focused on entrepreneurship and network function.

This can have the double effect of presenting the country to the outside world in a positive way while at the same time injecting energy into local talent. The social impact on the region and on

the development and integration of the community targeted by the services offered by the 3C project is expected to be particularly positive, creating a creative pole of international standards. Target clients are freelancers, creative entrepreneurs, designers, programmers, photographers, architects, translators, audiovisual artists, journalists and bloggers, television workers, international experts, start-ups, public administrations, businesses and universities. The proposed project is included in the priorities of the program focused on supporting new and innovative business initiatives, enabling the creation of instruments for its comprehensive support, as well as the comprehensive social and urban development of Albanian cities.

In the context of creating the opportunity for the proposal of revitalization of spaces from the Park of Art Tirana project, especially focused on creating an attractive multifunctional cultural center not only for the residents around it, but also for entrepreneurs and investors interested in operating in an environment where creativity and innovation intertwine.

Vision: Creating an interactive and proactive space between cultural, creativity, entrepreneurship and innovation. Park of Art, Tirana will a Cultural and Creative Industry Co-working for everyone

2. CCIs and cultural heritage for economic development

Support and funding schemes to embed locally the notion that creative industries are the new engines of local development and establish awareness raising. There are many examples of creative industries development and support mechanisms in Europe (and outside) operating at national, regional and/or local level.

There is a diversity of actors divided in five main clusters as following:

- 1. Policy makers where are included government institutions and agencies,** such as: (Minsitry of Culture, Ministry of Finance and Economy, Municipality of Tirana, CSSA AIDA, etc.)

The role of policy makers is crucial in terms of draft legislation with the intention to remove obstacles for funding CCI, startups and their growth, especially in areas such as: developing a workable policy, competitive regulation, unfair taxation etc. as well as offering opportunities and conditions for the startups companies to flourish and growth. They should be in line with the market needs and facilitate the economics operators to smoothly operate in the labor market.

- 2. Supporting organizations where are included Associations/Chambers** (*Chamber of Commerce and Industry of Albania, Albanian ICT*), **Service Providers** (*Regional Development Agency, GIZ- ProSeed/ IDEA, Protik*), **Donors** (*GIZ, USAID, UNDP, Swiss, AADF*), **Incubators/ Accelerators/ Co-Working** (*TechSpace, Officina, Yunus Social Business, UK-Albania TechHub etc*), **Events/ Community** (*StartUps, Garazhdi, Open Lab, etc*), **Portals/Registers** (*Innovation Map, Invest in Albania, etc*)

For starters, these peer-to-peer networks are of significant importance as they can learn from each other experiences. Supporting organizations aims to guide starters to expand and strength their business as their members can also receive perks like personal mentorships, participation in forums where you can learn from the experiences of successful business owners, spaces where to develop, incubate and financially support their ideas.

- 3. Human Capital including Public and Private Universities** (*University of Arts, Polytechnic University, European University of Tirana, Marin Marleti, etc*) **and Student Initiative** (*Epoka Innovators Lab, etc*)

Human capital plays a crucial role which is usually neglected by most of the entrepreneurs. It is the fuel needed to drive forward any bussness or start up company. Recruitment of talented people is not an option but a crucial step for running a succesful startup, because are these people who will contribute with their knowladge, commitment, experince and motivation for start up to be growth ane enriched.

- 4. Private sector which covers all the companies** *like ProCredit, EasyPay, Balfin Group, Vodafone Foundation, etc*

Private sector despite the engine which drive growth, investments, creation of jobs, payment of taxes is also the enviroment where the innovation ideas migh flourish. That's why blooming of startups and innovation projects occurs in countries which have healthy and well developed private sector.

- 5. Media including Portals and role models** indicated by TedEX or Start up grind, etc.

Media is becoming a good marketing opportunity and its role is increasing day by day. In fact, social media mainly like Facebook, Twitter and Instagram have become integral parts of content distribution, lead generation and brand awareness with customer acquisition strategies for all the businesses including startups.

6. Finance Institutions including Banks/MFI (*Raiffeisan, Fondi Besa, FED Invest, etc*), and funds (*Crimson Finance Fund, Sida EU for Innovation Challenge Fund, etc*)

The establishment and further development of a startup cannot be imagined without the support of funding organizations. Some of these organizations, which play a crucial role in vitalizing of startups, especially in financial segment are Banks or other financial institutions. They offer funds through loans for startup and create special programs of support, which often include mentoring programs. These financial institutions are trying to give as much support as possible to the development of startups, and on the other hand to secure their investments.

These mechanisms tend to function as intermediary bodies which operate outside (sometimes independently) of local authority structures while maintaining a presence and profile capable of informing key decision-makers at city level, regional agencies, and other key decision-making bodies. The development of funding, clustering, incubating, training and the establishment of financial mechanisms are also part of the remit of such agencies.

3. CCIs for urban revitalization and place making

The way an urban area works, the variety of the texture of its urban fabric, the feel and look of the public realm and the quality of the public spaces are the key elements to look out for when embarking on a creative based strategy. A creative area, on the other hand, is welcoming, is a place where different cultures and creativity mix, where venues are complemented by a rich cultural infrastructure for both production and consumption, with events and festivals animating public spaces and parks.

The establishment of public art and cultural initiatives PARK OF ART TIRANA is a good way to improve the urban feel of Tirana town. Revitalizations projects are equally important in fostering the conviviality and networking required to support creative milieus.

The involvement of the community and the preservation of authenticity and identity of the territory are also very important factors in the quality of life of the people who live there.

Public art space initiatives have delivered great improvements to the image of many cities and increase possibilities for networking like European Creative Hubs Network (ECHN) in partnership with seven European creative hubs – Bios in Greece, Roco in the UK, Betahaus in Germany, Kulturni Kod/Nova Iskra in Serbia, Creative Edinburgh in UK, Creative Dundee in UK, and Factoria Cultural in Spain – and the European Business and Innovation Network.

Mobilizing existing properties e.g. built assets for local community initiatives such as gatherings, art, festivals, music, theatre, craft, food, film are ways of making visible the qualities of cultural spaces and they have one thing in common for showcasing what's unique is a place and what makes people satisfied to live there.

Park of Art – Creative and Culture cluster – SHih BOQ Te merret foto e parkut dhe te vendosen keto te dhena me poshte si ne foto model

General Data

Area xxxx m2

Open space = xx

Build up area = xx

Existing build area = xx

Space to be use:

Academy

Recreation

Entrepreneurships

Art

Nutrition

Education

Craft and fashion

Communication

5. Summary of Suggested Tools, Activities and Programs

POLICY & LEGAL FRAMEWORKS

- Dialogue on legal frameworks, policies and support mechanisms for the cultural sector in general and for creative entrepreneurship in particular

- Cross-sector policy dialogue on “cultural and creative innovation”

PEOPLE MOBILITY

Italy – Albania – Montenegro: Mobility Fund for Creatives

CAPACITY & TALENT

- A VET/Academy for cultural entrepreneurship or a cultural business program (Fakulteti i Arteve, Qendra e Trajnimi dhe Formimit IKTK, Qendra Folkorike etj)
- Cultural services preparation programs (e.g. curating, exhibition making, museum management etc.)
- Cultural site: complementary learning programs for students and professionals from non-cultural related sectors
- Organizing training programs (capacity building for the “Park of Art”
- Master’s degree programs on “Cultural Heritage Protection” in a number of universities in region

IDEA AND PROJECT INCUBATION

- Knowledge Incubation CC Labs – PARKU ARTIT
- Project development and partnership building support programs for cultural entrepreneurs and cultural professionals in institutions

FINANCING

- Seek more mutuality in funding, tap into private money for cultural and creative purposes, target Italian and Montenegrin cultural firms as investors / sponsors
- A Cultural Entrepreneur Fund to support start-ups

CULTURAL & CREATIVE INDUSTRIES

A few key characteristics and some figures

CREATIVE ENTREPRENEURSHIP

Defining entrepreneurship in the cultural and creative industries

6. Indicators

Breakdown by market segment, percentage

- a. Advertising and market
- b. Architecture market
- c. Craft, Art market
- d. Design industry: product, graphic and fashion design
- e. Film, TV, video, radio and photography
- f. IT, software and computer services, and games industry
- g. Publishing
- h. Film industry
- i. Music industry, performing arts market
- j. Museum, galleries and libraries, book market

Category – Indicators to be develop in the future related

- k. Key data on the cultural and creative industries and
- l. Contribution of CCIs to overall economy

Data to be elaborate

- m. No. of companies (in thousands)
- n. Turnover (in ALL million)
- o. Employment
- p. No. of persons in marginal employment (in thousands)
- q. Total employment (in thousand)
- r. Additional key indicators of the CCI

Jobs in the creative and creative industries by gender

- s. Jobs for both genders
- t. Creative economy (Male/Female) Number of jobs
- u. Creative industries (Male/ Female) Number of jobs
- v. Non-creative economy (Male/Female) Number of jobs

7. Methodology Toolbox

<p>CULTURAL HERITAGE: set of cultural property, including both tangible and intangible assets</p>	
<ul style="list-style-type: none"> - shape the dynamic identity of a people, which one generation inherits and passes on to the next, for the purpose of preserving, continuing and enhancing said heritage, which is conceived of as the cultural substrate for the creation of future property 	<ul style="list-style-type: none"> - Tangible Cultural Heritage Movable <ul style="list-style-type: none"> a. artistic assets, equipment, furnishings, b. immovable - monuments and sites. - Intangible Cultural Heritage <ul style="list-style-type: none"> a. knowledge, languages, celebrations, manners of expression, collective memory and traditional culture. - Natural-cultural Heritage <ul style="list-style-type: none"> a. Archaeological remains, fossils, land and underwater archaeological sites, materials related to scientific opinion, as well as the cultural landscape produced in a certain time and place. - Areas of activity applied to this heritage <ul style="list-style-type: none"> a. Paleontology / Historiography / Archaeology / Museography / Restoration / Archival science and library science
<p>ARTS</p>	
<ul style="list-style-type: none"> - to create, compose and propose, work with forms, materials, languages, expressions and different relationships and produce new meanings, stories, representations, devices, symbolic spaces and 	<ul style="list-style-type: none"> - Plastic arts Drawing / Painting / Sculpture / Engraving / etc. - Visual arts Photography / Audiovisual creation / etc. - Live and performance arts Theatre / Dance / Performance / Circus / Bertsolarism and improvisation / Magic / etc. - Literature Novels / Essays / Scripts / Poetry / Literary tradition / etc. - Music Classic / popular / contemporary / etc. New Media Art Multimedia and interactive art / Electronic art / Art and science / Hardware and software for artistic experimentation / Data culture / etc. - Relational Contextual practises / Behavioural art / Community art / Artivism / etc.
<p>- APPLIED ARTS AND ARTISTIC PROFESSIONS</p>	
<ul style="list-style-type: none"> - This refers to the set of activities that use knowledge about art and art techniques, creativity and other disciplines to produce functional, utilitarian, decorative or household elements that also provide an aesthetic character 	<ul style="list-style-type: none"> - Crafts Ceramics / Wood / Leather goods / Glass / Musical Instruments / Textile / Jewellery / etc. - Design Graphic-publishing-illustration / Industrial / Furnishings / Fashion / Processes / Products / Services / Experiences / Multimedia / Games and toys / etc - Architecture Landscaping / Urban planning / Building / Interior design / Scenography / etc. - Gastronomy Food culture / Culinary R&D / Culinary experiences / etc. - Culture maker DIY-DIWO-DIT / Digital production / Open programming / Digital crafts / etc.
<p>- CULTURAL AND CREATIVE INDUSTRIES</p>	

<p>- This refers to the set of activities that provide tangible or intangible support for cultural and creative contents and products, permitting their systematic, serial production, and their mass distribution (including services very closely linked to standard production)</p>	<ul style="list-style-type: none"> - Publishing Books / Press and periodicals / Catalogues / Artistic reproduction / Limited editions / etc. - Audiovisual Cinema / Tv / Video / Radio / Dubbing / etc. - Musical Musical production / Records label / Musical promotion and distribution / etc. - New media Transmedia storytelling / Video games / Digital media / Digital contents / Entertainment software / Educational software / etc. - Language-related industries and services Translation / Language teaching / Terminology-lexicography / Language technologies / etc.
-	-

8. Resources

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REGIONAL ARTS MOBILITY & VISITING PR



Interreg - IPA CBC
Italy - Albania - Montenegro
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I. Background

Art Park Project is one of the initiatives Cross-border exchange for the development of Cultural and Creative Industries of a collaborative project that brings together Italy, Albania, and Monet Negro, funded by the Interreg IPA CBC IT-AL-MN. The main objective of the project is to increase the cooperation of the relevant key actors of the area for the delivery of innovative cultural and creative products. To promote the active participation of local creative organizations and businesses in markets, while assisting them in their ability to attract and use local emerging creative talent in these markets.

The purpose of this document is to propose a rationale for Creative Hub Parku of Art as a mechanism for the development and growth of the creative industries sector, to assist start up and micro creative industries in achieving local and regional growth, and the engagement of young emerging talent. Art Park will form a network that will drive the growth of creative industries at the local and regional level, providing more jobs, more education and more opportunities. Art Park in our context is defined as a multifunctional centre, an art mobility, or place-based network that functions as a focal point of cultural activity and/or creative entrepreneurship incubation within a community.

1. Project Description

The concept of "Art Park", a Hub of Creative and Cultural Industry will be a new trend / style of learning and working for artists and every professional. The Art Park will be considered as one of the most beautiful environments that will provide suitable educational and work environments for artists, small enterprises, young entrepreneurs especially in laboratories, exhibitions, technology, digitalization, film, etc. related to the provision of support services, market knowledge and their aspects.

The Art Park will also be seen as a new approach to funding sources, in order to foster existing resources and foster synergies between artists, companies and businesses. Universities will play an important role as they can tailor courses to give students the opportunity to work in the Art Park for course credits or as an internship, or in motivating new graduates.

The Art Park will support all students representing almost all disciplines to be able to use this Hub to develop their activity, professors, academics, and the community in general and all those market seekers who want to commercialize entrepreneurship in the sector, of culture and creative industry.

The social impact in the surrounding area as well as in the development and integration of the community to which the services provided by the Art Park are directed, is expected to be particularly positive, creating a creative pole of international standards. The project will include services for experts and entrepreneurs in various fields, in a space that offers comprehensive services, increasing opportunities to support new ideas in the creative and cultural industry in the public interest focused on the urban development of the area.

1.1. Objectives

The Art Park is designed

- to address an entrepreneurial culture, offering for many-interested group an opportunity to transform their business into ideas.
- to provide a favorable working environment for creative incubators, new start-ups (pre-incubation and after), since they are created in their first steps, as they develop and refine their ideas further.
- to link with funding sources in the private and public sector, donors, industrial associations, chambers of commerce and industry to provide facilitation and networking in the region.

1.2. Vision

Creating an interactive space between culture, creativity, entrepreneurship and innovation.

Art Park will be a co-working for the Creative and Culture Industry about products and services

The Art Park will revitalize a part of the building, the surrounding space and its life both inside and outside, enriching it with a series of services, innovative and creative events such as:

- space for co-working and meeting places
- digital labs equipped with the latest technology where users will be able to experiment, test their ideas and produce individualized prototypes without investing much money
- support for professional advice and services in the creative and cultural industries
- event halls, meeting rooms for organizing seminars that promote creativity, innovation, collaboration, and networking between partners
- cinema hall
- library
- parking space
- relaxing environments
- other services ...

1.3. General information on culture policy

The Ministry of Culture has programmes of cooperation with a large number of countries. There is increasingly an opportunity to develop international co-operation and make the country a hub for cultural exchanges in the Balkans, the Ionian Region and beyond, but this requires developing infrastructure to welcome artists and creative entrepreneurs as part of the movement's programs, as well as to provide education and training in the field of arts and cultural management. Main challenges in relation to be:

- to modernize the cultural institutions by adapting them to function under a market economy, with new forms of cultural consumptions, budgetary constraints,
- to contribute towards artistic development and improved working and income opportunities
- the need to internationalize and network as well as to mobilize alternative sources of funding
- to promote opportunities for artists to develop their artistic talent
- to develop artists' contacts with institutions, individual professional representatives such as producers and critics, and with colleagues, audiences and markets abroad

Art Park will pursue the aim of facilitating cultural and artistic exchange within the EU member state and Western Balkan. It will offer travel funds for artists, arts professionals and cultural operators living and working in Albania. Art Park will help individuals travel within the region, engage in the exchange of information, visiting, gain new experience, enhance their skills, establish and develop informal networks and develop long-term cooperation arrangements.

2. Mobility in the Cultural and Creative Sectors

2.1. Definitions of mobility

Cultural mobility is defined as the short-term cross-border movement of artists and culture professionals. Mobility is not only understood as the occasional movement that may be useful to gain professional experience and career advancement or advance artistic endeavour, but increasingly as an integral part of the regular work life of artists and cultural professionals¹.

Mobility has positive implications on social and economic development at regional levels and on external cultural relations between professionals. Mobility in the CC sector not only consists in crossing borders but most importantly in fulfilling a professional project or objective.

¹ ERICarts Institute, Mobility Matters: Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals, Brussels, 2008

Mobility is about capacity building and employment opportunities for a sector representing 7.5% of the EU workforce and €509 billion in value added to GDP². The concept of mobility embraces various elements, and for professionals in arts it means mainly the possibility of touring around regions and Europe and exporting their work.

Three aspects define artists' mobility as a particular form of mobility. First, artists' motives for practicing mobility are in part different from the motives of other mobile people; second, there is increased interest in the transdisciplinary field of study of cultural and artistic mobility³. European Commission has recognized artists' mobility as specific form of mobility, supporting projects and studies that tackle various issues connected to the mobility of artists and artworks.⁴ For many young artists, such residence is a unique chance to link with colleagues, increase inspiration, and discover new ways of expression.

2.2. Role of mobility in Creative and Culture Sector

Traditional formats of cultural mobility are evolving for CC sector professionals to respond to economic challenges and gain new skills. Mobility is a social and economic condition in the creative and cultural sector, increased capacity building, and is employment opportunities for professionals increasingly operating in cultural networks and peer groups on international markets. Mobility presents benefits for cities and regions to develop vibrant cultural communities and creative trans-border environments with international partnerships long-term economic and trade relations, and shared cultural space while strengthening intercultural dialogue and mutual understanding. Artists' mobility requires the consulting of a wide range of cultural policies and programs, including:

- artists' exchange
- cultural exchange
- cultural cooperation
- travel grants
- international co-production schemes
- international studios, artists' residencies and fellowships
- international touring

² European Parliament, Report on a coherent EU policy for CCIS, 30 November 2016

³ Mendolicchio, 2013

⁴ See: https://ec.europa.eu/culture/policy/cultural-creative-industries/mobility_en

1. Arts Residency Program - a well-established mobility model

Residency programmes provide artists and other creative professionals with the time, space and resources to work, individually or collectively, on areas of their practice that reward heightened reflection or focus⁵. Today the TransArtists website promoted by DutchCulture, which provides information on artist-in-programmes and international opportunities for creative professionals to temporarily stay and work abroad, indexes 779 residency opportunities in Europe only⁶. Residencies are diverse in terms of financial resources, housing and studio facilities, and application and selection procedures, associated services such as coaching, exhibiting, or networking. A residency programme period may vary from a few days to a couple of years; the most common programmes last a few months. People can work either individually or collectively, and in a specific field or combining various disciplines, for instance by addressing one topic across various disciplines. Often tied to the local environment and people, and generally, a residency programme involves direct contacts and collaboration. Residencies may include activities intended for the public, serving to diversify the local life.

Artist residencies are worldwide units with specific programmes and many value and benefits that:

- care for cultural and talent development showed as supporting young artists at critical moments in their careers
- promote the mobility of artists, providing creative professionals the best conditions for focusing on their creative efforts,
- capacity building for the host organization
- producing art that creates vivid experiences
- gaining new impulses and knowledge, and developing contacts.
- an opportunity to step out of their daily routines so that something new could be created
- using networks of artists, residencies also promote international cooperation
- provide their residents with the time, space and resources needed for focusing on their creative work and professional development.

2. Art Park - urban revitalization and place making

The establishment of public art and cultural initiatives Art Park is a good way to improve the urban feel of Tirana town. The involvement of the community and the preservation of authenticity and identity of the territory are also very important factors in the quality of life of

⁵ Working Group of European Union Member States Experts (OMC), Policy Handbook on Artists' Residencies, 2014

⁶ <https://www.transartists.org/>

the people who live there. Revitalization of this area is equally important in fostering the conviviality and networking that required support creative milieus. A creative area, on the other hand, is welcoming, is a place where different cultures and creativity mix, where venues are complemented by a rich cultural infrastructure for both production and consumption, with events and festivals animating public spaces and gardens.

2.1. Studies performed: Co-working as creative and culture space and models

The creative space of co-working in European countries has received a major boost in recent years; it is seen as an industry with great potential to make a significant contribution to the regeneration of the city economy. Creative co-working aim to create a community space for professionals, entrepreneurs, artists, start-ups, businesses etc. to promote collaboration and help the local economy by stimulating industries. Co-working spaces stimulate communication, collaboration and exchange of ideas, support each other creating a strong sense of community and group belonging. It is precisely this element and the benefits that it carries with it the main difference and attraction of this business model compared to traditional models of renting offices or working independently from home.

The European Creative Hubs Network is a peer-led network with a mission to enhance the creative, economic and social impact of hubs around Europe and neighboring countries. As focal points for creative professionals and businesses, hubs offer the most effective way to support the growth and development of cultural and creative industries. Some models in Europe are:

BASE Milano- Italy

Open since April 2016, BASE is Milan's centre of progress, cultural and social innovation, run by a not-for-profit social enterprise. The hub focuses on fostering innovation and research in the cultural and creative sectors. BASE aims to transform the relationship between culture and economy, alongside visions of the future and the present, through art, creativity and technology. Situated in the heart of the Tortona District, the former Ansaldo industrial plant has been entirely renovated and transformed into 12,000 m² of working areas, laboratories, meeting spaces, exhibition, show, workshops and lecture venues.

Betahaus Kreuzberg - Germany

It all started in a 250m² warehouse in Kreuzberg, back to 2009, when just six students wanted to create an unconventional workspace. One space where people could collaborate. Where innovators and misfits could break from the traditional office environment and imagine the

impossible. This was how, unknowingly, was created the first coworking space in Berlin before it became one of Europe's leading startup cities. Spaces for freelancers to work together. For teams to collaborate. For artists to create. For startups to host events. Flexible spaces that work for you and evolve to what you need. Spaces that foster connection and community.

Toolbox, Turin Italy

Located in an ex-foundry built at the beginning of the 20th century, Toolbox Coworking is a creative hub dedicated to work: 8000 square meters, plus 150 different businesses, more than 400 members comprised of freelancers and professionals, start-ups and businesses, all under the same roof, with the same mindset open to collaboration and the same entrepreneurial attitude. A space for innovation, which promotes collaboration, serendipity and a cross-disciplinary approach, an authentic platform to convey shape to new business ideas, expand your professional network, and strengthen your projects.

Materahub Industrie Culturali e Creative - Italy

Materahub is an aggregator of people and businesses, encouraging the creation of new job opportunities and the promotion of sustainable development through a process of coaching, training and business development for Creative and Cultural industries. Materahub is working to promote Creative and Cultural Industries as engine for local sustainable development. The aim of Materahub has been to enhance a process of capacity building in order to support those actors working in the cultural and creative sector.

Coffice - Macedonia

Coffice is a shared office space located in Skopje's city centre. It is the ultimate destination for entrepreneurs who seek community-style office space. Coffice is a coworking space that offers space for flexible, mobile lifestyle. It's a space where you can meet like-minded individuals, freelancers and potential collaborators. The creative space has two floors. The ground floor is a private office and the second floor is an open space with 12 desks for freelancers, mini kitchen area and one conference room.

1535° Creative Hub-Luxemburg

1535° Creative Hub offers office spaces to entrepreneurs and businesses from the creative and cultural industries. Its offices are allocated based on a business's cultural and social worth and its aim is to have a heterogeneous mix of business activities. There are common areas, meeting rooms and a café/restaurant. The offices are secure, clean and set in an industrial building.

There is no formal coaching program at the space but the sense of community and knowledge sharing is encouraged.

657 OSLO - Norway

657 Oslo, Norway is largest Coworking Space for the Creative Industries, accelerates passionate people and ignite great ideas. With a wide variety of offices, workplaces and event spaces, 657 Oslo provides excellent facilities and useful services to succeed in growing and commercializing your business

Baltic Creative - United Kingdom

Baltic Creative supports the growth of Creative & Digital Industries. They own and develop property, supporting the growth of their Hub through supporting the place itself - Baltic Triangle.

2.2. Description of the Art Park

Art Park will be a place where every professional, creative, entrepreneur, individuals, graduate students, associations, businesses, local organizations, international experts can find a place to carry out their activities in a way and cost effective. The idea of the project is to create a public space characterized by the presence of art but with a very strong symbolic and civic value. The culture office consists of 2 main spaces (indoor and outdoor). The space that communicates with each other. Art Park will offer opportunities for contacts with experts, a place of dialog, sharing opinion and experiences, promoting of competition, a creative mobility industry centers as a focal point for internationalization and modern development.

The goal is to create an original model that does not only consist of a space for co-working, but, more importantly, in creating a new working model, a creative ecosystem, networking platform for individuals and professionals who are interested in sharing different knowledge, ideas and projects. In addition, the goal is to create a creative and cultural environment mobility and visits, an environment that puts in a network (cluster) professional, expert, industries and various institutions on a multidisciplinary basis. Art Park aims to be a promoter and provider of the most advanced technologies, as well as a partner for training and educating the community and creative individuals.

The model will provide opportunities for users such as: reducing costs for the operation of the spaces, financial barriers and problems faced by many individuals or new entrepreneurs; the

possibility of access and use of professional services and expertise; access and use of a choice of digital technologies and equipment by professionals and the advanced.

Art Park" - Revitalization and Requalification of the Territory of Former Kinostudios "Shqipëria e Re". It will be a place where artists, makers, researchers, and other creatives can work on their projects in the unique rural environment.

The project will be implemented in the city of Tirana, in an exciting 3-storey building under the administration of the Ministry of Culture, built in 19xx. The building is located in a suburban area of Tirana about 4.5 km from Skenderbej Square, about 20 minutes away by car

FOTO

2.3. Services to be provided by Art Park

- trainings / seminars / workshops for the creative and innovative industry, with programs and initiatives focused on creative entrepreneurship
- creative residencies program as an opportunity to live and work in the town of Tirana for a period of up to three months.
- fostering their dialogue and collaboration, networking to enhance creativity
- marketing and promotion of products and services
- awareness and networking events
- professional services for SMEs
- IT services, Wi-Fi

Regarding the price, products and services in Art Park, will be determined taking into account the market prices for offices and workspaces. Service costs and market prices will also be taken into account, e.g. event organizing costs, costs for training experts, fees per residence, fees for attending trainings, fees for business consulting.

4. Operating Model / Project Development

4.1. Art Park

The project of requalification / rehabilitation of the space of the former Kinostudio will be implemented within the INTERREG IPA CBC Program Italy-Albania-Montenegro, and where the Ministry of Culture is responsible starting from its design, planning, management and development. The Ministry of Culture will draft a clear business plan of management, regarding the best practices in the local, regional, international market. At the same time, the

possibility of establishing partnerships between similar Hubs, creative ventures that will enable mutual support, networking and internationalization will be considered.

Effective implementation in operational terms of Art Park will include the following phases:

- Restoration of the existing building for the realization of different spaces. The initial investment for the reconstruction of the building will be 909,000 euros, which includes the Restoration of the premises of former TV Balkan and Cinema (demolition and restauration / additional treatment layers /roof etc.), Hydraulic system, System of lighting, Heating and air conditioning system, computer network and internet connection/HVCA system installation/Furniture/Supplies and work of Art Installation.\
- Organizing a series of activities, meetings, free training sessions to create the critical mass of clients and the necessary network for the most effective and professional functioning of the center
- Management of spaces and services
- Marketing management
- Procurement and management of technologies
- Organizing and coordinating the various services that will be provided

4.2. Management

The management of multifunctional spaces necessarily requires the existence of a qualified and professional working group to effectively manage the diverse services and spaces.

The multifunctional center should have a manager who will coordinate everything related to the rental of various spaces as well as the coordination of events and other activities. In addition, a qualified and professional staff is needed to provide support and advice to the various clients of the center and to assist in back-off activities related to the professional services of free enterprise, innovation and creativity. This group will also be responsible for scheduling and coordinating trainings, workshops and other networking events with various organizations and businesses.

The necessary costs for the realization and operation of Art Park are divided into 4 main category:

- Initial investment for reconstruction and furnishing of the premises
- Investment for equipping the premises with technological tools

- Operating costs that include the costs for the staff that will deal with the management, administration, maintenance, insurance, event organization, marketing, space management
- Operating costs also include all fixed and variable costs related to the day-to-day activities of the center, as energy, heating, internet, etc.

4.3 Income model

Revenues and benefits will be realized mainly from the use of different spaces by different clients as well as from the services that will be provided.

The main sources of income are as follows:

- Tariff for flexible coworking spaces
- Tariff for fixed spaces
- Fees for event and meeting spaces
- Tariffs for services

In summary, the center's revenue model will be based on

- membership fees for obtaining workspaces / posts
- organization of events that are considered as potential income, that promote the promotion of the incubator, seminars, workshops, conferences, etc.
- renting of spaces in the building: such as
- products / services
- meeting room, event room
- multi-media space
- co-working offices,
- multifunctional space
- food court and courtyard restaurant
- fee for the use of technologies
- fee for the use of tools and materials services
- consulting services
- education / training services etc.

4.4. Project beneficiaries

The beneficiaries of the project will be all identified interested actors who will have at their disposal an innovative environment in the city, and where they will find

- workspace for entrepreneurs, individuals, professionals, "start-ups" with innovative and efficient workspaces
- cooperation through awareness and socialization activities
- special and professional training center and seminars.
- residential center, which provides mentoring and support to new members, and which creates connections and interactions with local partners
- which offers a unique innovative environment for the exhibition and promotion of local, handicraft and innovative products
- which provides support for the growth and development of small businesses, reducing a number of difficulties they face

4.5. Art Mobility programme –Art Park a good model

The Park Art Mobility/Residency program will offer creativity to individuals, artist, professionals the time, space and resources to experiment and try project solutions and approaches. Art Park artistic residencies will encourage dialogue, exchange and experimentation, and will process-based, allowing visiting artists to develop projects in response to the relationship with the local environment and community, or to conduct research benefiting from Art Park resources and especially from daily life and environment of Tirana city. The Art Park will considers individuals and organizations, that are working in arts, heritage, environmental sciences, technology (innovation) and/or multidisciplinary practices, where they can submit proposals to participate in Art mobility program.

The intention of the Art Mobility Program is to establish a creative community, with individuals, non-profits, companies and collectives who are excited about using a large, shared and flexible space while also contributing to a shared community culture.

Art Park will be a multidisciplinary residency program with unique features combining art, digital technology, and community engagement. Art Park Multifunctional center will provides content support for visual artists, curators, designers, architect, media artists, sculptors, makers, writers etc.

These are two types programme that Art Park could have for implementing residencies:

- a. *Visiting residents:* Visiting residents where individuals, artist, professionals are invited directly by Park Art entity, and they do not have to apply in this case. The fees for visiting residents are paid through external funding. They will work with the community or help with the development of internal projects and/or products.
- b. *Spontaneous Application:* Any individuals, artist, professionals can apply through a Spontaneous Application. Residents that are entering to Art Park through this application/procedure need to pay a weekly or a monthly fee. The fee is only to help with the maintenance costs of the Art Park for different supplies.

How to Apply

Applicants should send an email to address of Art Park with the following information:

- A brief description of the work, intend to be created during the residency and the reasons for applying
- Biography / CV
- Portfolio of applicants/ a link / a site
- And dates to stay

The Art Park curatorial committee will do the selection.

The committee will take in consideration the creative's portfolio and biography, the motivation, the viability of the proposal and its adaptation to available resources.

The procedure, fee, facility equipment's and guideline for creative residencies program to be elaborate during the 1st year of operation of Art Park.

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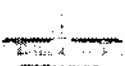
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ART MOBILITY

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EXECUTIVE SUMMARY

Mobility today is considered an important part of the working life of artists and culture professionals. Its importance has gradually increased in a globalized society marked by rapid technological developments and innovation, a society exhibiting a growing need for solidarity and cultural understanding.

Mobility does not only contribute to satisfying the need for capacity building and internationalization of the cultural sectors (representing 7.5% of the EU workforce and 509 billion in value added to EU's GDP) but it also contributes to territorial regeneration, attracting inward investment, community engagement and social change, and to European integration and cultural diplomacy. Policymakers have increasingly acknowledged the economic, social and political impacts of artists and culture professionals' mobility.

This is reflected in both the 2007 and 2018 European Agendas for Culture and in the cooperative work done by Member States between 2011 and 2014 on a number of mobility issues. While Creative Europe is the main EU instrument to deliver on EU policy priorities related to mobility in the CCS, mobility has been gradually streamlined in other policy areas like EU neighboring and foreign policy, the single market or research and innovation, showing the growing strategic importance the topic has gained.

In addition, this is reflected in Albania and Montenegro National Strategy.

Mobility is an important part of the everyday life and practice of artists. Many artists take part in short-term mobility in order to gain inspiration, form partnerships and contacts, and create networks and/or collaborations.

Some of these pathways created through mobility's are well established while other transnational connections have only recently been formed as artists connect to new, emerging art centres. With each new connection usually linking up yet another city, and with every artist presenting a different set of connections and trajectories, the artistic 'trans-nation' (Yeoh and Willis 2004, 1) is constantly developing. This article describes how this type of short-term, multi-directional mobility not only creates connections, forms collaborations, and helps to establish transnational communities, but is also vital in helping liminal cities to become part of the so-called global art world.

More importantly, these artists' (Albania, Montenegro) base remains in the Balkan cities - as they are moving only temporarily. This mobile population, in turn, enables the Balkan cities to become a hub of connections or 'relational spaces' between EU (Italy, Albania

and Montenegro. This document argues that such forging of 'routes' via mobility rather than planting permanent 'roots' (Clifford 1997, 1) in migration has helped the network of Balkan cities to form a transnational region and become part of the global art world.

However, the EU and Balkan has yet to strengthen mobility in the Art in order to create an open cultural space that benefits professionals, artists and the European economy and society. While regulatory issues (related to social security, taxation and visas) that hamper mobility persist at national and EU levels, numerous mobility opportunities are provided at local, national and EU levels by private and public operators. Nevertheless, these opportunities do not underpin a clear strategy under a common EU mobility framework. Such a framework would aim to promote cultural diversity, stimulate artistic creation, foster career internationalization of cultural workers, pan-European networking, cross-disciplinary innovation and entrepreneurship and would enhance Europe's external cultural relations.

Moreover, a dedicated Albania based on EU scheme for the mobility of artists and culture professionals becomes a very important tool in the attempt to preserve values and promote cultural diversity against the backdrop of rising nationalist and Eurosceptic movements.

This report formulates recommendations for an ambitious Albania- Italy and Montenegro framework for mobility in culture, which could be achieved in two steps:

- By setting up a dedicated mobility scheme, which adds value to existing national and regional schemes;
- By continuing and improving cooperation between Albania – Italy – Montenegro on mobility issues, including reviewing existing regulatory obstacles to mobility at EU level.

Mobility scheme – Albania- Italy- Montenegro

Thematic areas	Policy recommendations
Geographical scope	The scheme should be available to Albania- Italy- Montenegro strategic partners of project
Beneficiaries and scope	<ul style="list-style-type: none"> ➤ The scheme should be available to artists, culture professionals, and creative entrepreneurs with confirmed professional experience. ➤ The scheme should give preference to innovative, experimental and/or multidisciplinary mobility projects that connect potential beneficiaries from Italy- Albania- Montenegro ➤ A panel of professionals from the art, business and science world should be involved in the selection of mobility projects. ➤ Cross-sectorial collaboration opportunities between Albania-Italy- Montenegro should be developed. ➤ Synergies with other EU programmes (COSME, Horizon2020, and Structural Funds) should be fostered to ensure that mobility is mainstreamed in other policy areas.
Management	<ul style="list-style-type: none"> ➤ Enable organizations experienced in managing mobility schemes to get closely involved in the setting up of the overall vision, functionalities and management of the Albania- Italy – Montenegro mobility scheme. ➤ Automate the mobility scheme to facilitate matching between projects and host countries. ➤ Implement a simple and transparent application process. ➤ Consider the environmental footprint of mobility and integrate sustainable measures in the approach.
Visibility	<ul style="list-style-type: none"> ➤ Set up a labelling system for trusted host countries committed to promoting quality EU Art Mobility. ➤ Associate cities as co-founding partners in the mobility scheme. ➤ Include a strong dissemination component to give evidence of projects' impact.
Evaluation of the scheme	<ul style="list-style-type: none"> ➤ Establish key performance indicators to measure the quantitative and qualitative impact of the Mobility Art Scheme.

	<ul style="list-style-type: none"> ➤ Automatize collection of quantitative data on funded mobility projects through the online platform. ➤ Qualitative data (report, testimonies, feedback) should be embedded in the mobility experience.
Better coordination at EU policy level	
Develop and increase collaboration with Member States, local authorities and stakeholders	<ul style="list-style-type: none"> ➤ Artist Mobility should be on the agenda of the Structured Dialogue between the European Commission and the cultural sector. ➤ Call on the European Commission to mobilize cities and regions active on cultural mobility to support host countries- Albania-Italy-Montenegro.
Remedy regulatory obstacles to mobility related to	<ul style="list-style-type: none"> ➤ The recognition of the specific working regimes of artists and cultural professionals. ➤ Withholding tax and social security rules. ➤ The issuance of travel documents.

THE IMPORTANCE OF MOBILITY IN THE CULTURAL AND CREATIVE SECTORS

A growing number of opportunities for internationalization and networking spur the mobility of artists and culture professionals.

These schemes provide support to artists and culture professionals for their participation in transnational networking, conferences or in different international cultural events, such as festivals, exhibitions, fairs, showcase events etc. in order to exchange information, display their work and gain access to international markets.

A growing number of national or regional cultural institutions include (Albania- Italy-Montenegro) in order to nurture partnerships between homegrown (local) culture professionals and their international peers.

Equally, the European and Balkan cultural networks prioritize the mobility of artists and cultural operators with a view to facilitate the development of international cultural projects.

Benefits:

- Career internationalization;
- Skills development;
- Knowledge-sharing on business models and good practices;
- Sharing of experiences within different cultural paradigms to help shape the understanding of today's society and of different expression of art;

- Access to new markets.

KEY FINDINGS

- Art Mobility is a social and economic condition in Albania-Italy – Montenegro. It increases capacity building and employment opportunities for professionals increasingly operating in cultural networks and peer-groups on international markets.
- Traditional formats of cultural mobility are evolving for professionals from this country to respond to economic challenges and gain new skills. New mobility models allow them to learn, train, and build capacity and to network to be able to operate internationally.
- Art Mobility also presents benefits for cities and regions to develop vibrant cultural communities and creative trans-border environments with international partnerships, long-term economic and trade relations.
- This contributes to European integration and fosters a sense of belonging to a shared cultural space while strengthening intercultural dialogue and mutual understanding.

Cultural mobility can be defined as the temporary cross-border movement of artists and other culture professionals. Mobility is not only understood as the occasional movement that may be useful to gain professional experience and career advancement or advance artistic endeavor, but increasingly as an integral part of the regular work life of artists and cultural professionals.

Moreover, mobility has positive implications on social and economic development at EU and regional levels and on external cultural relations. The present study takes into consideration all types of mobility, incoming and outgoing, covering a wide range of artists' and cultural operators' needs.

Mobility in the cultural and creative sectors not only consists in crossing borders but most importantly in fulfilling a professional project or objective. Mobility is about capacity building and employment opportunities for a sector representing 7.5% of the EU workforce and €509 billion in value added to GDP, (Albania have not any figure for artist mobility that affect the economy). It is also about building a common cultural European space facilitating the exchange of knowledge, values and traditions leading to mutual understanding and infusing creativity and innovative ideas in society and economy. As such, culture professionals become mobile for various motives and this at different stages of their careers:

- to gain professional experience required for career advancement as underlined since the EU Work Plan for Culture 2008-2010 (enhancing the employability, adaptability and mobility of artists and workers in the cultural sector);
- to stimulate creativity through interaction with other cultures and environments. This is particularly important in the creative process of individual artists to contribute to talent development;
- to get familiar with new approaches and work methods, for instance for technicians or cultural managers;
- to showcase and promote their work via international performances and tours;
- to access to new (co)production opportunities on international markets;
- to network, share intelligence and information in structured (seminars, conferences etc.) and informal ways.

This project offer opportunities for artists and culture professionals to work in another country, immerse in another culture for periods ranging from a few weeks to a few months or even a year. Benefits

- Cultural and talent development;
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STEP supports all kinds of cross-border creativity - including music, visual art, theatre, dance, film, documentary, multimedia, design, photography, fashion and cultural capacity building.

Residencies are evolving, taking multidisciplinary approaches, and adopting new formats, connecting the arts with other disciplines and sectors, with a view to test responses to societal challenges. For instance, artists residencies or hackathon-style residencies play on the collision between culture-based creativity, makers or engineers to inspire new ideas, to advance innovation and to explore new dimensions in (notably digital) arts.

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- **Assist participants in developing their project and application;**
- **Assist participants in finding partners;**
- **Ease the access of Albania, Montenegro cultural operators to the EU market by strengthening links between the Albania Montenegro cultural sector and the EU Member States- Italy**

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Spaces such as co-working, hubs, incubators, attract a growing crowd of creative entrepreneurs, freelancers (in 2018, 70% of the creative workforce was working in individual enterprises). By offering programmes to international creative professionals.

A number of structures propose incubation programmes open to non-nationals aimed at internationalizing their structure and facilitate cross-fertilisation between local and incoming communities.

Unlike trainings programmes, workshops, seminars or academies, peer-to-peer exchange programmes do not necessarily involve a mentor or trainer and provide opportunities to gain knowledge, new approaches on a function or a challenge or share best practices in a horizontal way between cultural and creative professionals. International peer-to-peer exchanges can Creative a Hubs Network.

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The P2P Scheme is an exchange programme to support the development and networking of creative hubs leaders across Albania- Italy and Montenegro.

It is set-up to help creative hubs' staff (leaders, founders, managers, projects or platform leads, community managers, etc.) benefit from work experience in a different creative hub, with the aim of sharing knowledge or setting up collaborative projects.

By supporting mobility of creative hub leaders to other hubs, the P2P scheme:
Supports peer learning and sharing of knowledge and resources;
Stimulates collaborative projects between creative hubs;
Inspires transnational co-creation.

Box 5: STEP V. Hub of editors and publishers

An exclusive 3-day programme for international editors, publishers, networkers from Italy- Albania – Montenegro and professional journalists specialized in Art and culture and young adults' literature.

The event, which will take place for 4 days in November 2021 during the Albania Book Fair, aims to:

- **Showcase the participants' works on the Albania market**
- **Facilitate networking and partnership between the participants From Albania, Italy, Montenegro authors and publisher**

Box 6: STEP VI. Albania- Italy- Montenegro - Film Music Day

Albania- Italy- Montenegro Film Music Day as an international conference will held yearly during the Film Festival for each country.

This activity brings together audiovisual composers, film directors, producers and professionals in order to exchange good practices, to enhance their networks and to facilitate collaborations.

Cultural mobility and European integration

Mobility of artists between Albania- Montenegro- Italy and culture professionals contributes to European integration and fosters a sense of belonging to a shared cultural space in an increasingly multicultural Europe.

Mobility is embedded in the European project, regarded as a European collective interest for people to be ready and able to cross borders. In this project, mobility provides career opportunities, fuels professional and personal relations based on trust and mutual understanding.

Cultural mobility can therefore be a way of levelling disparities that exist in terms of funding and support across EU States.

Mobility enables the EU to build an open space, avoiding leaving empty spots on the European map of cultural infrastructure with closed, inward looking cultural. In the context of the enlargement process, mobility in the cultural sector was given a special emphasis with the Committee on General Affairs and External Relations of the European Council calling for 'enhanced cultural cooperation, mutual understanding and people-to-people contact'.

Artistic mobility can finally be a catalyst in bringing together European citizens based on shared values. Indeed, cultural mobility benefits not only artists and culture professionals, but also citizens through joint cultural manifestations and projects. The mobility of artist professionals brings a variety of cultural expressions closer to European audiences, therefore increasing cultural awareness and mutual understanding.

The European institutions have acknowledged the potential of mobility in this project in contributing to a European identity as the 2017 Communication of the European Commission, Strengthening the European identity through Education and Culture, specifically mentions mobility and international cooperation in culture.

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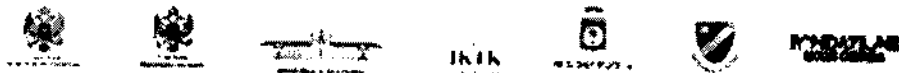
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Cross-border exchange for the development
of Cultural and Creative industries

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This project is co-financed by the European Union under the Instrument for Pre-Accession Assistance (IPA II)

Art Mobility

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EXECUTIVE SUMMARY

Mobility today is considered an important part of the working life of artists and culture professionals. Its importance has gradually increased in a globalized society marked by rapid technological developments and innovation, a society exhibiting a growing need for solidarity and cultural understanding.

Mobility does not only contribute to satisfying the need for capacity building and internationalization of the cultural sectors (representing 7.5% of the EU workforce and 509 billion in value added to EU's GDP) but it also contributes to territorial regeneration, attracting inward investment, community engagement and social change, and to European integration and cultural diplomacy. Policymakers have increasingly acknowledged the economic, social and political impacts of artists and culture professionals' mobility.

This is reflected in both the 2007 and 2018 European Agendas for Culture and in the cooperative work done by Member States between 2011 and 2014 on a number of mobility issues. While Creative Europe is the main EU instrument to deliver on EU policy priorities related to mobility in the CCS, mobility has been gradually streamlined in other policy areas like EU neighboring and foreign policy, the single market or research and innovation, showing the growing strategic importance the topic has gained.

In addition, this is reflected in Albania and Montenegro National Strategy.

Mobility is an important part of the everyday life and practice of artists. Many artists take part in short-term mobility in order to gain inspiration, form partnerships and contacts, and create networks and/or collaborations.

Some of these pathways created through mobility's are well established while other transnational connections have only recently been formed as artists connect to new, emerging art centres. With each new connection usually linking up yet another city, and with every artist presenting a different set of connections and trajectories, the artistic 'trans-nation' (Yeoh and Willis 2004, 1) is constantly developing. This article describes how this type of short-term, multi-directional mobility not only creates connections, forms collaborations, and helps to establish transnational communities, but is also vital in helping liminal cities to become part of the so-called global art world.

More importantly, these artists' (Albania, Montenegro) base remains in the Balkan cities - as they are moving only temporarily. This mobile population, in turn, enables the

Balkan cities to become a hub of connections or 'relational spaces' between EU (Italy, Albania and Montenegro). This document argues that such forging of 'routes' via mobility rather than planting permanent 'roots' (Clifford 1997, 1) in migration has helped the network of Balkan cities to form a transnational region and become part of the global art world.

However, the EU and Balkan has yet to strengthen mobility in the Art in order to create an open cultural space that benefits professionals, artists and the European economy and society. While regulatory issues (related to social security, taxation and visas) that hamper mobility persist at national and EU levels, numerous mobility opportunities are provided at local, national and EU levels by private and public operators. Nevertheless, these opportunities do not underpin a clear strategy under a common EU mobility framework. Such a framework would aim to promote cultural diversity, stimulate artistic creation, foster career internationalization of cultural workers, pan-European networking, cross-disciplinary innovation and entrepreneurship and would enhance Europe's external cultural relations.

Moreover, a dedicated Albania based on EU scheme for the mobility of artists and culture professionals becomes a very important tool in the attempt to preserve values and promote cultural diversity against the backdrop of rising nationalist and Eurosceptic movements.

This report formulates recommendations for an ambitious Albania- Italy and Montenegro framework for mobility in culture, which could be achieved in two steps:

- By setting up a dedicated mobility scheme, which adds value to existing national and regional schemes;
- By continuing and improving cooperation between Albania – Italy – Montenegro on mobility issues, including reviewing existing regulatory obstacles to mobility at EU level.

Mobility scheme – Albania- Italy- Montenegro

Thematic areas	Policy recommendations
Geographical scope	The scheme should be available to Albania- Italy- Montenegro strategic partners of project
Beneficiaries and scope	<ul style="list-style-type: none"> ➤ The scheme should be available to artists, culture professionals, and creative entrepreneurs with confirmed professional experience. ➤ The scheme should give preference to innovative, experimental and/or multidisciplinary mobility projects that connect potential beneficiaries from Italy- Albania- Montenegro ➤ A panel of professionals from the art, business and science world should be involved in the selection of mobility projects. ➤ Cross-sectorial collaboration opportunities between Albania-Italy- Montenegro should be developed. ➤ Synergies with other EU programmes (COSME, Horizon2020, and Structural Funds) should be fostered to ensure that mobility is mainstreamed in other policy areas.
Management	<ul style="list-style-type: none"> ➤ Enable organizations experienced in managing mobility schemes to get closely involved in the setting up of the overall vision, functionalities and management of the Albania- Italy – Montenegro mobility scheme. ➤ Automate the mobility scheme to facilitate matching between projects and host countries. ➤ Implement a simple and transparent application process. ➤ Consider the environmental footprint of mobility and integrate sustainable measures in the approach.
Visibility	<ul style="list-style-type: none"> ➤ Set up a labelling system for trusted host countries committed to promoting quality EU Art Mobility. ➤ Associate cities as co-founding partners in the mobility scheme. ➤ Include a strong dissemination component to give evidence of projects' impact.
Evaluation of the scheme	<ul style="list-style-type: none"> ➤ Establish key performance indicators to measure the quantitative and qualitative impact

	<p>of the Mobility Art Scheme.</p> <ul style="list-style-type: none"> ➤ Automatize collection of quantitative data on funded mobility projects through the online platform. ➤ Qualitative data (report, testimonies, feedback) should be embedded in the mobility experience.
Better coordination at EU policy level	
Develop and increase collaboration with Member States, local authorities and stakeholders	<ul style="list-style-type: none"> ➤ Artist Mobility should be on the agenda of the Structured Dialogue between the European Commission and the cultural sector. ➤ Call on the European Commission to mobilize cities and regions active on cultural mobility to support host countries- Albania-Italy-Montenegro.
Remedy regulatory obstacles to mobility related to	<ul style="list-style-type: none"> ➤ The recognition of the specific working regimes of artists and cultural professionals ➤ Withholding tax and social security rules. ➤ The issuance of travel documents.

THE IMPORTANCE OF MOBILITY IN THE CULTURAL AND CREATIVE SECTORS

A growing number of opportunities for internationalization and networking spur the mobility of artists and culture professionals.

These schemes provide support to artists and culture professionals for their participation in transnational networking, conferences or in different international cultural events, such as festivals, exhibitions, fairs, showcase events etc. in order to exchange information, display their work and gain access to international markets.

A growing number of national or regional cultural institutions include (Albania- Italy-Montenegro) in order to nurture partnerships between homegrown (local) culture professionals and their international peers.

Equally, the European and Balkan cultural networks prioritize the mobility of artists and cultural operators with a view to facilitate the development of international cultural projects.

Benefits:

- Career internationalization;
- Skills development;
- Knowledge-sharing on business models and good practices;

- Sharing of experiences within different cultural paradigms to help shape the understanding of today's society and of different expression of art;
- Access to new markets.

KEY FINDINGS

- Art Mobility is a social and economic condition in Albania-Italy – Montenegro. It increases capacity building and employment opportunities for professionals increasingly operating in cultural networks and peer-groups on international markets.
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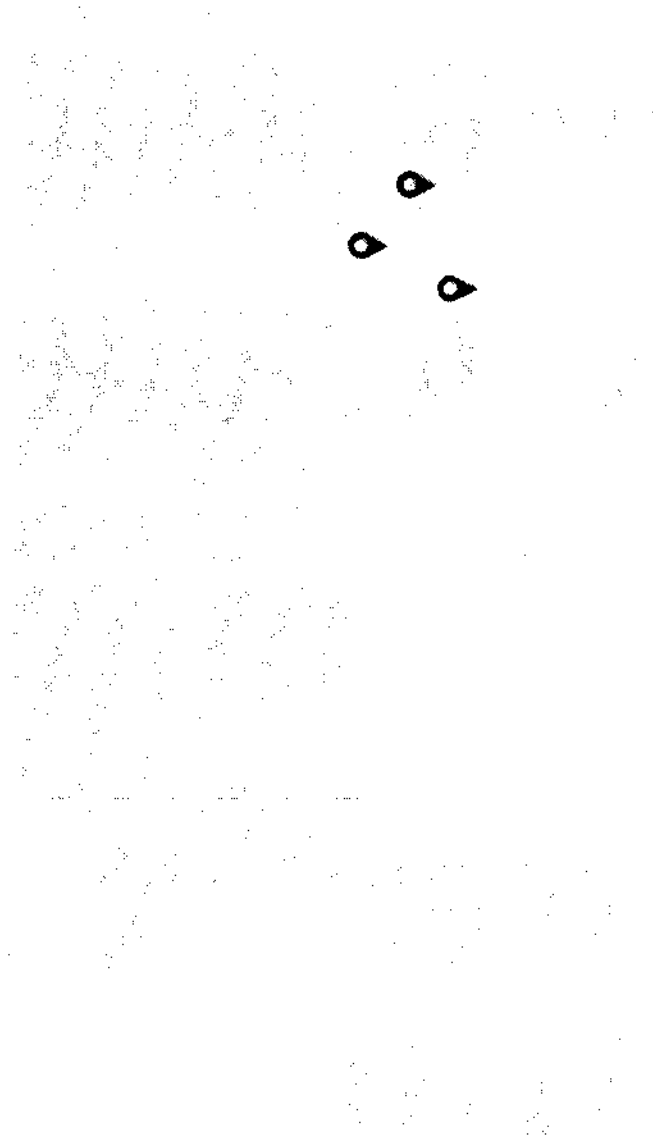
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REGIONS

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CULTURE ENTERPRICES NETWORKING WEB PLATFORM



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I. THE PROJECT

Cross Border Exchange for the Development of Cultural and Creative Industries - 3C is a project aiming to contribute to better cooperation of the relevant key actors of the area for the delivery of innovative cultural and creative products through Regional Arts Mobility and visiting program and joint cross border networking platform.

Partners recognize the role that cultural and creative sectors can strategic resources for their regions, on which it is important to participating partners are interested in preserving and promoting its potential to enhance the attractiveness of their region and The project's successful leverage is related to the use and synergistic gathered in the co-development of the joint products and cooperation platform among key actors of creative industry.

The setup of Regional Arts Mobility and Visiting Program will creating networks; promoting new markets to Arts jobs in the culture and creative sectors; promoting cultural diversity broadening their audience.

Total Budget	5 385 755.05
IPA II co-financing 85%	4 577 891.78
Duration	01.10.2018 - 30.06.2022



PART A - DESK RESEARCH ON CCIs ENTERPRISES

1. Introduction

Albania is a country on the Southeast Europe with a population of 2.9 million of inhabitants. With a surface area of 28,748 km² and a coastline of 362 km, Albania is bordering by the Adriatic and Ionian Seas. After the collapse of communism regime in the beginning of 90', Albania has shifted from a centrally planned economy towards an open market. The country's transition has been traumatic and associated with uncertainty, and a number of structural constraints is slowing down the transition towards an export-led economy.

Cultural and creative industries comprise all human activities based on human creativity, capacity, skills and talent. CCSs are founded on cultural values, and creative and artistic expression, and all sectors pertaining to culture and creative industries are combined and complementary.

According UNCTAD (2003) creative industry defines businesses that are basically creative, such as architecture, design, advertising, music, publishing, film and audio-vision, crafts, visual arts, fashion, TV and radio, advertising, literature, digital game, software, performing arts, culture heritage and that are an undoubted the strength of the economy. They have the potential to create wealth and jobs, in particular by using intellectual property. The is already considered as an important engine of the economy, which is associated with economic growth and employment, sustainable development, technological change, scientific and business innovation, personal and social development and increased competition of firms, enterprises, individual cities and countries that have a substantial impact on social life, and can be a source of technological and non-technological innovation (creative and digital economy).

Culture and creative industries are also a way of preserving our cultural diversity in an increasingly globalized world and an increasingly important driver for innovation and competitiveness.

According to UNESCO, creative industries are those in which the product or service offered contains a considerable element of artistic or creative endeavor. They include "cultural industries" as industries that combine the creation, production and commercialization of creative content with intangible and cultural nature, as well as all cultural or artistic production, whether live or produced as an individual entity. These contents are protected by Copyright and are marketed in the form of a product or service.

Numerous private operators operating in the Republic of Albania produce products and services that can enter the realm of what known as the CCI, which includes activities and businesses that are essentially creative. However, this industry is still not well grouped, as such and the importance given to it is sporadic. Some, areas are covered by the Ministry of Culture and its institutions, such as Music, Performing Arts, Publishing or Film, while other fields such as Television, Advertising, Art and Antiquities Market, or Design graphic and fashion are not monitored or funded by Ministry of Culture.

As evidenced in the Culture Strategy 2019-2025: "... in the absence of a formal definition of the activity and professions of this sector (Creative Industry) it is difficult to measure the size of the sector, the effect on other sectors, the impact on GDP, and the number of jobs that this sector creates."

2. Objective of Desk Research

Nowadays, it is being reinforced the idea that the cultural and creative sectors can play an important role in the development and have a good impact on the country's economy.

The main project objective is to contribute to better cooperation of the relevant key actors of the area for the delivery of innovative cultural and creative products through Regional Arts Mobility and visiting program and joint cross border networking platform. The project action is addressed to increase the quality of joint efforts of cross border actors, resulting in new products and services of culture and creative sectors. It is also very important to create a synergy among those sectors and launch a sustainable platform for cooperation, exchange of knowledge, information, joint plans and actions, with the aim of sharing the creative potential across the entire region. In this context, the main objectives of the desk research are:

- to identify and categories accordingly the CCI that already exist in the country and related to region;
- to assess their capacities and to identify their portfolio

It is also very important to create a synergy among those sectors and launch a sustainable platform for cooperation, exchange of knowledge, information, joint plans and actions, with the aim of sharing the creative potential across the entire region.

Many stakeholders are involved in this process: the public cultural institutions, public service broadcasting organizations, etc.; the private sector, which covers a wide range of operations in all fields of cultural production and distribution; the non-profit sector.

The related actions would identify issues of common interest and concentrate on knowledge, experience, information and sharing of excellence in support of artistic entrepreneurship, creative new and innovative services and products and make cultural enterprises stronger and market oriented.

For most Albanian youth, sustainable employment, especially in the government sector, remains the preferred employment choice. Because of the high risk associated with entrepreneurship (even from a financial perspective), entrepreneurship is seen more as a necessity than an opportunity. The low level of social cohesion, very individualistic trends and low level of trust have resulted in a lack of cooperation and co-creation that can be observed in both the business and start-up ecosystem. Compared to other countries in the region, Albanian companies remain less cooperative in innovation activities with other enterprises and institutions

3. Research Methods and Tools

This desk research exercise aims to identify and analyze CCI at national level. The outcome will be a valuable tool for the Ministry of Culture and for other central and local government authorities. Both quantitative and qualitative research methods were employed in order to ensure high quality data, a comprehensive analysis and to arrive at concrete recommendations for follow up studies in the future. In order to complement the survey data with information about the distribution and of CCI in Albania, the examined data from

the database of current businesses in Albania data from:







- Literature, document and website analysis: seeking information in existing literature in the topics
- Desk research of existing statistical data,
- List of research tool
 - Ministry of Culture
 - National Statistical office (INSTAT)
 - National Center for Businesses
 - NGOs were consulted in the process of collecting the most up to date information on the industry.
 - Municipalities

4. Definitions, Background

The creative industries are often defined as those that focus on creating and exploiting intellectual property products such as the arts, films, games or fashion design, or providing business-to-business creative services such as advertising. According to the most famous author of Creative Economics, Richard Florida, there are three essential elements

- Talent is about the human resources and the intellectual capacities they carry within themselves
- Technology is related to the use and utilization of new and advanced technologies in production processes and services.
- Tolerance is about the openness and culture of a people, territory, locality towards young people, towards coexistence with different heterogeneous groups, acceptance of different ideas and opinions, cooperation with different groups of individuals, businesses and institutions

An equally important element to support and enable the creative economy are the creative environments in the city. The conversion of the former industrial, cultural spaces into creative environments where the cultural and artistic life of the city takes place, but also beyond, has become an important global trend. CCI are made up of a cluster of activities from arts and consumer products to electronic and digital means of communication. Based on, six's diverse components can be identified economic activity linked to the:

 <p>CREATIVE INDUSTRIES <i>(Architecture, Design, Graphic & Fashion)</i></p>	 <p>PERFORMING ART <i>(Music, Performing & Visual Arts, Festivals, Circus)</i></p>
 <p>CULTURE HERITAGE <i>(Libraries, Galleries, Museum, Archeologic sites, archives, traditions)</i></p>	 <p>VISUAL ART <i>(Craft, Sculpture, Photography, Painting)</i></p>
 <p>CULTURAL INDUSTRIES <i>(Film, Video, TV, Radio, Book & Publishing, photography, advertising, media)</i></p>	 <p>INTERACTIVE LEISURE <i>(Game, Computer services & Software)</i></p>

II. CATEGORIES OF CREATIVE AND CULTURAL ECONOMY

1. Cultural and Creative Entrepreneurship activity level

The Europe 2020 Strategy highlighted the need to take an innovative path to respond challenges by building up talented and diverse creative population. The impact of culture and creativity or 'culture-based creativity' has attracted much attention in fostering and unlocking the potential of a European creative economy. The increasing focus on the cultural and the creative sector has resulted in many studies, such as the UN Report on Creative Economy in 2008, which collectively published by five international organizations (UNCTAD, UNDP, UNESCO, WIPO and ITC). "Entrepreneurship in these sectors means to have creative ideas and to pursue them in a commercial way, with the purpose to make a profit. However, the profit alone is not the driver; it is the creativity and the possibility to build something, the self-fulfillment or being able to pursue your own creative interests. There is a mix between the entrepreneurship side and the creative side".

In 2015, the return from the cultural sector in Europe was about 558 billion euros or about 4.4% of its GDP. The relative importance of the cultural sector becomes clearer when compared to other industries. In recent years, there has been a rapid growth of this sector, even during the financial crisis 2008-2012 there was a growth, unlike other economic sectors.

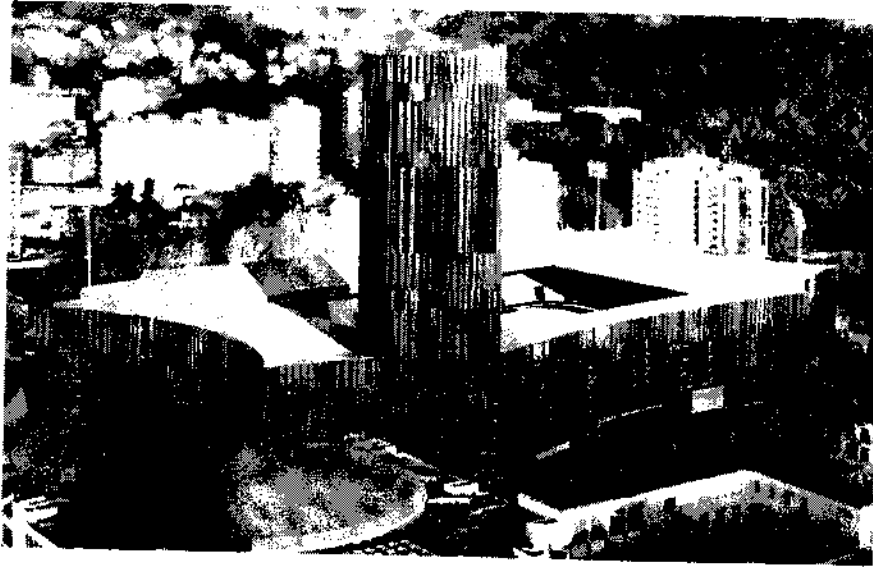
An operator takes more than efficient manufacturing processes, minimizing costs or develop technology to be competitive, but also needs a strong brand and motivated staff and creative. There is also a need to produce goods and services that meet customer demands or create a new need for them. Cultural industries can be very necessary in this case. In a study by UNESCO on the economic contribution of cultural and creative industries (advertising, architecture, books / newspapers / magazines, video games, movies, music, radio, television and visual arts) in the world shows that this industry provides about \$ 2250 billion annual income (3% of world GDP) and creates 29.5 million jobs worldwide.

In Albania, too, there has been an increase in private investment in the cultural industry in recent years. Utilizing the country's history and natural resources, many Albanian entrepreneurs have invested in this sector. Thus, in Albania we can find museum cafes, restaurants or cafes built in bunkers. Despite the interest shown by locals and foreigners, the industry has not yet attracted the attention of the government to encourage investment in this sector

1.1. Creative industry

Architecture: Architecture is focused on the first architectural design as an academic and applied concept. Like many creative industries, the architecture sub-sector consists of a handful of firms and a very relatively large number of small enterprises. The assets of the sub-sector are closely related to those of the construction industry.

Design: This sub-sector is rigid to measure as much of it is concealed within other industries. Design is focused mainly on creating shapes and appearance of products. Fashion design is a relatively small sub-sector, and struggles to integrate into the market - even small fashion industries seek to export their products. Creative designs are usually aesthetic-functional creations placed in concepts and specifications and are mainly expressed in several ways: through the architectural design of a building, square, the creation of decorative items in luxurious environments



**Air Albania Stadium
(2019)**

**Scanderbeg Square
(2017)**



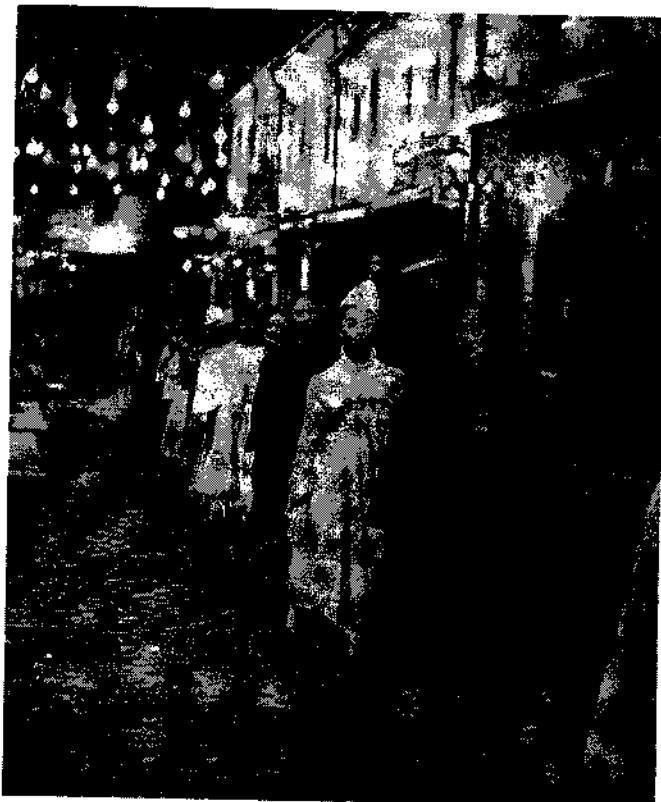
Fashion: Designer Fashion are relatively small sub-sector, and tend to be integrated into the market – even small fashion businesses look to export their products. Some fashion schools have helped train numerous young designers, from Joni Peci, Klodi Mengri, Rezarta Skifteri etc. where it combines Albanian tradition with modern'.etc.

The diversity of CCI is reflected in its range of businesses and in Albania, the majority of CCIs are very small enterprises. Around 80 % of enterprises in CCIs consist in SMEs with

many sole trade or micro SME employing only handful of people (employing fewer than 1-4 people). There is no data related to the number of enterprises in these areas and metric indicators reflected in INSTAT. In view of the statistical observations, there is a substantial difficulty for small enterprises to grow in to medium-sized firms. The gap between the 'bigger players' and the micro SMEs renders the growth of micro-SMEs difficult and increases the difficulty in accessing markets for the 'smaller players'. Contribution of the creative economy in Albania is approximately 0.5% - 1% of GDP².

In most of developed countries, the craft economy contributes about 3% of GDP. This means the degree of potential and what needs to be improved in Albania.

The creative sector offers about 3,500 jobs, or 0.5% to 1% of the workforce. 56% of all employees in this sector are women, with the highest concentration in the field of clothing (> 90%) and handicrafts (78%). A large part of the employees in this economy are in the handicraft sector with 37%.



1.2. Culture Heritage

Under this category merged sights, museums, and galleries together with libraries and archives into a common class under Cultural Heritage. Tourist products and services, traditional cultural celebrations, gastronomic culture, festivals, cultural activities. It includes tangible culture (such as buildings, monuments, landscapes, works of art, and artefacts), intangible culture, as folklore, traditions, language, and knowledge and natural heritage including culturally significant landscapes, and biodiversity.

Data from 2018-2020 related visitors

Indicators Attendance and publications in the National Library	Tr.1-2018	Tr.2-2018	Tr.3-2018	Tr.4-2018	Tr.1-2019	Tr.2-2019	Tr.3-2019	Tr.4-2019	Tr.1-2020	Tr.2-2020*
Library Unit Service (Unit)	19,728	21,029	21,972	26,483	19,971	27,180	27,590	25,000	17,213	182
Attendance	18,662	22,628	17,305	23,819	30,669	37,026	32,435	32,332	26,685	91
Culture and scientific activities	62	92	7	108	35	48	4	62	12	44
Number of entries										
Number of new titles during the year	815	627	422	1,031	1,233	1,118	544	1,180	1,076	262
Number of new exemplars during the year	3,407	2,234	1,495	4,155	5,341	3,699	1,708	4,185	4,669	1,220

*The situation Covid-19 has impacted the attendance and publications in National Library

²GIZ study in 2016

Visitors in Museum, Archaeological Parks, Castle and other monuments	Tr.1-2019	Tr.2-2019	Tr.3-2019	Tr.4-2019	Tr.1-2020	Tr.2-2020	Tr.3-2020	Tr.4-2020	Tr.1-2020*	Tr.2-2020*
Museum	24,477	104,382	114,721	68,360	25,916	103,536	129,354	59,020	9,359	2,483
Castle and other monuments	18,075	97,508	154,650	38,423	18,518	97,446	162,429	44,002	11,800	3,405
Archaeological Parks	13,872	120,267	206,680	37,026	19,881	130,785	226,582	47,612	10,298	5,193
Total number of visitors	56,424	322,157	476,051	143,809	64,315	331,767	518,365	150,634	31,457	11,081

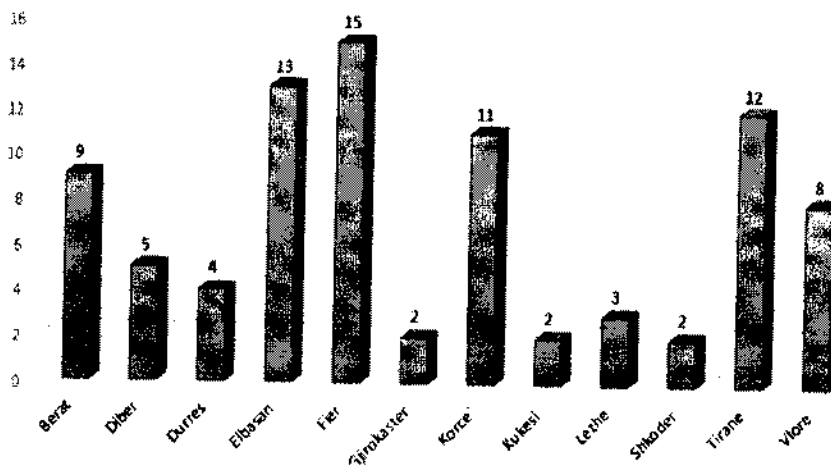
* Visits to cultural heritage institutions were allowed with restrictions according to the relevant orders as well as with time restrictions during the operation of the red and green areas.

1.3. Culture Industry

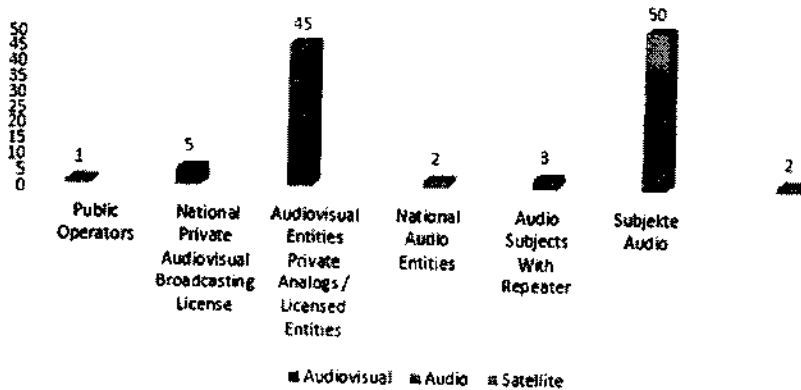
Film, Video, TV, Media, Advertising. This sub-sector covers all public service, commercial, cable and satellite TV and radio, including production and broadcasting of programs. The audiovisual industry focuses on the production of films, television programs, videos, audio broadcasts, websites. Radio and Television covering all public, commercial, cable and satellite services, TV and radio, including the production and broadcasting of programs. According to statistics from Audiovisual Media Authority, in Albania today are in operation.

"Digital entrepreneurs" are those businesses that make the most of digital products and services, including "cloud computing" (which refers to all applications and services offered through the Internet) that helps increase competitiveness.

Cable supplies according to districts

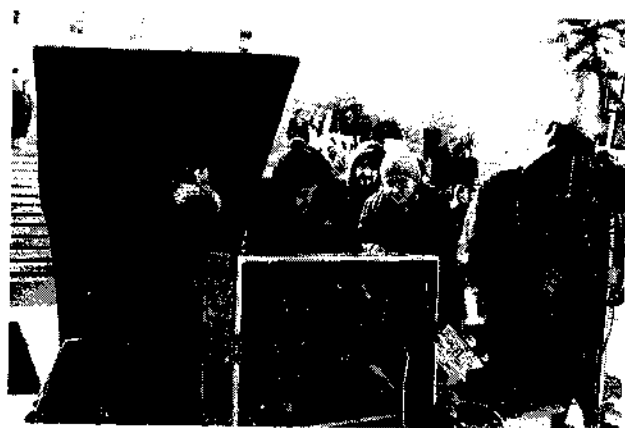
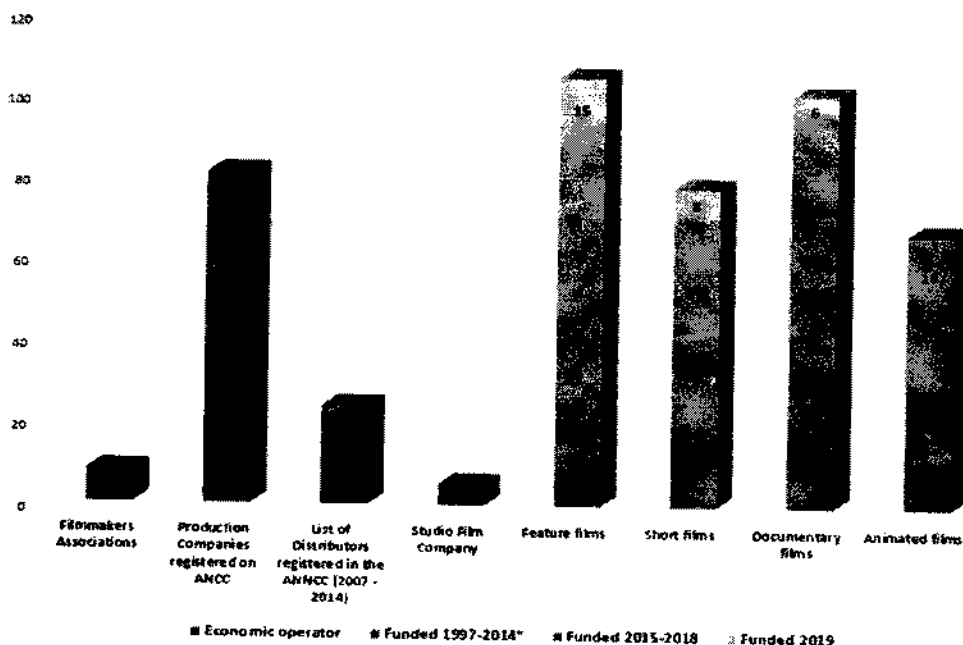


Audiovisual Subjects



The community of Albanian filmmakers in Albania is organized in 8 filmmakers associations. Filmmakers' associations are created with the free will of their creative and performing members and protect the artistic and economic interests of these members.

Albanian Film Industry - Fact & Figures



Albania Screen: The National Center for



Cinematography (NCC) was established in 1997.

It is the most important National Institution that encourages, finances and promotes cinematographic production in Albania. Through the administration of the public fund, the NCC enables the development of the film industry in our country. Since its establishment, NCC has supported the production, distribution and promotion of feature, short, documentary and animated films.

NCC supports Albanian filmmakers especially for international co-productions. This is an

effective strategy to ensure distribution and a wider audience across borders. The NCC funds short films by young directors, as well as assisting film students in their first cinematic productions.

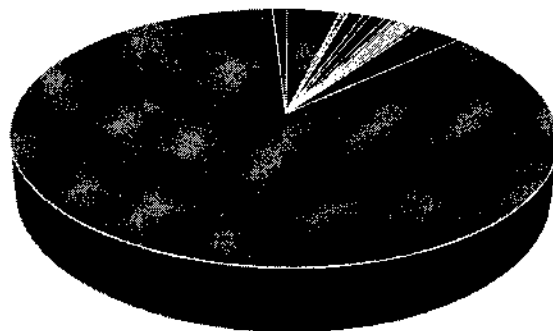
NCC support Albanian screen to deliver the cultural and educational aspects of this activity through financial support for film festivals, and organizes Albanian Film Days in other countries, as well as seminars and conferences that contribute to the development of the film industry in Albania. The NCC also assists in the publication of film art literature. NCC is the representative of Albania at the international cinematographic structures Eurimages, SEE Cinema Network and European Film Promotion and organizes Albanian film pavilions at the International Film Festivals in Cannes and Berlin.

Films made with NCC funds have been successful and have been honored with awards at important festivals at home and abroad.

<http://nationalfilmcenter.gov.al/>

Publishing and Graphic Industry: The subcategory publishing of books, magazines, newspaper, electronic information is one of the largest employers among the cultural and creative industries. Production of publications for entrepreneurs including manuals and information products as well as periodicals for support and encouraging entrepreneurship, are also necessary products that serve to strengthen the culture of entrepreneurship.

Public Edition according district



- Durres • Elbasan • Fier • Gjirokaster • Korçe • Lezhe
- Lushnje • Pogradec • Sarandë • Shkoder • Tirana • Vlora

1.4. *Performing Art*

Art and culture: Under this category are services and artistic and cultural products realized by people in the field of art: as performing arts such as: ballet, opera, musical theater, dance

These art forms usually depend on a mix of public subsidies and additional to ticket sales and funding. Some parts of the sub-sector generate revenue, where their allocation mainly 70% goes to the state budget and 30% to the entity budget. This 30% goes for services related supply, and security. This category includes live and recorded music, publishing, administration of copyright.

Total number of shows in the institutes of culture	Tr.1-2018	Tr.2-2018	Tr.3-2018	Tr.4-2018	Tr.1-2019	Tr.2-2019	Tr.3-2019	Tr.4-2019	Tr.1-2020	Tr.2-2020*
National People's Theater	44	36	15	81	57	49	0	51	25	31
National Experimental Theater	149	119	16	173	145	143	14	142	96	
National Theater of Opera, Ballet and National Ensemble	24	34	8	31	35	47	11	68	11	14
National Center of Culture for Children	51	61	16	70	35	82	30	89	45	
National Circus	32	40	14	38	36	51	6	33	13	
Total cultural performances	300	290	69	373	308	372	61	363	190	45

* Tr.2-2020 includes online shows and premieres

Total number of spectators in the institutes of culture	Tr.1-2018	Tr.2-2018	Tr.3-2018	Tr.4-2018	Tr.1-2019	Tr.2-2019	Tr.3-2019	Tr.4-2019	Tr.1-2020	Tr.2-2020*
National People's Theater	13,963	8,833	5,748	10,959	15,735	10,585	0	8,470	5,252	
The National Experimental Theater	28,068	14,702	3,327	19,892	22,765	19,154	2,344	20,421	13,146	
National Theater of Opera, Ballet and National Ensemble	12,256	10,709	6,600	24,873	18,950	18,930	6,200	26,567	6,990	
National Center for Children's Culture	5,079	5,614	2,250	9,108	3,424	14,138	3,014	11,219	5,141	
National Circus	7,378	9,148	9,721	8,722	6,735	9,163	1,000	4,800	1,342	
Total number of spectators/visitors	66,744	49,006	27,646	73,554	67,809	71,970	12,558	71,477	31,871	

* Cultural activity has been suspended due to restrictions on preventing the spread of the COVID-19 pandemic in arts and culture institutions.



1.5. Visual Art

Trade and Handicraft: Traditional handicraft, which is the creation or re-creation of certain objects in a non-industrial way, in small quantities, based mainly on handicrafts and inherited knowledge of our country, according to the definition of intangible cultural assets, defined in the law on cultural heritage. This includes handicrafts and household handicrafts. This subcategory includes textiles, ceramics, wood& metal, glass, pyro graphing, leather crafts etc. Businesses in this field are mostly small, single markets.

Handicrafts and Souvenirs: Thanks to many recent initiatives, the artisans and handicrafts' sector is reviving in many areas of Albania though it is still fragile and highly informal. Through the

development of souvenirs and handmade crafts for the tourism market, this subsector carries particular importance and potential for the tourism value chain and contributes to the local economic development and especially to women's empowerment, (around 70% of beneficiaries are claimed to be women).

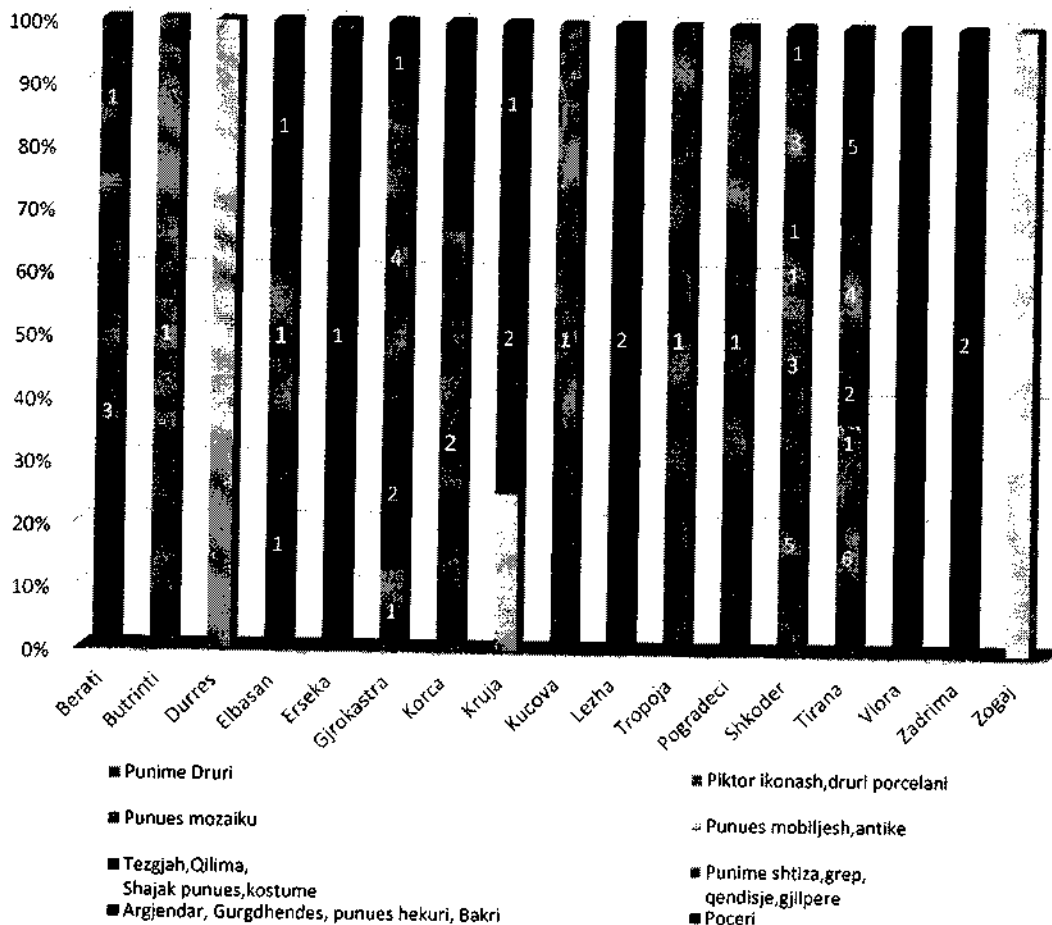


In Albania, this development has been supported through different projects in Gjirokastra, Shkodra and Korca, by setting up artisan incubation centers, training the artisans and supporting the marketing and promotion of their products.

The artisans in Albania are capable of creating beautiful handcrafted products such as carpets, bags, socks, postcards, flags, wood works, vests with traditional elements, etc. but are still unable to efficiently reach new markets. Additionally, infusion of new ideas on current/modern design preferences and information on consumer trends are missing and often artisans would benefit greatly from improved design and marketing.

While current projects have helped to breathe new life into this sub-sector, and helped greatly to maintain the tradition alive, they have also resulted in the sub-sector being highly dependent on donor or other funding while very few initiatives are sustainable at the moment. Art and antiques market: This sub-sector comprise merchants and auctioneers of antique, furniture, jewelry, sculpture, paintings, drawings and prints.

Chart Title




The National Center for Traditional Activities: maintains a register or database dedicated to crafts. Ministry of Culture has a cooperation with more the 51 artisans that are operating in Albania and that are registered as SMEs. Law no. 70/2016 "On Craft in the Republic of Albania" and in its implementation, the National Chamber of Crafts was established. According to this law, "Craft subject" is a natural or legal person, as defined in the Civil Code, who produces goods and performs craft services, according to the list of professions in handicrafts. In the craft activity, the work process is not automated to a large degree or is not divided to a large degree in separate links, as is typical for industrial production in series.

"Craft activities" are:

- a. service crafts, which is the maintenance and repair of facilities, production lines, equipment and machinery, facilities, as well as the performance of other services
- b. manufacturing crafts, which is the processing and production of products for the market, which do not have the features of industrial production

- c. traditional handicrafts, which is the creation or recreation of certain objects in a non-industrial way, in small quantities, based mainly on handicrafts and inherited knowledge of our country, according to the definition of intangible cultural assets, defined in the law on heritage cultural. This includes handicrafts and household handicrafts.

 CREATIVE OUTPUTS		19.5	72
7.1	Intangible assets	16.6	108
7.1.1	Trademarks by origin/bn PPP\$ GDP	40.3	67
7.1.2	Global brand value, top 5,000, % GDP	0.0	80 ○ ◇
7.1.3	Industrial designs by origin/bn PPP\$ GDP	0.5	83
7.1.4	ICTs & organizational model creation*	39.5	114 ◇
7.2	Creative goods and services	20.2	53
7.2.1	Cultural & creative services exports, % total trade	1.4	17 ● ◆
7.2.2	National feature films/mn pop. 15-69	3.3	56
7.2.3	Entertainment & Media market/th pop. 15-69	n/a	n/a
7.2.4	Printing and other media, % manufacturing	2.6	8 ● ◆
7.2.5	Creative goods exports, % total trade	0.2	84
7.3	Online creativity	24.6	46 ●
7.3.1	Generic top-level domains (TLDs)/th pop. 15-69	6.7	48 ●
7.3.2	Country-code TLDs/th pop. 15-69	3.2	61
7.3.3	Wikipedia edits/mn pop. 15-69	65.7	48
7.3.4	Mobile app creation/bn PPP\$ GDP	n/a	n/a

1.6. *Interactive Leisure*

Software and Computer Services: Under this category there are creation, production and supply of tools and applications and of software products, including web design. It might be considered the main sector related employment in these sub-sectors.

Interactive leisure software: This sub-sector principally consists of computer and video games, but also includes some educational and reference material

Over the past few years in Albania, the number of SMEs that use the Internet services of the second generation has increased, especially by the younger generation of entrepreneurs and managers.

According to AKEP in 2018, the internet coverage rate is over 50.7%, but even lower if compared to 67.6% of EU countries. Despite improvements in the legal framework, only 10,000 businesses have broadband internet out of 100,687 active businesses.



KNOWLEDGE & TECHNOLOGY OUTPUTS.... 9.7 119 ◊

6.1	Knowledge creation.....	3.4	120	
6.1.1	Patents by origin/bn PPP\$ GDP.....	0.4	86	
6.1.2	PCT patents by origin/bn PPP\$ GDP.....	0.1	69	
6.1.3	Utility models by origin/bn PPP\$ GDP.....	0.0	65	
6.1.4	Scientific & technical articles/bn PPP\$ GDP.....	3.4	102	
6.1.5	Citable documents H-index.....	2.7	124	○
6.2	Knowledge impact.....	13.7	107	
6.2.1	Growth rate of PPP\$ GDP/worker, %.....	0.4	82	
6.2.2	New businesses/th pop. 15-64.....	1.5	66	
6.2.3	Computer software spending, % GDP.....	0.0	86	
6.2.4	ISO 9001 quality certificates/bn PPP\$ GDP.....	5.6	49	
6.2.5	High- and medium-high-tech manufacturing, %.....	3.3	102	○ ◊
6.3	Knowledge diffusion.....	12.1	106	
6.3.1	Intellectual property receipts, % total trade.....	0.2	42	◆
6.3.2	High-tech net exports, % total trade.....	0.0	127	○ ◊
6.3.3	ICT services exports, % total trade.....	1.4	73	
6.3.4	FDI net outflows, % GDP.....	-0.3	123	◊

Startup list in Albania

Business	Category	Description
Grep.al	E-Commerce, Platform	Online retailer of home accessories and items, focused on handicrafts
Designbypana.com	E-Commerce, Interior Design	Ecological upcycle company that creates functional furniture by using wood products
Manoosha.com	Digital Agency	Fast-growing IT company that creates websites, apps and offers maintenance services for international customers
Movida.al	E-Commerce	An online marketplace that offers the best deals in fashion and other retail categories
Djrala.com	Search-Engine	The first search engine for information from Albanian websites/ information related to Albania
Findit.al	Directory	App that provides information for businesses, events, offers near to user's current location
Gatime	Magazine, Food	An online platform that offers weekly personalized food recipes for its users
Mba.al	Retail, Organic Food	Bio food retail store in Tirana that provides high quality and fresh homemade products
Superepubler.com	Platform, Software	Platform for scheduling and managing posts in a Facebook fan page in an easier way
Shpi.al	Platform, Real-Estate	Online platform that provides detailed information on real estate field in Albania through its web and apps
Interweb.al	Web builder, hosting, digital marketing	Create your site with Interweb
Albaniapps.com	Mobile apps	A list of Albanian mobile apps

III. THE STATE OF CULTURAL INSTITUTIONS

Cultural institutions that are under the Ministry of Culture have facilities that need improvements in both physical and equipment. Entities need more financial support for capital investments in order to improve technology according to modern, innovative standards and to adapt to a new format of cultural consumption. In addition, within the structures of the Ministry of Culture is the 'Sector of programs for the development of intangible cultural heritage and creative industries', but more focused on the field of handicrafts, as closer to cultural heritage.

The table below gives the list of central institutions and including the number of employees. The aim is to provide a general idea of the human resources allocated to the Ministry of Culture and all cultural institutions under its authority.

Table 1. Ministry of Culture & institutions under his authority

No	Public Institutions	Human resources
1	Ministry of Culture	91
2	National Theater of Opera, Ballet and Folk Ensemble	247
3	National Theater	64
4	National Experimental Theater "Kujtim Spahivogli"	21
5	National Gallery of Arts	28
6	National Library	92
7	National Cultural Center for Children	30
8	Central State Film Archive	10
9	National Circus	38
10	National Historical Museum	44
11	National Museum of Surveillance "House with Leaves"	6
12	National Institute of Culture Heritage	58
13	Butrint Park Administration and Coordination Office	14
14	National Museum "Skënderbeu" and Ethnographic Museum, Kruje	11
15	Ethnographic Museum, Berat	10
16	National Museum of Medieval Art, Korca	12
17	National Museum of Photography "Marubi", Shkodra	10
18	National Museum of Independence, Vlora	3

19	National Institute of Inventory for Cultural Assets	8
20	National Center of Traditional Activities	6
21	Office of Administration and Coordination of the Archaeological Park, Apollonia and Bylis	14
22	Regional Directorate of National Heritage, Gjirokaster	30
23	Regional Directorate of National Heritage, Berat	24
24	Regional Directorate of National Heritage, Tirane	20
25	Regional Directorate of National Heritage, Shkodër	22
26	Regional Directorate of National Heritage, Vlorë	36
27	Regional Directorate of National Heritage, Korçë	26
28	Muzeal Center, Durrës	15
29	National Center of Cinematography	9
30	National Book and Reading Center	12
Total		1011

1. Funding and revenue

Albania is open to European and international cultural co-operation. Efforts have been made to promote the most important achievements of national culture outside Albania. Apart from bilateral exchanges, the Council of Europe has been the most important partner in international cultural collaboration during the transition years.

Project supported by public fund (state budget)

nr.	Year	Projects - Heritage			Projects - Art			Ministry of Culture			Budget		
		Budget	Evidence	%	Budget	Evidence	%	Budget	Evidence	%	Budget	Evidence	%
nr.1	2014	58,409,000	36,448,991	95%	192,135,563	173,457,447	90%				230,535,363	209,906,658	91%
nr.2	2015	113,632,619	108,252,410	95%	340,201,699	336,456,124	93%	4,909,800	4,449,076	91%	758,744,117	743,157,610	98%
nr.3	2016	41,450,210	38,654,679	93%	171,553,180	169,956,061	99%				213,003,490	208,010,740	98%
nr.4	2017	48,584,581	49,388,792	91%	176,074,245	172,731,970	98%				224,834,828	217,120,762	97%
nr.5	2018	41,549,000	40,463,043	98%	202,629,730	193,673,879	96%	7,000,000	7,000,000	100%	251,275,750	241,336,922	96%
nr.6	2019	54,548,800	41,529,072	76%	185,189,848	148,137,167	80%				299,652,440	190,250,239	79%
		338,265,109	309,930,487		1,067,695,285	988,402,648					1,405,960,394	1,298,333,135	

2. Framework conditions in the culture and creative industries

Culture and creative industries offer opportunities for entrepreneurs. More and more routine jobs will be automated in the near future. In the CCI remain many creative jobs that cannot be automated, potential arises from the cooperation in new teams that combine or that might bring together ideas and impulses from different sectors. This will offer many options for entrepreneurs, and significant capabilities for working successfully in this environment will be:

- Intelligence of new developments or trends.

- Skill for a creative cooperation in permanent changing teams consisting of different cultures and disciplines
- Organizational talent and project-management.
- Entrepreneurial thinking from the perception of the customer.

The cultural and creative industries are not yet recognized or defined as a sector in national development plans for statistical data collection and analysis. This absence for the collection of data on cultural and creative industries is a substantial barrier for governments that want to track the economic and social impact of their cultural industries sector. The existing system must be improved in order for it to enable sector analysis and evidence-based policy development.

The ultimate objective of data collection is to assess the extent to which cultural industries can affect poverty reduction and local economic development. The rapidly expanding content of the cultural industries, and their proliferation in sub-sectors, makes the use of a common conceptual framework for this area necessary for coherent discussion and sector analysis.

In order to respond to the different needs from the various sub-sectors of the cultural industries, such a framework must, most importantly, clearly define and differentiate the sub-sectors of the industries, and at the same time identify and disaggregate the degree of originality and creativity embedded in individual products.

Regular data collection by National Statistical Offices (NSOs) does not typically involve compilation and analysis of data on cultural industries as a distinct sector.

Despite a broad consensus on the importance of the creative economy, cultural industries so remain largely under-reported and un-analyzed throughout most countries of the world.

As cultural industries are becoming a key strategic economic sector in the most developed economies, the government should design integrated and cohesive policies to support the development and expansion of the cultural industries, and need that each district should begin to map the economic and social impacts of cultural in their area

IV. THE NEED FOR DATA

1 *Creative economy*

Intervention with concrete policies for this sector can be:

- regulatory measures in order to remove administrative and legal obstacles;
- improving the vocational education and training system (for all design / advertising activities, advertising and crafts);
- legal and financial incentive measures to support this sector and
- Improving the capacities of organizations representing this sector.
- Women entrepreneurship promotion programs;

Programs for promoting entrepreneurship by young people start up, etc.

Development of innovation and technology for SMEs Albania continues to lag behind other countries in terms of poor performance in innovation. Enterprises finance technological developments mainly from internal resources, which are limited. There is a lack of business incubators and clusters; Albania is already part of the European network of SMEs, EEN.

Implementing pro-active policies to support technology capacity building for enterprises, especially SMEs remains a challenge for the coming 2020 -2025 period.

Questionnaire

PYETËSOR (Individual)

HARTËZIMI I INDUSTRIVE KRIJUESE DHE KULTURORE NE SHQIPERI

Ne, dëshirojmë t'ju kërkojmë të jepni përgjigjen tuaj për çështjet e paraqitura në këtë pyetësor. Përgjigjet e dhëna do të trajtohen me konfidencialitetin maksimal dhe do të vijnë në ndihmë të përmirësimit të politikave për kulturën dhe industrinë krijuese në Shqipëri

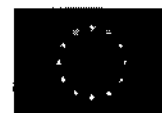
A	INFORMACION I PERGJITHSHEM	
	Emri, Mbiemri <i>(opsionale)</i>	
	Qarku/Qyteti/Fshati	
	Viti i krijimit të biznesit/veprimtarisë	
	Numri i të punësuarve <i>(Ju lutem përfshini me kohë të pjesëshme apo të plotë)</i>	
	Adresa: Email: Celular	
B	AKTIVITETI EKONOMIK	
1	Ju lutemi rrethoni një kategori të kulturës dhe industrisë krijuese që përshkruan më së miri aktivitetin tuaj kulturor/ prodhues/ ekonomik. <i>(Qarkoni)</i>	<input type="radio"/> Trashëgimi Kulturor dhe Natyror <input type="radio"/> Trashëgimi kulturor jomateriale <input type="radio"/> Librat dhe Shtypi <input type="radio"/> Arteve Performuese <input type="radio"/> Zejet - shërbime krijuese <input type="radio"/> Media Audiovizive/Interaktive/Filmi <input type="radio"/> Arkitekture/design/fashion <input type="radio"/> Turizmi Kulturor <input type="radio"/> Software, programim <input type="radio"/> Tjetër; <i>ju lutem specifikoni</i> <input type="radio"/>
2	Prej sa kohësh e keni praktikuar aktivitetin / biznesin tuaj	

	kulturore dhe kreativ (<i>Qarkoni</i>)	(Vviti)
3	A keni marrë ndonjëherë <u>trajnim formal</u> lidhur me aktivitetin me të cilin merreni aktualisht (<i>Qarkoni</i>)	PO JO
4	Ne c'mënyrë i keni përfituar aftësitë tuaja (<i>Qarkoni</i>)	<input type="radio"/> Vetë-trajnim <input type="radio"/> Praktika <input type="radio"/> Akademi Kulturore Tradicionale <input type="radio"/> Të tjerët, specifikoni <input type="radio"/>
5	Cili është mbulimi i aktivitetit tuaj kulturore produktiv / ekonomik (<i>Qarkoni</i>)	<input type="radio"/> Lokal <input type="radio"/> Kombëtar <input type="radio"/> Rajonal <input type="radio"/> Ndërkombëtar
6	Duke marrë parasysh 12 muajt e fundit, sa të ardhura keni marrë në LEK nga aktiviteti prodhues / ekonomik në të cilin jeni përfshirë (<i>Qarkoni</i>)	<input type="radio"/> 0 – 50,000 <input type="radio"/> 50,000 -100,000 <input type="radio"/> 100,000 - 300,000 <input type="radio"/> 300,000 -500,000 <input type="radio"/> 500,000 – 1,000,000 <input type="radio"/> Shume tjeter _____ <input type="radio"/>
7	Cili është burimi kryesor i financimit të të ardhurave për aktivitetin tuaj produktiv / ekonomik? (<i>Qarkoni</i>)	<input type="radio"/> Subvencioni i qeverisë <input type="radio"/> Mbledhja e fondeve private <input type="radio"/> Shitjet / Performancat <input type="radio"/> Sponzorimet <input type="radio"/> Partnerët zhvillimi <input type="radio"/> Banka <input type="radio"/> Donatorë <input type="radio"/> Të tjera specifikoni <input type="radio"/>
8	Në një shkallë nga 0 në 5 si i vlerësoni kontributet e secilit prej burimeve të pikës 7 (më sipër) në të ardhurat tuaja? (<i>Qarkoni</i>)	<input type="radio"/> Subvencioni i qeverisë <input type="radio"/> Mbledhja e fondeve private <input type="radio"/> Shitjet / Performancat <input type="radio"/> Sponzorimet <input type="radio"/> Partnerët zhvillimi <input type="radio"/> Banka <input type="radio"/> Donatorë <input type="radio"/> Të tjera specifikoni

9	Ku shisni produktet tuaja? A mund te permendi disa vende?	<input type="radio"/> Lokale <input type="radio"/> Kombëtare <input type="radio"/> Rajonal <input type="radio"/> Ndërkombëtare
	Çfarë shihni si mundësi të tjera që duhet të konsiderohen për aktivitetin produktiv / ekonomik në kategorinë që keni zgjedhur me sipër në piken 1 Cfare duhet te behet me shume per sektorin/et	<i>Shpjegoni:</i>

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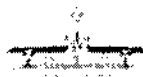
3C



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Cross-border exchange for the development
of Cultural and Creative industries

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MINISTRE
DE LA CULTURE

T1: CULTURE ENTERPRICES NETWORKING WEB PLATFORM



Interreg - IPA CBC
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3C

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1. EXECUTIVE SUMMARY






This report was prepared with the purpose of making a model of cross border networking between Albania, Montenegro and Italia based on project Cross Border Exchange for the Development of Cultural and Creative Industries - 3C.

This project aiming to contribute to better cooperation of the relevant key actors of the area for the delivery of innovative cultural and creative products through Regional Arts Mobility and visiting program and joint cross border networking platform.

Each country has its own unique traditional customs, lifestyle and cultural style. With changing consumer needs, in addition to functionality and practicability, products today must be oriented toward consumer awareness and product demand. **Design** has now become an innovative driving force for creating market opportunities. More advanced countries tend to treat design as an asset of economic advantage, and use it to promote their own image in the international community

At present, the development of cultural and creative industries has become an important economic strategy, which is not only able to promote local and regional economic development, but also able to raise the quality of cultural life. **Traditional craft industries** all over are focusing on both creativity and modernity, making every effort to ensure their craftwork can adapt to the needs of contemporary society. **Handicraft** design is both the cultural achievement of the handicraft business and an inheritance of tradition as well.

Because the influence of art and culture extends to the industry value chain, industry must create aesthetic innovations based on consumer culture. Therefore, product development that emphasizes cultural value, local characteristics and aesthetics has become critical to the design process. Based on this, six's diverse components can be identified economic activity linked to the:

	CREATIVE INDUSTRIES <i>(Architecture, Design, Graphic & Fashion)</i>		PERFORMING ART <i>(Music, Performing & Visual Arts, Festivals, Circus)</i>
	CULTURE HERITAGE <i>(Libraries, Galleries, Museum, Archeologic sites, archives, traditions)</i>		VISUAL ART <i>(Craft, Sculpture, Photography, Painting)</i>
	CULTURAL INDUSTRIES <i>(Film, Video, TV, Radio, Book & Publishing, photography, advertising, media)</i>		INTERACTIVE LEISURE <i>(Game, Computer services & Software)</i>

2. INTRODUCTION

Culture is the fundamental bond of communities and the foundation of what makes us human. The EU Rome Declaration of 2017¹ recognizes culture as being among the building blocks of the future of Europe.

However, even before this, in 2010, the Mexico City Declaration by the United Cities and Local Government Organization had called for the inclusion of culture as the fourth pillar in the global sustainable development model. This is because it was generally felt that the three dimensions of economic growth, social inclusion and environmental balance alone could not reflect the complexity of contemporary society.²

Since then, policy makers and practitioners alike have pursued a local development agenda, which sees in the first instance initiatives aimed at supporting the development of a strong base for the cultural sector (broadly defined as including, among other things, heritage, creativity, cultural industries, crafts, cultural tourism) to grow; and

Secondly, by ensuring that culture has a key place in all public agendas and policies (e.g. in education, the economy, the environment, social cohesion, health and well-being and international cooperation).

An example of how culture has risen at the top of the agenda is captured in the discussions about re-skilling at the 2018 World Economic Forum in Davos. Here, policy makers called for a move from STEM skills (Science, Technology, Engineering and Mathematics) to STEAM (plus Arts) with the understanding that the more cultural experiences young people have at school, the more confident they will feel about their aspirations, and more tolerant of social and cultural differences.

Furthermore, in recent times and thanks in part to technology, culture can deliver positive effects beyond passive transmission, increasingly giving way to more active involvement and participation, where the boundaries between creation, distribution and reception are blurred. This co-creative turn intensifies the potential of culture to mobilize citizens and stimulate civic debate. As mentioned earlier, culture has the capacity to open minds by showing alternative perspectives and thus ultimately strengthening the capacity of individuals to participate in society as democratic citizens.

Cultural awareness and expression, moreover, are part of the eight key competences that EU member states currently integrate into their strategies for life-long learning. In a world increasingly characterized by diversity of lifestyles, ethical orientations and hybrid identities, cultural awareness emerges as a core competence necessary for improving democracy, as well as fostering active citizenship and intercultural dialogue.

Cultural and, more recently, urban and creative tourism have a major impact on the economy of places. The United Nations World Tourism Organization (UNWTO) has for many years

¹http://europa.eu/rapid/press-release_STATEMENT-17-767_en.htm ² <https://www.uclg.org>

² <https://www.uclg.org>

collected evidence showing how urban tourism is one important segment in today's domestic and international tourism market. Cultural and creative tourism (part of experiential tourism) are a driving force in fostering positive economic, social and spatial dynamics (especially in smaller places). Through the rejuvenation of public spaces, infrastructures and the development of local amenities and recreational facilities, this kind of tourism can provide the means for transforming the local urban landscape, and, by extension, improve the image of places.

3. DEFINITION OF 'CULTURAL MOBILITY'

This methodology adopted the following working definition of cultural mobility

We understand cultural mobility as 'the temporary cross-border movement of artists and other cultural professionals'. Certain forms of mobility relate to the individual (e.g. networking, residencies etc.); others are intrinsically connected to the mobility of works or performances in another country. Mobility is not only understood as occasional movements across national borders that may be useful to gain professional experience required for career advancement, as well as advance artistic endeavor, but more as an integral part of the regular work life of artists and other cultural professionals. (From Mobility Matters, 2008)

Types of mobility support include: artists'/writers' residencies; event participation grants; scholarships for further/postgraduate training courses, including training/work placements; 'short-term exploration grants; market development grants; support for the participation of professionals in transnational networks; project or production grants; research grants; and touring incentives for groups or travel grant.

Disciplines: performing arts (theatre, dance, opera, circus, street arts etc.); visual arts (painting, sculpture, photography, installation, applied arts, graffiti etc.); music; literature (including translation and the publishing sector); cultural heritage (tangible heritage, movable heritage, intangible heritage, archives); multi- or cross-disciplinary arts; research; cultural management; cinema; and video/new media.

4. BACKGROUND

The *Guidelines for - Developing of cross-border culture networking* have been drafted to support Albanian Government staff when formulating and implementing nationally owned and anchored Integrated cooperation Action plan the benchmarking model concept described in these Guidelines was originally developed for EC cooperation in the Western Balkan region and has been fine-tuned in cooperation with international experts.

The Guidelines have been developed with three Country and target groups in mind. They are intended to provide guidance on *Developing of cross-border culture networking* involved in the implementation of border culture activities as well as for their national counterparts: border networking.

The scope of this is to contribute to better cooperation of the relevant key actors of the area for the delivery of innovative cultural and creative products through *Regional Arts Mobility and visiting program and joint cross border networking platform*.

- Setting up cross-border cooperation platform and network on cultural and creative industries in order to jointly develop cultural heritage products and services of the targeted area

Target group

- Authorities from the local municipalities
- Associations
- Regional Public Authorities
- National Public authorities
- Input-providers
- Advisers, business, agencies specialized on the craft sector
- Cultural and environmental protection operators
- Citizens
- SMEs.

Through its practical examples and recommendations, the Guidelines serve as a concrete and operational tool for programming and project implementation of EC external assistance as well as support to countries and other actors preparing and implementing projects related to Authorities from the local municipalities, associations, regional public authorities, national public authorities

The Guidelines should be viewed as a working tool, providing suggestions on how to improve cooperation and coordination at various levels.

They should not be seen as detailed technical specifications covering all aspects of *cross-border culture networking* in individual countries; rather, they should be regarded as a background document on cooperation and coordination aspects of culture networking that should be taken into account, along with other relevant sources, when developing national culture systems.

Furthermore, it should be stressed that although the Guidelines contain a wide range of examples, the overall emphasis lies on private cross-border. Finally yet importantly, the Guidelines should be seen as a “living document”.

5. MODEL ON NETWORKING

The Parties Albania, Montenegro and Italy shall aim at fostering their capacities to determine and develop their cultural policies, developing their cultural industries and enhancing exchange opportunities for cultural goods and services of the Parties, including through entitlement to benefit from schemes for the promotion of local/regional cultural content.

The Parties shall cooperate to foster the development of a common understanding and enhanced exchange of information on creative and cultural matters through a dialogue, as well as on good practices in the field of intellectual property rights protection. This dialogue will take place within the *Committee on Cultural Cooperation* as well as in other relevant forums as and when appropriate.

1. Stages in the Evolution of Cross-Border Alliances- Networking

Each of the four alternative approaches to managing cultural diversity in cross-border alliances has associated with it different challenges that must be overcome in order for a cross-border alliance to eventually succeed. Furthermore, these different challenges arise at different stages in the evolution of an alliance, so we briefly describe these evolutionary stages next.

To simplify our discussion, Figure 1 describes the general phases that occur during the formation and life culture Cross-Border alliances.

Figure 1: Networking - evolutionary stages of cross-border alliances

<p>Stage 1-Precombination and Initial Planning</p> <ul style="list-style-type: none"> ➤ Identifying motives for the Cultural Networking and setting objectives ➤ Identifying and evaluating possible alliance partners (locally and regionally) ➤ Negotiating planning and arrangement
<p>Stage 2-Development</p> <ul style="list-style-type: none"> ➤ Choosing locations for the operations ➤ Establishing the structure ➤ Recruiting and retaining key talent
<p>Stage 3-Implementation</p>

- Establishing the vision, mission, values, strategy
- Developing management policies
- Translating policies into activity practices and behavior

Stage 4-Advancement and Beyond

- Monitoring the organizational culture
- Learning from the Networking partner
- Transferring new knowledge throughout the organization

Initial planning all types of cross-border networking involve an initial planning stage. Nevertheless, for both types of networking, the common activities include identifying reasons for the alliance and setting objectives, identifying and evaluating potential alliance partners, and negotiating the arrangement. In many cases, formal assessments of cultural issues that might influence the success of the alliance are conducted at this stage, but sometimes this assessment occurs later or perhaps not at all.

Formation and development during formation and development of the alliance, their implications of cultural diversity usually become more apparent although they may not be fully understood.

Implementation During implementation, a key management task is collaboration skills. Cultural issues that arise during the implementation stage may be many or few, depending on the partners' general approach to managing the alliance.

Advancement During the advancement stage, knowledge transfer is a key issue. At this stage, the salience of cultural diversity may again be relatively great or small. If the new organization has been managed using a hands-off approach, then little attention will have been devoted to dealing with the cultural differences between the partners. In order for knowledge sharing to occur, however, issues of cultural diversity will now have to be addressed. If, on the other hand, a blending approach was used, the cultural difference.

2. Subsector for Culture Creative

Creative goods

- ✓ Design
- ✓ Arts and crafts
- ✓ Visual arts
- ✓ Publishing

Creative services

- ✓ Advertising
- ✓ Architectural
- ✓ Personal, cultural and recreational services

- ✓ Music
- ✓ New media
- ✓ Audiovisuals

6. COOPERATION ACTION PLAN

After having ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions adopted in Paris on 20 October 2005 (the “UNESCO Convention”), which entered into force on 18 March 2007, according to the procedure set in Article 15.10.3 (Entry into force), intending to effectively implement the UNESCO Convention and to cooperate within the framework of its implementation, building upon the principles of the Convention and developing actions in line with its provisions;

Recognizing the importance of the cultural industries and the multi-faceted nature of cultural goods and services as activities of cultural, economic and social value;

Recognizing that the process supported by this Agreement adds up to a global strategy aimed at promoting equitable growth and the reinforcement of economic, trade and cultural cooperation between the Parties;

Recognizing that the process supported by this Agreement adds up to a global strategy aimed at promoting equitable growth and the reinforcement of economic, trade and cultural cooperation between the Parties;

Recalling that the objectives of this Protocol are complemented and supported by existing and future policy instruments managed in other frameworks, with a view to:

- a. reinforcing the capacities and independence of the Parties’ cultural industries;
- b. promoting local/regional cultural content;
- c. recognizing, protecting and promoting cultural diversity as a condition for a successful dialogue between cultures; and
- d. recognizing, protecting and promoting cultural heritage, as well as promoting its recognition by local populations and recognizing its value as a means for expressing cultural identities;

Stressing the importance of facilitating cultural cooperation between the Parties, (Italy-Albania-Montenegro) and for that purpose to take into account, on a case-by-case basis, inter alia, the degree of development of their cultural industries, the level and structural imbalances of cultural exchanges and the existence of schemes for the promotion of local/regional cultural content, agree as follows:

3 Goals, 6 Cross – Border Product, 24 Tasks

The Culture Creative Industries / Action Plan establishes a vision through a Culture Creative economy' in order to create a Culture creative economy ecosystem.

Three Main Goals:

1. Create new jobs and markets through *culture/creative* and innovation
2. Strengthen Networking between Italy-Albania-Montenegro and other place of region through a *culture/ creative* industry
3. Creating a society where *culture/creativity* is respected and manifested

Albania based on this project proposed 6 (six) Objectives:

3. Properly compensate for creativity and create an ecosystem that promotes the creation of startups creatives industry (based on 3 subsector)
4. Strengthen the role of small and medium-sized enterprises (SMEs) in the culture creative Industry and strengthen their ability to regional markets
5. Create growth new markets and new Cultural Creativity Industries
6. Foster regional creative talent that has the spirit to rise to challenges and pursue dreams
7. Strengthen the innovation capacity for the culture creative
8. Promote a creative industry culture together with Montenegro and Italy Country

Each objective is accompanied by tasks

1. Properly Compensate for Creativity and Create an Ecosystem that Promotes the Creation of Start-ups in culture/creative innovation

Create the Conditions to Easily Start New Businesses through Investment, not financing

If somebody comes up with a good idea, they will be able to easily start their business.

Conditions will be created such that should one's business fail in good faith, they will still be able to start another new business.

Culture/creative startup ecosystem infrastructure is being expanded. Startup platforms are being diversified, mentoring is being strengthened and the environment for starting a new business in *culture/creative* is being improved.

Patenting *Culture Creative* Ideas

The government will develop a 'Country Patent *Culture Creative*' in order to secure patents for creative ideas that have high marketability, and will construct a mediation and proliferation system that will organically connect patents with standards and R&D.

There will be financing support based on a value evaluation by type for intellectual property (IP), including patenting IP. In the case that corporations introduce employee invention compensation systems, those corporations will be able to receive institutional incentives.

2. Strengthen the Role of SMEs in the Culture Creative and Strengthen their Ability to Enter Regional /Global Markets

The Government and Public Institutions will become the Number One Customer to Support the Pioneering of New Markets

Enterprises that produce promising Culture creative products and materials will be given the opportunity to enter public procurement markets through excellent procurement goods selection systems.

Products that are purchased through government procurement will be registered to a government-sponsored online shopping mall and will be able to be publicized.

Easing Regulations and Increasing Government Support to Stimulate Culture Creative Investment

Government support for Culture Creative SMEs will be increased, and businesses will have various opportunities to receive funding support.

Setting the Goal of Culture Creative Startup Growth by Accessing Regional/ Global Markets

It will be possible for promising startups to enter global markets through the consultation with domestic centers (such as the Global Startup Support Center). These startups will be able to receive localization support through overseas support centers and networks.

Creating an Ecosystem that Encourages Cooperation and Win-Wins between Culture Creative SMEs and Large Corporations

The government plans to encourage the proliferation of a business culture that fairly distributes and cooperates in order to create outcomes that help both Cultural Creative SMEs and large corporations through an outcome sharing system.

Outcome sharing system: Large corporations and SMEs will agree to share outcomes and goals through a preliminary contract. Should outcomes arise, those outcomes (cash compensation, long-term contracts, joint patents, etc.) must be shared according to the contract.

The government expects that there will be active participation in production cost reducing joint cooperation projects in order to prevent unfair pricing in advance.

3. Create growth new markets and new Cultural Creativity industries

Creating New Industry Based on Culture Creative

Software education will be strengthened and a cluster will be created that connects regional specialized industries with software convergence. The government will also promote culture technology development and the establishment of a software policy lab.

Promoting Market Creation Cultural Creativity

The government will actively pay attention to demand and difficulties of businesses in order to promote market Culture Creativity creation.

4. Promote a creative industry culture together with Montenegro and Italy Country

Albania Government will host the 'Cultural Creative Expo,' for Albania, Montenegro, Italy to come in contact with examples of Cultural creative success and a culture of challenging and open-mindedness.

Support will be offered for regular people with excellent ideas to get those ideas patented through the '1 Household 1 Cultural Intellectual Property Movement.' 'Infinite Imagination Rooms' will be installed in science museums, post offices, and libraries.

After managing five demonstration sites, these rooms will be installed throughout the entire country. Anybody, including students, will be able to visit these 'Infinite Imagination Rooms' in order to foster their ideas and receive mentoring from professionals that can connect their ideas with startups.

The government will host 'Idea Festivals,' which will create a social atmosphere where anybody can actively propose their imaginative and creative ideas, and support will be given to promote the commercialization of excellent ideas. The government constructed and manages 'Culture Creative Albania,' an online portal.

Through this portal, citizen will be able to easily access the creative economy, and receive comprehensive support in order to take a good idea, commercialize it, and start a new business.

Artistic creation and the creative economy

Today, reflecting expanded communication and travel, there is greater awareness and understanding of other cultures. Thus, one finds that the term 'primitive arts' is yielding to that of 'traditional arts', and a number of distinctions, such as between art and crafts or between fine arts and decorative arts, are being called into question.

Nevertheless, the definition of what is artistic — and conceptions of art as a collective or individual activity — varies greatly from one culture to another.

9. EVENTS

A) Summer Academy on Cultural and Creative Industries and Local Development.

The key objectives of the edition of the Summer Academy are to:

- Stimulate the sharing of knowledge and experience between participants, experts and professionals from several fields related to the cultural and creative industries (CCIs);
- Analyze the process of culture-driven innovation and the role of the CCIs and examine the CCIs' entrepreneurial process and the importance of creativity and innovation;
- Foster networking and debate among participants around case studies and good practices from Albania- Montenegro region and also across Balkan & OECD;
- Provide common interpretative tools that would then be applied to the analysis of participants' case studies as well as to projects and local practices aimed at promoting CCIs and local development;
- Promote online and offline networks among participants in order to exchange knowledge, practices, and work methodologies.

B) Activity 'four arts' — Popular music, poetry, painting and handicraft—with painting and calligraphy focusing less on ornamentation than on the expression of life

C) Craft fairs - are appearing in more and more countries, sometimes to raise funds for humanitarian causes but increasingly to sell products for utilitarian use, such as furnishing or decoration. Craft production is an important form of expression reflecting as it does the aesthetics, symbolism and worldviews of the producing communities. As

tradable forms of cultural diversity, crafts have become a significant source of additional income and employment in many parts of the world

- D) **'Faith travel'**, previously a largely domestic phenomenon, religious tourism has turned into a major international commercial service. Each country par of Networking can offer extensive multipath journey packages to ancient places of worship, sacred destinations and pilgrimage sites associated with the mainstream faiths.

Creativity being a source of social and technological innovation, there is a need to invest in its development, both in the cultural sector and in the business sector, within which cultural diversity is to be understood as a source of profit and enhanced performance, conducive to corporate 'cultural intelligence'. To this end, action should be taken to:

- Facilitate the exchange of artistic productions and the circulation of artists, including through a system of cultural visas.
- Develop appropriate systems for the protection of traditional know-how in the crafts sector, as well as ways and means of compensating the communities concerned for the commercial exploitation of such know-how.
- Draw up and widely disseminate good practices in relation to tourism development with a view to maximizing its positive impacts on cultural diversity.
- Develop 'cultural intelligence' in the business and marketing world through the establishment of real and virtual forums and the production of relevant research on the profitability of cultural diversity, not limited only to ethnic or gender difference.

10. ALBANIA – KEY FINDINGS

To realize a common European cultural area, enhance diversity and sustain economic development and social inclusion, we need to promote cultural cooperation and exchanges by facilitating the mobility of artists and cultural professionals.

Cities in Albania believe that encouraging cultural cooperation and fostering the mobility of artists are necessary to:

- make the European project a reality and enhance cultural rights and diversity
- foster artistic innovation and creativity, as well as individual professional experience
- expand cultural audiences and markets
- sustain city attractiveness, economic development and social inclusion.

Albanian culture cities as part of the EURO CITIES mobility of artists working group, this should help pave the way for effective collaboration between cities and respond to the need for concrete information on how cities can and are supporting artistic mobility.

- The main motivations for cities to support cultural mobility lie in the growing importance of culture and cultural mobility in international policies.
- Support for cultural mobility appears to focus on artists rather than on other cultural professionals
- Public funding is often allocated to local cultural organizations responsible for mobility programmes or projects. This is sometimes in parallel to specific mobility funds or programmes directly managed by the city in collaboration with stakeholders at local, national and international level. Funds dedicated by cities to mobility do not appear to have been affected by the economic downturn. However, the lack of clear data about such budgets prevents a precise quantitative analysis.
- In terms of geographical areas covered, support for mobility focuses mainly on Europe (EU and non-EU).
- To communicate existing opportunities for artists and cultural professionals, cities generally use the Internet as well as meetings and specific information events. Artists and local cultural operators are usually directed to other information sources when it comes to administrative and practical aspects (e.g. visa procedures).

The evaluation of mobility schemes appears to be challenging and unsystematic, partly due to budgetary and time constraints. A real strength of the actions developed by cities, compared to those developed by national European and international institutions, is the direct link with the artists and organizations they support.

The final recommendations are addressed mostly to Albania Municipalities . They aim to foster better integration between cities' actions and principles applicable at European and national level by reinforcing cities' potential for a direct and closer relationship with creative forces operating on their territories.

- Cities recognize the importance of culture, and of the mobility of artists and cultural professionals, in the European project in general.
- Cities understand the important role of culture in international policy taking into account its various impacts, with several references made to international documents (including the Agenda 21 for Culture and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions).
- There is a growing emphasis on the notion of cultural mobility in local policy texts and action plans.

All Albania cities confirm their interest in further developing and/or strengthening a European and international policy in the cultural field. Some cities are 'naturally' open internationally, such as port cities like Durres, Shkodra, Vlora, Saranda; cities at the crossroads of different regions and countries like Korca, Gjirokastra ;

Others have been engaged in twin city partnerships for decades and would like to better structure the cultural component of these partnerships.

Albania Government and Albania Municipality emphasize the importance of culture as a means of contributing to creativity, economic growth and to 'humanize globalization' (Brest).

For two thirds of the cities, the term 'international cultural cooperation' appears more frequently than 'cultural mobility' in city documents such as general city strategies, cultural strategies or action plans.

In some cities, the terms 'international cultural cooperation' or 'exchange' fall under the development section of the city policy or action plan rather than under culture. Albania Municipality state that 'mobility of artists and cultural professionals' and/or 'international exchanges' in relation to culture do not feature as such in their policy documents, despite the fact that support is available for such exchanges. Tirana is considering including cultural mobility in its application for European Capital of Culture in 2019.

The issue of the meaning and understanding of cultural mobility is crucial when considering why European cities support and fund it.

The types Albania City Mobility Culture can be divided into three main groups, as below:

- To raise the international profile of cities, make them more attractive including from a touristic perspective (which can include a reference to the development of cultural industries) and possibly to consider artists and cultural professionals as 'ambassadors' of the city: In that sense, we are close to the concept of 'territorial diplomacy' developed by Ferdinand Richard, president of the Roberto Cimetta Fund 10, for whom this concept could also be called 'diplomacy of local governments', 'based on the shift in sovereignty to territories alongside nation states' 11.
- To reinforce the capacity of artists and cultural professionals to develop their skills at international level, enhance creativity and nurture new modes of governance, open new opportunities for them (and indirectly for the city):
- To strengthen local social cohesion, social links and communities through international exposure, and interaction through a contextualization of artistic practices:

The main positive changes in Albania Cities over the past five years were:

- better structuring of networking exchange of knowhow between cities (to which a network such as EUROCITIES adds great value)
- improved professionalism of local cultural organizations, which are now able to play a more important role at European and international levels (including funding-wise)
- 'loyalty' between cities and cultural organizations/artists because of the long-term investment of cities in supporting cultural mobility

- higher expectations from audiences towards international cultural events, projects and interactions; some cities also mention the positive impact of being or having been (a candidate for) the European Capital of Culture.



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