

## QUESTIONNAIRE

Please provide responses in a separate Word document. Completed questionnaires and contact details should be sent to Ms Penelope Keenan ([p.keenan@unesco.org](mailto:p.keenan@unesco.org)) by 15 October 2013.

### A. National policies in the field of culture

1. Does your country have (or is in the process of elaborating) a cultural policy that includes a specific reference to gender equality and/or women's empowerment?

If yes, please specify the following in your response:

- Any references to a UNESCO Convention, Declaration or publication or any of the international treaties and actions plans listed above (cf. 2. Background);
- References to women from indigenous or other minority groups;
- The ministry or public body responsible for its implementation;
- Involvement of women's groups, communities and other associations working on gender and culture in the consultation and elaboration of this policy;
- Impact assessments or evaluations.

In the Republic of Albania, the gender issues are addressed in the Law 9970 dt. 24.07.2008 "On gender equality in the society " as well as in the National Strategy for Gender Equality and Reduction of Violence, approved by Decision of Council of Ministers no. 573 dt. 16.06.2011. Moreover, a specific Council of Ministers Decision no. 465 date 18.07.2012, requires the integration of gender issues in middle term budget planning. Moreover, the Law No. 10 221, dated 04.02.2010 on "Protection against discrimination", eliminate all the privileges and unfair discrimination for everyone based on the personal, political, economic, social and cultural rights provided by the Constitution of the Republic of Albania and the international instruments ratified by the Republic of Albania and the laws.

This legal and strategic framework does not address specifically culture related issues. Although, even in the cultural policy papers this issues are not addressed as such, "de facto" an increasing effort to involve women in all culture related segments is noticed in the recent years.

In this respect, since 2006 the Department of the Equal Opportunities Policies (Gender Equality Sector) in the Ministry of Labour Social Affairs and Equal Opportunities, is the specialised structure which works on the advancement of gender equality and women participation in the economic, social, political and cultural life. The Law Nr. 9970, defines that "the central and local institutions have the legal responsibility to collaborate with the line ministry for exchanging information and support the realisation of the ministerial functions. For this reason an employee for gender equality will be assigned in every Ministry (Article

13/3), so that the Ministry of Tourism, Culture, Youth and Sports has assigned a *gender focal point* since 2011. This is an intermediate role until an official employee will be taking over the role. This position has been covered by an employee that has had this task as a second assignment with temporary nature. For this reason and because difficulties have been faced in perceiving the role and lack of specific terms of references the culture gender aspect has not been specifically addressed. This period has been a preparatory phase more than an implementation action and because of continuous restructuring of the ministries during this phase the official appointment of the gender employee has not become a reality to this day.

However, the Decision 465, dated 18.07.2012 "On gender integration for medium-term budget program" should be taken into consideration when drafting the medium term budget.

## **B. National implementation strategies of UNESCO Culture Conventions**

2. How has your country addressed gender issues in its work to:
  - protect cultural property in the event of armed conflict;
  - fight the illicit trafficking of cultural property;
  - safeguard intangible cultural heritage;
  - protect cultural and natural heritage;
  - protect underwater cultural heritage; and
  - promote cultural industries.

Please provide examples of activities, action plans and research undertaken between 2003 and 2013.

There have been initiatives to increase the participation of women in intangible heritage related activities, and in crafts and artisan related production as:

1. National Folk Festival held in Gjirokaster ;
2. Artisans incubator in Antigone, Gjirokaster ;
3. Artisans' fair with participation of women involved in crafts production.

The Sector Diaspora and Minorities at the Ministry of Culture in cooperation with the Ministry of Labour, Social Affairs and Equal Opportunities and the State Committee on Minorities had organized many activities relative to the promotion and protection of the minorities's cultural heritage, even there were not specifically addressed to gender issues.

## **C. Access to decision-making**

3. What measures exist in your country to promote and ensure the equal representation of women and men in decision-making processes in the field of culture?

Please consider the following in your response:

- Level of government implemented (e.g. national, local);

- Any measures to ensure that women can participate on an equal basis with men in identifying what constitutes cultural heritage;
- Any measures to ensure that women can participate on an equal basis with men in taking decisions about the use and safeguarding or protection of heritage;
- Any measures that aim to ensure improved gender parity in senior management or leadership positions within cultural institutions;
- Impact assessments or evaluations.

The novelty that the law No. 9970, date 24.07.2008 “ On Gender Equality in the Society” brought was the completion of the legal frame with regards to gender equality in education, employment and decision-making. It also defined the responsible authorities to implement this law as well as the respective policies, strategies and action plans.

Moreover it provided specific temporary measures with regards to the political and public decision-making in the form of the neutral quota of not less than 30% for the underrepresented gender.

In this frame we might say that there are not specific measures in the field of culture, but we might apply the general rule which is comprehensive in terms of being implemented in every field of public decision-making and participation.

#### **D. Education, Capacity-Building, and Training**

4. How has your country addressed gender gaps in educational, capacity-building and management programmes in the fields of heritage or creativity?

Please consider the following in your response:

- Include examples of programmes. For example, a heritage management programme that aims to increase female cultural professionals access to senior management and leadership positions or capacity-building workshops addressing gender issues in safeguarding intangible cultural heritage;
- Include a list of any technical training or educational programme;
- Describe if the methodology, content and curriculum has been informed by a gender-responsive approach;
- Describe whether they address socio-economic challenges to pursue educational programmes faced by certain groups of women, such as women in rural areas or indigenous women;
- Impact assessments or evaluations.

The Regional Center of UNESCO, for Restorations of Cultural Monuments in Tirana, has undertaken so far 4 courses in which there have been 18 women out of 29 trainees.

In the field of archaeological restoration, 4 out of 11 private licenses have been approved for women.

As far as regards education and training relative of the ethno –cultural minorities, there are many Decisions of Council of Ministers regarding the admission quotas and number of

scholarships, since 2011, but there are not specific to address the gender gaps in the field of heritage or creativity.

#### **E. Access to credit and financial resources allocation**

1. What special policies, practices or other measures in your country exist to ensure that female cultural entrepreneurs can access credit?
2. Does the allocation of public financial resources in the fields of heritage and creativity take into account gender differences in cultural activities and practices?

Please consider the following in your response:

- The public or private body that is responsible for these policies, practices or measures;
- Any public and private partnerships or schemes in this area;
- Any cultural sub-sectors that are targeted in such policies, practices or measures? (e.g. crafts, dance, theatre);
- Impact assessments or evaluations.

There doesn't exist a special policy as an adopted paper concerning the increase of access of women in the budget financial recourses.

Although, de facto, when taking into consideration the applications of the individuals and/or cultural associations who apply for financial support for culture activities, the proposals coming from women associations are largely encouraged and supported.

#### **F. Visibility and awareness-raising**

3. Are there any actions in your country that aims to raise awareness of and give visibility to women's contribution to cultural life (e.g. heritage, creativity, the arts)?

If yes, please consider the following in your response:

- Efforts to promote greater recognition of women's contribution to cultural life in educational curricula or the media;
- Special measures (e.g. quota system) to promote female artists in public media and fora (e.g. radio, television, cultural events);
- Impact assessments or evaluations.

No, there are no specific actions that aim to raise awareness and give visibility to women's contribution to cultural life.

#### **G. Statistics and Indicators**

4. Are there any gender indicators in your country related to culture (e.g. heritage and creativity)? Are cultural statistics in your country disaggregated by sex?

If yes, please list.

In the frame of the gender focal point tasks and current situation, the indicators with regards to culture have yet to be properly developed.

Up to now, the percentage or the number of participation in events and activities, have been the only indicator used. There is a lack of statistics and comparable data, and sometimes they are made on a case by case bases.

A survey undertaken by the German Technical Cooperation in Tirana on Creative Industries in Albania (2011) , has revealed interesting information regarding the involvement of women in craft businesses.

In total, 78% of the persons employed in the artisan field are women. Moreover, almost half of all handicraft businesses are owned/managed by women (including self employed individual artisan women).

In terms of individual professions, the division is very gender typical: Enterprises managed by women usually produce textiles, carpets, laces, crochet works and embroidery products. Men tend to work in wood carving, stone carving, blacksmithing etc.

108 fashion design businesses, employing a total of 212 workers, are operating in Albania. 93% of these businesses are owned or run by women.

Thank you for completing this questionnaire!