

CRAFTSMANSHIP AND SKILLS FOR THE FUTURE

Sectoral Portrait for Albania

DISCLAIMER

The contents of this report are the sole responsibility of the author and do not necessarily reflect the views of the ETF or the EU institutions.

This draft document has been developed through field interviews, desk research and focus groups involving participants working in the craft sector in Albania. The information contained in the document is subject to revision based on further research. The document has not been through the ETF's quality editing process for language or presentation and is provided on open space solely for information purposes.

PREFACE

The following Sectoral Portrait was developed as part of the ETF project “*Craftmanship and skills for the future - Study on skills development in the craftmanship and design sector in ETF’s partner countries*”. Eight Sectoral Portraits were developed that describe the main trends and developments of the craftmanship sectors in Albania, Armenia, Azerbaijan, Georgia, Kyrgyzstan, Turkey, Ukraine, and Uzbekistan. In particular, the Portraits identify the main trends and drivers of change that influence the skills necessary to work in the crafts sector.

Working Draft

CONTENTS

INTRODUCTION TO THE CRAFTS AND DESIGN SECTOR	4
THE CONTEXT OF THE CRAFTSPEOPLE	5
The workplace of the craftspeople	5
The financial position of the craftspeople	8
CHARACTERISTICS OF THE CRAFTS AND DESIGN SECTOR	8
Traditions, heritage, and cultural practice	8
Organisation of the crafts and design sector	10
A market for the craftspeople	12
Employment in crafts and design	13
Current and emerging skills demand in the sector	14
THE NATIONAL APPROACH TO CRAFTS AND DESIGN	16
Laws and policies for the crafts and design sector	16
The economics of crafts	17
Drivers of change in the crafts and design sector	19
ANNEX 1. LIST OF STATISTICS	20
REFERENCES	24

INTRODUCTION TO THE CRAFTS AND DESIGN SECTOR

The crafts sector in Albania is regulated by “The Law on Craftsmanship” (no 70, dated 30.6.2016) that was passed by the Albanian Parliament. This Law regulates how activities related to craftsmanship should be carried out, the fields professional qualifications, and outlines the organisation of operating subjects through the National Room of Crafts (NRC). The Law states that:

“Crafts” are an economic activity, through which goods and/or craft services are produced through handicrafts or serially and, in some cases, using creative skills.

“Craft activities” are: a) service crafts, relating to the maintenance and repair of facilities, production lines, equipment and machinery, facilities, as well as the performance of other services; b) production 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 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.

The Civil Code defines "Craft subject" as a natural or legal person, who produces goods and performs craft services, according to the list of professions in handicrafts. In craft activities the labour process is mostly unautomated or divided into separate production lines, which is typical for serial industrial production. Hence, employees are required to have an artisanal qualification.

As intended with the study, craftsmanship is only one of the different types of activities included in the definition of the craftsmanship Law. "Creative capacities" are referred in this Law only "in some cases"¹. Traditional craftsmanship is described as "handicraft" and related to domestic households.²

The list of professions in craftsmanship falls under Code 7 in the National List of Occupations. With reference to international classifications, the category has 5 major subgroups, 14 small subgroups and 76-unit groups and includes 1102 occupations. The major subgroups are shown in Annex 1.

The main functions within each category include a vast array of activities, as shown in Table 1.2 in Annex 1. They are not specifically related to the understanding of crafts as defined by the Principles of the Michelangelo Foundation; therefore, they cannot be part of the study.

The subgroup categories of professions that are closer to the understanding of this study, are 73 and 75:

731 Handicraft workers (artisans)

732 Printing

Professions that are classified in Category 731 have a strong relation to the area of research:

7311 Manufacturers and repairs of precision instruments

1 Head I, Point 6.

2 Head I, Point 5.c

7312 Musical instrument makers and their tuners
7313 Jewellers and precious metal workers
7314 Manufacturers of dental, medical and other similar prostheses
7315 Pottery and related products
7316 Glass worker
7317 Glass engravers, sculptors and decorators of glass and ceramics
7318 Mask production workers
7319 Workers of handicrafts of wood, baskets and the like
7310 Workers of handicraft of textile, leather and other materials.

Under the 75 Food, textile and related works, the small groups included are:

751 Food technology workers
752 Woodworking workers, furniture makers and the like
753 Workers in textiles, leather, clothing and the like
754 Other employees.

It becomes clear that the professions to which one can refer to for the purpose of this research are represented within subgroups that go as down as 3- or 4-digit codes of profession indexing.

THE CONTEXT OF THE CRAFTSPEOPLE

The workplace of the craftspeople

Handicrafts are a traditional Albanian activity passed on from generation to generation. Historically until 1945 the sector was organised as an individual/family business, from then until the 1960s it was based on collective guilds and cooperatives of artisans. From the 1960s to 1991 the handicraft sector was a state-owned enterprise, until its final transformation into individual and small businesses that is observable to this day. Some artisans who practise their occupation today, started to work after picking up the skills required for their trade, under communist rule, when the handicraft industry saw a high level of development. However, some workers lost their jobs due to the “shock therapy”, which the government applied in the 1990s to make the transition from a planned to a market economy. In turn, these workers decided to start working individually as artisans. That is why there are families, and occasionally small firms of artisans that employ others. The family tradition in most crafts was integrated into state enterprises under communist rule, and family work as a way of employment and learning the craft has had mixed results and suspensions in time proportionately with regime change.

The artisan business 30 years ago was state organised and run with workers learning a profession through formal professional education as well as through professional training. They had a formal ladder of professional growth with payment changing accordingly. The models were part of a careful supervision by folk art experts, with innovation taking place within the limits of national tradition.

The artisan business today has changed a lot comparing to what existed 30-35 years ago. Currently it is mostly based on self-employment and families working together. Some temporary enterprises are mostly (but not all) created by foreign investors who see opportunities in certain products or sub-segments and want to sell the product outside the country. Nowadays, Albania do not generally teach

artisan crafts as a separate profession. Some schools can provide modules related to crafts that can be taken by students in artistic programs (e.g., in Artistic Lyceum students learn art methods). Artisans mostly learn on the job independently or as part of an artisan firm. Yet, studying the profession by working with an artisan business does not happen according to the principles of the Apprentice's Law.

Many entities operating in the handicraft sector employ 1 or 2 people and see a turnover of less than ALL 2 million per year. Within the sector, a large business is considered as such when it has over ALL (Albanian lek) 12 million annual turnover. Comparing average turnover of small sized companies in Albania points to the fact that crafts companies see rather low incomes (Table 2 in the Annex).

A near majority who work in handicrafts and produce folk costumes, wool hats, wool carpets, pottery are self-employed. There are also small businesses with some employees that work with handicrafts. With the COVID-19 pandemic, the impact on artisans was especially pronounced due to the strict limitations on travel and limitations instituted regarding cultural activities. According to one interviewee, this resulted in almost 50% of artisans suspending activities or closing their businesses. However, it is worth noting that the statement is not backed by any data.

Major actors in the handicraft field adjust their products based on the changing demands of the buyers. According to one artisan: "colours of the wool carpets are part of national identity; we have changed them to suit the client's taste without giving out tradition. Now the wool carpets are of smaller size, as the foreign tourist cannot take them if they are heavier than 5kg; a smaller size also makes the wool carpet more attractive in terms of price for the domestic and foreign tourist. The traditional techniques can be used for today's garments". The artisans begin with what is traditional and try to adjust it to the requirements of the individuals that will use them as garments for various needs. However, artisans require support for innovating their product - finding new applications of traditional techniques to meet the demands of modern-day living. Some of the costs associated to such innovation (testing products, presentation) may be too high for business in crafts. If the costs were to be partly shared between crafts businesses and other parties (e.g., the state) through joint projects, the results achieved could benefit not only the handicraft businesses but also the public and the national culture.

Product diversification is dependent on the price of the product that the public is ready to pay as well as according to contemporary trends (dollies are something that can be diversified, but nobody uses them in the traditional way; meanwhile, curtains are of a more contemporary fashion, so, for the same technique, some products will be diversified, while some will not). Big operators have more possibility to follow the economic and public trends. As the government has focused more attention on tourism, the handicraft entrepreneur of a certain size opened an exhibit for tourism.

Field research would be useful to determine how artisans carry out the distribution, marketing, innovation and other aspects related to these areas in the crafts sector.

It is unclear to what extent the artisanal business is formalized. One possible way is to assess the number of such businesses is by going through the data of NBC (QKB). Nevertheless, this search has no clear results, as many of them register as natural person, without giving specifics.

An investigative article from 2010 in "Monitor" magazine, showed that "in total, 281 enterprises with about 1300 employees, of which 78%, women, were part of the handicraft sector. Of these

enterprises, no more than 20% were registered as businesses. More than a third of these enterprises were in Shkodra and 15% in Korça. ”³

Furthermore, according to one interviewee, about half of those operating in the field are not registered, yet there is no statistical data to support this statement. The informal market can be strong and competitive. An example of this can be observed in events involving folk costumes. If the owner is a registered business, they must go through preparations that include cleaning with all transactions carrying a legal/formal bill. However, if the business is unregistered, no formal/legal bills are included meaning that the cost will be lower. This means that sometimes the price will be more competitive for the unregistered business.

Each craft employs a variety of different techniques (e.g., 36 operations are needed to make a traditional costume). Until the final stage of knitting in the loom, wool goes through several processes. They include shearing, washing and drying the wool, spinning the yarn, dyeing, twisting the yarn, washing and drying the yarn, cutting the yarn, weaving and passing the yarn to the sword and finally knitting in the loom).

Machinery is used whenever possible, but generally the operations are done by hand as the product is mostly based on hand work. Process improvement is a good opportunity to improve productivity with improvement of work tools being a part of that. “The loom, the winch, the needle, the hook, etc. are some of the tools used by the artisans of Shkodra and Lezha; due to the primitive nature of these tools there is a lot of space for the use of semi-automatic and automatic equipment and processes.”⁴

During 2014-2020 a budget of ALL 990 million was foreseen to support SMEs related to innovation. 80% of it is expected to be covered by donors such as the EU through IPA, USAID, GIZ and the AADF and 20% by the Albanian Government. However it is difficult to define what share of this money was dedicated to the handicrafts sector.

Unfortunately, it is very difficult to compare today's trade with that of 30 years ago for any types of crafts. This is because before 1990, there were big enterprises with many workers and different means of organisation⁵. The workers made crafts but were "specialised" in different processes with a great emphasis on standardisation; manufacturing came in the form of batch production with high concern for quality.

Another reason why it is difficult to draw comparisons, is their strong orientation towards export as a way earning foreign currency for the isolated country, with remaining crafts sold in the internal market. The artisan enterprises had planned production and selling (exporting) contracts. Today artisans manufacture mainly by orders of customers, and in much smaller quantities. Some of them get long lasting contracts, but the level of production is much smaller now than it was 30 years ago, and the number of workers engaged in the sector is visibly smaller.

³ Monitor, 11.12.2010

⁴ Orsiola Kurti et.al. 2014

⁵ Artistic enterprise “Migjeni” created in 1967 with 170 employees, grew up to 4,500 employees; many others were part time working at home mainly in embroidery. Stone, wood, copper, gold, silver, alabaster, wool felt, wool, silk, meringue and other materials, were transformed not just into economic products and foreign currency, but in addition to them, the handicraft tradition, costume design and Albanian experience in watermarks were kept alive. The cultural and national identity was preserved. At that time this tradition was associated with "Museum of National Culture". Nowadays the enterprise and the Museum were closed.

The financial position of the craftspeople

Craftspeople make money from selling to clients that come in the form of regular client or government orders and during events. They also are subject to grants, donations, etc.

While it depends on the size of the business, generally, money that comes from the walk in/occasional buyer is not significant, unless the shop is in an archaeological/historical site visited by tourists.

The economic situation has an impact on the revenue that these businesses make. According to an interview on a local TV channel, "Annual culinary and handicraft fair in Gjirokastra" in 2019, many visitors just look around without buying anything.

Due to the COVID-19 pandemic many sectors faced shutdowns. This happened for a month in the spring of 2020, with no tourist activities taking place until 2021. This had a great impact on the livelihoods of artisans, with those who based their business model on sales to walk-in clients, facing noticeable losses. Others who work by order or have shops in touristic sites also reported similar problems. The state tried to support by offering a *payment-for-wait* for formally registered businesses and their registered employees. In Sept-Oct 2020 the Ministry of Culture (MoC) and Prime Ministry of Kosovo organised the biggest activity of the year: Ulpiana exhibition, "old and new clothes" with the purpose of reviving the archaeological sites. This was a way to support the Albanian and Kosovar handicraft business related to traditional costumes.

The Albanian-American Development Foundation (AADF) is actively helping with creation of business improvement districts (BIDs), and grants for crafts businesses (for artisans Pazari ri Tirane, Sept 2019, up to 60.000USD grants, Co-financing with the subject; Aug 2018, up to 100.000USD grant for Korca artisans, co-financing with the subject), as well as financing activities like study tours of artisans (2016).

Counterfeit production of pottery, rugs, carpets, dollies and jewellery that comes from other countries also reduce the income of the handicraft businesses.

Very few foreign companies have invested in the production of souvenirs, interior decorations, wood products and ceramics.

CHARACTERISTICS OF THE CRAFTS AND DESIGN SECTOR

Traditions, heritage, and cultural practice

Albania recognizes skill qualifications in the crafts sector and has official qualifications acknowledging the excellence in artisan crafts. By the "Law on Craftsmanship" those artisans who have been working in the profession for years may be certified as *masters* (see more in section "Current and emerging skills demand in the sector").

Moreover, the country is known for a very rich traditions in handicrafts, created for centuries by folk masters, with a high variation of characteristics and specifics in each of its provinces. The variety and large number of specimens and relics, as well as the aesthetic appearance of objects had reached unimaginable peaks in the past. Particularly prominent works in wood, iron, copper, alabaster,

precious gold and silver, leather and wool are used as evidence of the Albanian identity. Crafts are considered a precious asset that demonstrate the values, culture and identity of the country. Although for some years after the fall of communism it seemed that this tradition had faded, today the younger generation is trying to revive the traditions by intertwining the motives of the past with the present. There are already firms that pride themselves on their craftsmanship with one wool carpet artisan stating, "I feel proud that my product keeps the national values and is appreciated by the foreigners". All the success should be attributed to the entrepreneurial spirit of the owners as well as the support of the Government⁶ and donors.

Crafts usually display the characteristics of different geographical areas in which they are created. In Albanian they are called "artizanat" (art-i-zanat) meaning crafts-in-the-field of art. They always stir great interest among local and foreign visitors and scholars, in many exhibitions in and outside the country. The characteristic bazaars have been renewed, especially in the cities of Kruja, Shkodra and Korca where distinguished handicraft products are produced and sold for their utilitarian and mostly aesthetic value. Also, cities like Berat, Gjirokastra, Saranda, Pogradec already have their shops with handicraft products of the respective areas. The shops of popular masters⁷ are also growing in number with the grounds on which they are located being a real attraction for local and foreign visitors, contributing to the tourism industry.

Currently, the city of Kruja embodies the production of objects that belong to popular material culture (copper, iron, wool, silver, and loom). To cite one carpet artisan from a TV program: "Clients are from all over territories where Albanians live. The handmade wool carpet is back in fashion. Brides take wool carpets as part of their dowry. There is a return to tradition. The symbols we use are from the region where the buyer comes from."

In Kavaja, the tradition of producing clay objects that have a functional and decorative use continues. In Kucova the handicraft of gold leaf has revived. In Puka, the activity of woodworking masters' creating popular instruments such as whistles, and pipes never stopped. In Gramsh, in addition to the well-known wood craftsmen who make objects such as spoons and forks, there is developing production of wool goods, such as carpets with tassels and fringes, adapting at the demands of time. In Permet, the tradition of wool work continues (carpets, alleys, corners, etc.) which find wide practical use, and at the same time are of interest for local and foreign visitors as well. In Korça and Permet, the tradition of producing stone, iron and wool objects has expanded with worthy mentions being the carving of red stone for water basins (*sofati i cesmes*) from the masters of Polena, as well as decorative mantels that surround fireplaces. Iron masters carry out decorative works which find use in the exteriors and interiors of private and public buildings. In Tirana, the tradition of woollen hats, woollen bags, woollen alleys, wooden pipes, alabaster work, gold, silver and copper products, heather wood pipes continue. The most successful business operation is by the masters of the production of Albanian folk costumes for adults and children. In the municipality of Antigone, in Gjirokastra, in cooperation with a Dutch foundation, the workshop "Antigone artisans" has been set-up. Their loom

⁶ Every year, the MoC opens Call for Projects in the field of art, culture and cultural heritage. In this call, every year, 4-6 handicraft projects are approved for financial support of various initiatives of associations or individuals; 2-3 projects for organizing handicraft fairs (one such fair that goes since 2016, is the Fair of Craft in the Administrative Unit Velipoja, in the touristic season).

⁷ Here the term is used in a non-formal way (at least not as masters are known by the Law on craftsmanship). It is an Albanian expression "popular master" coming from the communist time, for those who work in the handicraft, meaning that he/she has not taken formal education and that is performing out of his talent and knowledge in a non-industrialized field.

and wool products are received well in the Albanian and foreign markets. However, there is no data available in terms of enterprise or employee numbers nor turnover in any of these areas.

Despite the positive developments, due to the globalisation, the market is populated by false works of dubious quality, with no aesthetic value and a banal representation of cultural heritage. (Qosja, G. *Monitor*).

Given the interest of foreign buyers, and the importance of developing the Albanian handicrafts, many exhibitions are organised abroad to promote the values of Albanian cultural heritage that appear in the products of artisans⁸. Due to their manufacturing process and aesthetic value, ornaments and utilitarian products of this type have attracted the interest of merchants from Greece.

"Tradita popullore Edlira" sells traditional costumes that are highly appreciated in Switzerland, USA and other countries wherever the Albanian population lives. These traditional costumes face growing demand, influenced by the good quality and faithful replication of folk techniques and motifs of the artisans. Nevertheless, this business needs alternative channels of export instead of expensive postal services they currently use. While export channels would bring the need for a warehouse, employees and other services which need to be covered by third parties (or state) in the first investment. Afterwards, the investment would generate sustainable employment, as this business can maintain itself with orders from abroad.

The Venice Art Mask Factory situated in Shkodra, offers more than 1700 distinct models and produces more than thirty thousand masks annually. Each mask goes through the hands of 12 or 13 professionals. The extraordinary quality of these works, in addition to the fact that each mask is treated as a unique piece of art, has contributed to this factory's growth in worldwide popularity. The brand includes eight shops in Venice and one in Las Vegas. In addition, the factory supplies luxury shops from Dubai all the way to Australia.

Organisation of the crafts and design sector

After the "Law on Craftsmanship" passed, in 2017 the NCC was established in Albania. This **NCC is intended to play a decisive role in setting up dual training or apprenticeship system for craft trades**. The Chamber's assembly and new president were appointed in 2017 and the MoFE approved its statutes in 2018. In February 2020, the NCC announced among its responsibilities: the organising and development of a professional qualification system for craftsmen; creating a register of craft enterprises and masters; organising and coordinating craft trainings; organising and conducting examinations to verify and recognise the level of qualification; issuing certificates of *assistant-craftsman* and *craftsman*; approve the rules of the profession; creating service offers for member companies. For handicrafts, in collaboration with the MoEF, NCC will coordinate the qualification, elaborate the process of qualification and supervise its implementation; administrate the register of entities in the craft in which they belong, register masters and assistant masters.

⁸ <http://www.ambasadat.gov.al/hungary/en/node/544>

<https://businessmag.al/art-dhe-biznes-historia-e-edlira-sulajt-qe-po-ben-veshjet-tradicionale-te-shqiperise-dhe-ballkanit/> <https://www.intoalbania.com/whats-hot/the-artisanal-museum-of-folk-tradition-tradita-popullore/>

Tradita Popullore Edlira is in Manhattan, New York.

There are no artisan guilds. Various associations that operate in the field are mostly offer training, capacity building, and sometimes small funding. One such association is SHGPAZ created in 1992. It represents females who consider their business a national value. Their mission envisions: the emancipation of Albanian women through increasing their authority in all professions, crafts and enterprises. Their main activities include: business capacity building, funding, encouraging debates on the needed vocational skills and identifying existing gaps in the current education system and organising fashion shows. From July 2020, the project "Recovery and capacity building of 70 entrepreneurial women from the consequences of COVID-19" powered by Open Society Foundation for Albania (OSFA) was run in some regions of the country.

The Association of Artisans of Artistic Works of Albania is based in Shkodra, differently known as the Association of Crafts. This is a national association, but it mainly covers handicrafts in the Region of Shkodra and Lezha. The reason for this is the considerable concentration of several artisans processing wood, precious metals, wickerwork, folk costumes, embroidery, crochet and beads, weaving of fabrics and carpets in the area. The aim of the association is to establish national links between artisans of artistic works of Albania and the Albanian diaspora to promote contacts for the exchange of knowledge, experiences, technologies, protection, and further development of national traditions of artistic products. The association has a membership of 50 artisans, of which 15 are loom artisans and 5 embroidery artisans. The association is a member of the Balkan Chamber of Medium Business since 2013, supported by the German Koblenz. The association organizes about 15 fairs per year mainly in the Shkodra Region.

The association "Woman Vision of Change", which previously bore the name "Artisan Women for Training and Employment" was established in the village of Blinisht and is active in the city of Lezha. It provides a series of professional trainings in the field of handicrafts as well as a series of fairs and exchanges with other organizations.

Association "Monsignor Loro Nodaj" which in cooperation with "Idee Migrant Onlus" promotes the work of woman loom workers in the Municipality of Guri Zi (North Albania) and facilitates the connection with the Italian market by attracting orders from clients as well as pushing for the sale of products.

The Department of Textile and Fashion at the Faculty of Mechanical Engineering of the Polytechnic University of Tirana (UPT) can act as an important actor in this market. Throughout its history the department has prepared dozens of loom specialists and is an important national center in the field of textile technology and textile materials research. But there is no regular connection and cooperation between the parties. The quality control and excellence are in the hands of those who operate in the sector. The pavilion of material popular culture in the National Museum of Albania has been closed for at least last 7 years. The artefacts of the popular material culture in the archives of AAAS, dating back to the 19th century is not exposed and therefore visited.

It is useful to discuss the role of the apprentice, yet two issues need to be addressed. The first is how a young person learns a profession and the second one is how a profession based on the material culture of a nation will be maintained in time, supported and controlled to maintain its originality. The former issue might be resolved with attention to aligning the VET system of the country. The latter will become more pertinent as time goes by. The techniques, some of which are so rare that exist only in three places in the world (*me gojë mshelë*-in Has, Albania, etc.) need to be preserved and inherited. The interest of those who inherited the techniques, the models, the spirit from their parents will not hold forever without support, accredited laboratories, product certification, and education/training. These come as essential regarding the sector's exports, and its future in general.

A market for the craftspeople

As mentioned above, handicraft businesses sell their products by the means of walk-in shops, government commissions, and fairs and exhibitions, with tourism increasing the number of sales.

Some of the producers occasionally sell their products in the daily markets of big cities, but this is time consuming, and leads to expenditures on transportation. Moreover, there is exposure to competition from informal producers and sellers.

Handicraft businesses sell through numerous fairs organized by the artisans' associations, local government units and by various donors and agencies. Sales made at fairs have time and transportation costs but are a great way of promoting market expansion. To promote the cultural and historical values and importance of handicraft products, small "private" handicraft museums have been set up (in the "Tradita popullore Edlira", Tiranë; in the municipality of Guri i Zi, North Albania, etc.), but it takes more coordination to include these small museums in the touristic destinations of tourist agencies.

A reliable way to sell is through walk-in shops where the artisan works (there are many examples of these shops in books, maps and guides produced depicting artisan activity). The recent reconstruction of city centres and old bazaars have boosted this way of selling by making the shops more visible for local and foreign tourists and businesses.

Artisan business produce and sell based on orders for decoration, decor and equipment from traditional restaurants, hotels, and offices. "An interesting way to request orders is that of preparing bridal dowry. This is a market free of shipping and transaction costs, stable and constantly expanding."⁹

Another way is the online ordering system, where younger family members engage more through virtual promotion and marketing strategy.

This type of production aims at competitiveness in European markets (Italy, France, Germany, and Greece) by applying low prices. The foreign market sales happen based on orders, as well as through the organization of fairs and exhibitions. There are associated transportation costs, transactions, and state customs bureaucracy in relation to these sales, but it must be said that this market has considerably stimulated the artisanal production in some regions of the country (prominently in the North). The Albanian artisan production of ceramics, woodworking allows for a niche in the European markets. New ways for promoting the products in these markets through social networks, lead to better opportunities. While it is possible to access the webpages of artisans online, one can rarely buy anything through them since financial transactions seems difficult to be done online.

Product packaging is also considered very important in segments such as folk costumes. Proper packaging could play a role in increasing the final value in the market and serve as a marketing element at the same time. It takes money to assemble the proper packaging line. An interview with one artisan, brings up the idea that such packaging service within the company would have an initial cost of EUR 10,000 as an initial investment, which they have no possibility to cover themselves.

⁹ Orsiola Kurti et.al. 2014

Product diversification is low, and as such, the profit is low. Due to low product differentiation from one business to another, there is a high level of competition, which creates product depreciation. They have no possibility of steady work unless it is reordered. (It takes 20 turnovers of a product, in order to have one spare like it in the warehouse, -cit. one artisan).

Today artisans do not have enough capacity to invest in product development. Moreover, business perceives they have limited skills for positioning the "Made in Albania" in regional and international markets, and difficulty in identifying exporting partners. They also lack marketing knowledge and do not know how to push new products into foreign markets. Most of them lack managerial skills in general.

Lack of export financing especially, access to credit poses a significant barrier to exports, especially when opportunities from grants are limited. In the banking system of credit, the main obstacle is to take out export credit, as the interest rates are high (partly reflecting the high investment risks), and there are some issues related to the risk assessment activity by the banking system.

High exporting costs become particularly important for markets that are further than 1000km (for example Austria, Germany, Netherland, and France) and are important markets for Albanian exports in general.

They are conscious that they are not in a utilitarian business, and they must upkeep standards (cit. one artisan-this work we do is art, inspiration, and conscious and responsibility at the same time, we need to maintain a standard and meticulous workmanship).

Employment in crafts and design

Generally, people are often employed informally than formally in the handicraft sector (according to an interviewee). As the demand for labour is much higher than the supply, people do what they can to find employment. Many unqualified women from the suburbs look for work, but they cannot find it as the handicraft business itself needs more financial support for job creation. There is a feeling that there are enormous possibilities to expand the sector according to an interviewed handicraft entrepreneur (many seemingly possible ideas mentioned during the interview), but the financial support is distributed unwisely. As an example, the money spent for training by donators around the country is not paired with indicators of new skills learned and employability-according to an interviewee. "If a training for skills in this sector does not bring them employability/employment, that money is wasted" an interviewee says. The feeling is that "If the objective does not match 80% of the result, i.e., increase employability, the money spent for training is lost".

The younger generation shows great interest in this business. After a short presentation of folk costumes to 500 high school students in Region 2 in 2018, for a period of two weeks 124 participants followed up by bringing in their ideas on costumes. In the National Program "Education through art, culture and cultural heritage" initiated by the MoC since 2014, 2-3 projects of educating young people with knowledge of traditional Albanian handicrafts are supported every year. Last year, for first time a two year "Fashion design" course was offered to post-secondary students, that was positioned at the 5th level of the National Educational Framework. Youngsters are interested in the apparel sector, but employability is low since they wages are small. Bringing the young generation towards the craft is difficult, with unregulated payment of apprentices being reported by all as a main obstacle that keeps young people away from studying handicrafts.

Some of the employment difficulties can be overcome by supporting the formalisation of the handicraft business in the market. Safe distribution channels on the other side, will bring more turnover, and stability.

Inactivity remains strongly gendered: it is primarily a phenomenon experienced by women, as well as being prevalent among young people and those with low levels of education. In the Strategy of Business Development 2014-2020, there are some objectives for women in business in general: By the end of 2020, the aim is to achieve that within active business, 35% of them would be female enterprises. The number of self-employed women by the end of 2020 will reach 35%. Loan disbursement for women enterprises by the end of 2020 will reach 35%. The strategy foresees a survey in the country, that will provide accurate data on the number, sectors, size, geographic location and problems faced by women and the needs in developing their business. It is intended that the findings will be used to design a support program for women entrepreneurs. All data on women provided in this Strategy refer to women in small business in general, without specifying how many women are in the artisan business, or how many of them will benefit.

Current and emerging skills demand in the sector

To date there does not seem to be an official gathering and identification of skills that are in demand in regarding artisan activity.

The **NCC** is seen by stakeholders as the focal point in gathering demand data as it is related with the business. The NCC is beginning a campaign for identifying the crafts-enterprises, their challenges, etc. It is called "Find your master" and the number of craftsmen (not artisans only, but all of them as indicated by the Albanian Law of Craftsmanship), the types of crafts, etc. will come out after this campaign. They have lists of members according to sectors for all the 110 types of professions within crafts category in Albania, but the artisans are not identified as separate.

After gathering the demand data, the identification of sector skill needs and qualifications is the responsibility of sector committees, which the NCC plans to create. *Biznes Albania*, an independent organisation of employers and business organisations that took the lead to establish the NCC, plans to create these sector committees based on social dialogue structures. Some of them already exist e.g., in Durrës and Elbasan, others are on the way (as mentioned on the web page of the NCC).

The sectorial committees are very important for functionality of craftsmanship: they identify the needs for qualification, validate the created and proposed standards by the NAVETQ, etc. As mentioned in the opening of this report, there are many professions within the crafts category but not all sectors will have their own committee. The sector where a sectorial committee will operate will be decided based on a methodology that identifies the readiness of that sector for such a committee (after information on the demand side is gathered, costs are considered, etc.). It is MFE and MoE in collaboration with NAVETQ that make the decision on this (in which sector the committee will be; when it will come to life, etc.). The first of ten such committees will be in TIK sector. Among the ten, *Textile & clothing*, and *Construction* are going to have a sectorial committee, which is yet to be created. That committee will identify the skills needed in the sector.

There are several pathways for persons to enter the profession. Formal education through **VESs** do not prepare for artisan handicrafts, but it may have some elements in the form of modules that can be used by the individuals later in life. Albania has no schools for artisan crafts. But in some schools, there are modules of artistic education like in Artistic Lyceum where students learn art methods, in

Bricklayer where they have modules dedicated stone, etc. For people who take the VES path as a choice in life, the handicraft/artisan profession is taken through learning-by-doing, through inspiration, using the basis of understanding/techniques offered by formal education.

The **VESs** have no curricula for the artisan crafts as there is no demand for that education gathered so far. The NCC can be a focal point in gathering this demand, which includes how many masters are there, how many are needed. The unarticulated need does not allow NAVETQ to enter a process of creating a curriculum for the artisan crafts at any level.

The apprentice's mechanism has not begun yet for artisan, nor for any other crafts that are taught at VESs. While the Law foresees such an opportunity, the specific scheme is to be set. For the dual system of education, also tried in some VESs, the mechanism is not activated yet.

Individual courses for individual needs are covered by the National Agency for Employment and Skills (NAES-AKPA). The AKPA members are trained to carry out analysis of professions, evaluate the needs, understand what the curricula will be and deliver training courses for a certain profession through **VTCs** (There are 10 such centres in Albania, one of them is a mobile one).

They can deliver specific training courses, or unified courses. The latter are unified by NAVETQ and approved by the Ministry of Finance and Economy. As a matter of fact, AKPA have never delivered training courses of such a specific ununified curricula because they have not gathered enough information on specific needs due to such training not being requested by the market. NAVETQ in collaboration with Ministry of Culture in 2019 made 4 such unified curricula available for the VTCs that are applied in Korca and Gjirokastra in wood *restoration*, stone carving and restoration, *traditional* plastering works, with the support of "Trashëgimia Kulturore pa Kufij" Shqipëri, CHwB.

Foreigners offer training for specific professions. To do so they have to go through licensing in the NBC (QKB) and MFE. There is no transferability of their training certificates within the national frame of qualifications.

The NCC offers training through the labs present in their own premises (not for artisans). As it is written on their web page, and confirmed by an interview, they gave master's certificates to welders through these trainings. Their actual focus is those skills that are more in demand. The NCC intends to work in collaboration with sectorial associations.

In the field of artisan handicraft, they are bringing together the NCC's Artisan Women Committee with Vau Dejes (a place in North Albania) loom artisan association and others and applying for a regional development project that would give Albania the leading party if it won.

Meanwhile, people already working in artisan crafts, and (by the "Law on Craftsmanship") those artisans who have been working in the profession for years may be certified as *master*. NCC monitors over this. The NCC gathers information for future master-to-be and gets notifications from different sources: like the regional CC, the Municipality, the Region offices, and the professional associations. After that, they create the evaluation commission compounded of important professional figures in the respective field (University of Arts-for the stone carvers' masters, University of Agriculture-for the beekeeping, masters, etc.). The master-to-be is then invited to present her work through a catalogue. The NCC is in the first steps of this certification and is now working with those that have long-term experience and fulfil the criteria. Financed by a Swedish association, they were prepared to certify the stone carvers of Berati in December 2020, but the inaugural ceremony was not held because of the

COVID-19 restrictions. There are many good stone carvers in Librazhd and Korçë that can go the same way of certification.

However, based on interviews with NCC "As a first step, we are trying to establish a sort of order. Being a master may help them when apply for some project funds, etc. For the moment, they apply willingly, without any obligation." To one previously interviewed stakeholder's understanding, the advantage is in the form of the business, not of being a master per se. As a condition, a handicraft business needs a certified master. Being a *master* is not obligatory for running a usual business and only for the crafts business does there need to be at least one *master*. Entrepreneurs can be pushed in the way of going as it supports this business in terms of skills and preserves the tradition in the specific craft. This certification is also good for those who come into profession through learning it from the family.

THE NATIONAL APPROACH TO CRAFTS AND DESIGN

Laws and policies for the crafts and design sector

The state is in the process of regulating the crafts sector. Besides the "Law on Craftsmanship" the NCC was created. DCMs on the question of financial support for the Chamber and on the nature of the contracts between apprentice and employer have been prepared (Sept. 2019). State funding for NCC for a two-year period has been secured. On June 2020, a DCM "*On duration of qualification of the assistant with practical skills near a master and with theoretical skills in an educational institution*" was prepared.

Per policy, it is forbidden by law to sell imported objects of cultural-artistic nature within the advertisement area of historical archaeological sites. Reproduction of models registered as part of National Heritage is regulated by proper legislation for cultural heritage¹⁰. Furthermore, by this Law, individual operators, organisations or societies must be registered through the NCC to have the right of craftsmanship. Every crafts subject must be registered as a business and needs to have at least a master that fulfils the criteria given by this Law. Foreigners need to pass a test or identify the level of qualification they have in their countries and register with the NCC (eventually this is part of regulations for the support of trade in general, part of legislation adopted in all sectors, without necessarily showing a particular sensitivity for artisans).

In Albania, the national law allows for the provision of work-based learning in companies, and in theory all practical training could be implemented in the form of work-based learning. There are issues concerning a lack of resources in schools and businesses to organise cooperation and an insufficient number of companies willing and able to take part. Small enterprises in particular, face difficulties in providing proper guidance and learning opportunities for students. As a result, work-based learning is not common practice in the country, and only a few programmes have compulsory work-based learning components.

¹⁰ Law on Craftsmanship Head I, Point 4.

Crafts and design are focused on in the Country's Business Development Strategy (BDS) 2014-2020 where they are referred to as *creative economy/business*¹¹. To promote the sustainable development of creative businesses and create jobs in the crafts sector, the Government with the support of donors will offer financial support (2014-20). The main purpose is to promote product development and marketing as well as the qualification and capacity building of this sector. The grant fund is established to support 470 creative businesses (2014-20), especially those in the field of handicrafts, through programs for the development of the handicraft economy, young people entrepreneurship, start up. It is not mentioned which of the stakeholders oversaw supervising this part of BDS for the handicraft sector. A DCM Nr. 954, dated 5.9.2012 created a fund for the creative economy with a total value of ALL 40,000,000, for an implementation period of 4 years, starting from 2013. For each of the years 2013, 2014, 2015 and 2016, the value of the fund would be ALL 10 000 000. The Creative Economy Fund, in addition to the funds from the State Budget, may have as a source of funding various donors or international financial institutions.¹²

Between 2017-21 the government developed the "Project of 100 villages" intending to develop remote parts of the country and keep people attached to their place of origin. New practices such as agrotourism were combined with calling for some revival of tradition. Foreigners/donors like AADF etc. were invited to help in developing village centres, old churches, centres of old cities, as part of this, stone workers and wood carvers were employed, thus giving a push in the need for some traditional creative crafts.

The Ministry of Culture financially supported the handicraft activities in three main directions: educating the younger generation with traditional Albanian knowledge; supporting activities that promote artisans such as fairs, bazaars, places of sale; supporting the activities of artisans, especially in those crafts that are in danger of being lost, such as the loom or the production of some folk costumes (such as *xhubleta*).

The economics of crafts

The EU specifies the level of detail to ensure that quality and publication standards are met. INSTAT cannot provide official data for the handicraft business as their surveys are designed to produce results according to the economic activity grouped at the two-digit level of the specific nomenclature NVE Rev.2 (Statistical Classification of Economic Activities). As explained in the beginning of this Report, handicraft goes as deep as 4 digits detailing level.

In addition to the accuracy of the data, there is an issue of confidentiality. The branch we were looking for has a small number of enterprises which can identify the statistical unit square. According to Article

11 We read in this strategy: The creative economy is considered a promising economic sector with the potential to contribute in the local, regional, and national economy, as well as in job creation. According to a GIZ study in 2011, the contribution of the creative economy in Albania is approximately about 0.5% - 1% of GDP. In most developed countries, the craft economy contributes about 3% of GDP. The creative sector provides 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 proportion of employees in this economies are in the handicraft sector with 37%.

12 The Creative Economy Fund aimed to provide financial assistance, in the form of direct subsidies, to enterprises operating in the handicraft sector, micro and small enterprises, up to 500,000 (five hundred thousand) ALL. Depending on the competitive project, prepared by the applicants, the scheme covered from 60% to 80% of the eligible and approved costs, within the aforementioned limit. The benefit of craft enterprises from supporting programs or projects through facilitated lending, using funds from donors or international financial institutions, did not constitute an obstacle to benefit from the Creative Economy Fund. The projects selected by the handicraft sector covered 3 of the following areas: a) Development of new products; b) Product marketing; c) Qualification and management capacity building of the applicant enterprise. The Albanian Investment Development Agency (AIDA) was the institution responsible for the administration of the Creative Economy Fund (Craft).

31 of the “*Law on Official Statistics no. 17/2018*”, indirect identification means that INSTAT must be careful to not allow the identification of a statistical unit. To determine whether a statistical unit is indirectly identifiable, all reasonable measures for the identification of the statistical unit in question shall be considered. A total of at least three units are included for identification protection and the share of one unit should not exceed 85 percent of the total.

All the subgroups we were looking for are included in the Category 753 “*Workers in textiles, leather, clothing and the like*” which are collected from the structural statistics of enterprises (ASN).

In 2014-2020 the government had a fund for supporting 470 creative businesses with grants and low interest loans. To achieve the intended results in business development and investment for the period 2014-2020, the Government calculated a budget of ALL 220 million for the creative economy. A big handicraft business could only benefit twice in eight years with a sum of ALL 5 000 000 from the state for buying machinery.

MoEF, AIDA, in cooperation with handicraft associations and supported by GIZ, promote creative industries by providing physical space from public property or the private sector. This creates conditions for industrial organisation and exhibitions, galleries and points of sale, providing general services for legal and financial advice, a space for knowledge and technique sharing.

They also continuously promote the “Made in Albania” products through fairs, conferences, European and regional forums. But the operators in the sector do not feel that the state is doing enough to promote the Albanian brand. They also feel that museums and venues provided to them are insufficient.

International organisations give their contribution through partnerships and donor support. Although some references to direct employment in the subsectors (textile) can be traced, we cannot say that the influx of donor money in the skills and employment sector is specifically intended for the crafts projects. The sector mostly benefits by improving the dual system, where steps forward were made. Given the lacking industries, individual donors find artisan businesses as attractive investment opportunities.

Economic development, employment promotion and technical and vocational training (PROSEED), 2017-2020, with a contract value of 2,271,020 EUR had the objective to boost the employment of skilled workforce and self-employed skilled youth in the Albanian labour market. It aimed at increasing actual employment rates among VTCs’ graduates. This is to be achieved through better skills and qualifications as well as through enhanced school-to-work transition, both embedded in a much more intensive involvement of the private sector. The project’s target group included youth with or without general education certificates, who are supported to obtain a vocational qualification for entering the labour market, working adults, attending training courses to improve their employability skills, as well as unemployed and underemployed individuals. As a crosscutting attribute, 30% of all participants of the implemented measures are returnees from European countries (with a work experience of >3 months abroad). However, it is difficult to understand to what extent this will affect the artisan sector.

The AADF has made investments towards creating BIDs by merging local businesses into a single area, thus creating more attractive leisure, shopping and tourist destination offers, increasing the competitiveness of these areas. Since 2011 this model operates in the pedestrian area of Shkodra and Korça, since 2013 in the pedestrian area of Berat, since 2014 in the Old Bazaar of Kruja, since

2015 in Korça and Tirana, since 2016 Bazaar of Gjirokastra and since 2017 the historical area of Vlora. In these BIDs many handicraft businesses have their shops and fairs are held.

Businesses organised in BIDs have direct benefits especially in increasing turnover and increasing the quality of customer services due to better infrastructure provided in these areas. This model ensures sustainability and maintenance of public investments in historic, tourist and commercial centres of cities and villages, enabling the involvement of the business community that benefits from these investments.

In the “*National Strategy for Sustainable Tourism Development*” (2018-2022), although there are no specific plans for handicrafts, there do exist strategies for how the tourism sector will develop, and as discussed above, this will affect the artisan sector by eventually addressing demand.

Drivers of change in the crafts and design sector

Drivers of change affecting the artisan sector are related to the national policy intending to make Albania a **tourist** destination. Artisan products may be part of attraction. Investment in touristic cities and villages has given a revival to the traditional professions and increased the need for traditional products.

CT has also increased the possibility for advertising and communication. Hundreds of Albanians living outside the country may want to buy traditional products without personally visiting the country. Based on the digital agenda and flagship initiatives of the EU industrial policy, investing in **digital technology** is considered as an opportunity and a challenge. Small businesses are underequipped and need financial capital and time to apply the new business models.

As time passes, Albanians will internalize market values and self-employment. Just like the individual, the state is also evolving by creating laws and by-laws, that support the best developmental models coherent with the culture and envisioned future. Nevertheless, innovation that distorts tradition is one of the problems accentuated by cultural anthropologists.

ANNEX 1. LIST OF STATISTICS

Below is an indicative list of statistical data that could be identified. If no data is available on the crafts sector specifically, data on the cultural sector as a whole could be valuable to help contextualise other information collected on the crafts sector.

Category	Data that can be collected (if existing)
Economics	<p>Sector share of the GDP; Sector share of a country's trade; Sector share of investment; Sector share of the R&D; Sector share of the innovative firms; Share of companies operating in the crafts sector;</p> <p><i>See if any data exist on individual sub-sectors (e.g., pottery, woodwork etc.).</i></p>
Employment	<p>Share of crafts employment as part of total employment; Share of the self-employed in the crafts sector; Share of formal/informal employment within the sector. Share of people working on a full-time basis in the crafts sector; Share of the craftspeople who are single job holders (i.e. crafts is their main economic activity); Average salary of the craftspeople; Data on unemployment of craftspeople; Share of women and men in crafts employment; Labour productivity.</p> <p><i>See if any data exist on individual sub-sectors (e.g., pottery, woodwork etc.).</i></p>
Education	<p>Number of education programmes offered in crafts and design related fields; Share of tertiary students in the crafts-related fields of education; Number of yearly graduates from crafts and design schools / share of total graduates; Literacy rate within a country; Early school leaving rate within a country.</p>
Financial aspects of companies	<p>Number of grants awarded for the craftsmen and people; Share of financial support awarded <u>to craftspeople and crafts companies</u> as part of national / private funding schemes. Amount of foreign investment / donor contributions (e.g. EU, UN, etc.)</p>
Digitalisation	<p>Share of population having digital access / skills.</p>
Additional aspects	<p>COVID-19: Any data that relates to the COVID-19 and its impact on the economics and labour market (specifically the crafts sector)</p>

TABLE 1.1 SUBGROUPS IN CRAFTSMANSHIP IN THE NATIONAL LIST OF OCCUPATIONS

Subgroup	Name
71	Construction workers and related occupations (excluding electrician)
72	Metalworking and assembly workers
73	Workers in the production of small items, handicrafts (artisans), printing and other similar
74	Employees in the electro-technology professions
75	Food, textile and related workers

Table 1.2 Main functions within craftsmanship professions

Build, maintain and repair other buildings and structures;
*Extract solid minerals;
Cast, weld and shape materials;
Build and install heavy metal structures, lifting equipment and the like;
Produce machinery, tools, equipment and other metal articles;
Assemble machinery for operators or assemble various machinery equipment or tools;
Adjust, maintain and repair industrial machinery, including engines and vehicles, electrical and electronic instruments and other equipment;
Produce precision instruments, jewellery and other precious metal household articles, ceramic products, glassware and the like;
Realise handicraft products;
Perform the work of printing and writing (printing, stamping):
Produce and process food products;
Realise various items from wood, textile, leather and similar materials;
Supervise others.

Source: National List of Occupations

TABLE 2. CLASSIFICATION OF ECONOMIC ENTITIES

	MICRO	SMALL	MEDIUM	BIG
Total of assets	≤15 000 000	≤150 000 000	≤750 000 000	>750 000 000
Total of income	≤30 000 000	≤300 000 000	≤1 500 000 000	>1 500 000 000
Average number of employees	≤10	≤50	≤250	>250

Source: Manual for application of financial statements and audit reports, 2019. National Business Centre.

TABLE 3. TRAINING INSTITUTIONS IN THE SECTOR AND THE RESPECTIVE ROLE

Nr.	Name of institution	Role in the sector
1.	NCC	Registers businesses; gathers demand for skills from them; certifies masters in the crafts; prepares and offers training. Did not provide a list of registered artisan businesses.

2.	NAVETQ	Prepares unified curricula for training in the VECs; (have prepared 4 such unified curricula in wood restoration, stone carving and restoration, traditional plastering works, with the support of CHwB). Trains NAES bodies for doing analysis of needs, how to prepare custom curricula, and how to understand and deliver the unified curricula. Collaborates with ministries of line for all questions that have to do with skills evaluation and interpretation of them through the list of professions and qualifications.
3.	NAES	Trained to do analysis of professions, evaluate the need, understand what the curricula will be and deliver training courses for a certain profession through VTCs . Never delivered training in artisan crafts till now as the need for skills has never been presented to them through their channels, or through NCC.
4.	VESs	Have no relation to artisan crafts. Do not offer service to them.
5.	Foreign associations.	Offer training for specific skills. Need to be licensed. Their training certificates are not transferable.

Source: Interviews conducted for the purpose of this study and web pages visited.

List of abbreviations

Albanian-American Development Foundation	AADF
Business improvement area	BID
Decree of Ministers Council	DMC
Ministry of Culture	MoC
National Agency for Education Vocational Training and Qualifications (Albanian)	NAEVTQ (AKAFPK in Albanian)
National Chamber of Crafts	NCC
National List of Occupations	NLO
Prime Minister	PM
Technology of information and communication	TIK
Ministry of Finance and Economy	MFE
National Agency for Employment and Skills	NAES (AKPA in Albanian)
National Business Centre	NBC (QKB in Albanian)
Association of Professional and Crafts Businesswomen	SHGPAZ
Open Society Foundation for Albania	OSFA
Albanian Academy for Albanian Studies	AAAS

List of interviewees

NAME	POSITION	DATE	WAY
Mrs. Sidita Dibra	S4JProject	8.10.2020	Face to face
Mr. Koli Sinjari	General secretary of NCC	28.12.2020	Google meet
Mrs. Edlira Sulaj	Artisan/ entrepreneur	1.12.2020	Face to face
Mrs. Elira Demiraj	Head of NAES (AKPA)	8. 1. 2021	Face to face
Mrs. Aferdita Onuzi	Professor of Cultural Anthropology /Former Head of Institute of Anthropology and Popular Culture	17.1.2021	Face to face
Mrs. Ejvis Gishti	Head of NAVETQ	9.4.2021	Face to face
Mr. Arian Avrazi	Ministry of Culture	10.5.2021	E-mail

REFERENCES

- European Training Foundation, 2019 "Policies for human capital development. Albania, An ETF Torino process assessment"
- European Training Foundation, 2020 "Work based learning in Albania"
<http://instat.gov.al:8080/nace>
http://www.instat.gov.al/media/3960/02_lkp_klasifikim.pdf
- Kola, B. (2013) "Marketingu i produkteve artizanale" (Marketing of artisan production) Doctoral thesis, accessed at: <https://www.uamd.edu.al/wp-content/uploads/2017/11/Tema-e-mbrojtur-nga-Lektori-BLERIM-KOLA.pdf>
- Lista e profesioneve ne Shqiperi (List of professions in Albania) accessed at http://listakombetareprofesioneve.al/category_1.php?id=7#category_1
- National Chamber of Crafts <https://www.dhgz.org.al/>
- National Employment and Skills Strategy 2014-2020 Annual Progress Report 2019
NVE Rev. 2 Klasifikimet Statistikore të Aktiviteteve Ekonomike (Statistical classification of Economic Activities) <http://www.instat.gov.al/media/2955/nve.pdf>
- Portali i Arsimit dhe Formimit Profesional. Drejtimet sipas shkollave 2015-15. (VET Directory/portal) http://www.vet.al/oferts/drejtimet12_13
- Qosja, G. "Zejtaria, perpjekje per te rikthyer shkelqimin e dikurshem" (Crafts, an attempt to restore the former splendour) Monitor, 16.7.2016
- Skills for Jobs "Tekstile dhe konfeksione" raport perfundimtar. (Textile and confections, final raport) <http://skillsforjobs.al/wp-content/uploads/2016/07/Textile-and-Garment-sector-study-by-Ermira-Shehi-ALB.pdf>
- Strategjia kombetare per punesim dhe aftesi 2019-2022 (National Strategy for Employment and Skills 2019-2022).
- Torino Process 2018-2020 Albania-National Report. Accessed at <https://openspace.ETF.europa.eu/trp/torino-process-2018-2020-albania-national-report>
- Shoqata e grave profesionale afariste dhe zejtare (Association of professional and crafts businesswomen) <https://www.facebook.com/shgpaz/>
- VKM nr. 589, dt.6.9.2019 "Per miratimin e modelit te kontrates per kualifikimin profesional ndermjet ndihmesit dhe subjektit zejtar", Fletorja zyrtare e Republikes se Shqiperise, Botim i Qendres se botimeve zyrtare, viti 2019, Nr 124, fq 9133. (DMC no.589, dt.6.9.2019, "on the approval of the contract model for professional qualification between the assistant and the crafts subject")
- Urdher nr 220, dt 16.9.2020 i Ministris te financave dhe ekonomise "Per miratimin e rregullores per zbatimin e praktikave profesionale ne biznes ne kuader te ndjekjes se programeve AFP-se ne institucionet publike te arsimit dhe formimit profesional" (Order no. 220, dt 16.9.2020 of the Minister of Finances and Economy "On the approval of the regulation for the implementation of professional practices in business in the framework of attending VET programs in public institutions of vocational education and training")
- VKM dt 22 korrik 2020 "V e n d i m p e r k o h e n e n e v o j s h m e , q e i d u h e t n d i h m e s i t p e r k u a l i f i k i m i n m e n j o h u r i t e p r a k t i k e p r a n e n j e m j e s h t r i d h e m e n j o h u r i t e t e o r i k e n e n j e i n s t i t u c i o n a r s i m o r" (DMC July 2020 "About the necessary time the assistants need for qualification with practical knowledge at a master and theoretical knowledge in an educational institution" published at <https://www.dhgz.org.al/>
- Albanian framework of qualifications/National Qualifications frameworks. Accessed at <http://www.akafp.gov.al/kualifikimet-profesionale/korniza-shqiptare-e-kualifikimeve/>
- Onuzi, A. () Veshje popullore shqiptare. At: <https://www.shqiperia.com/Veshje-Popullore-Shqiptare.3499/>
- Focus in the Future (2020) "National guide to entrepreneurship in the field of traditional arts and crafts". Accessed At: <https://www.facebook.com/FocusintheFuture/photos/pcb.210445453913141/210444127246607/?type=3&theater>
https://shtetiweb.org/wp-content/uploads/2014/02/1_Korrik_2013_draft_strategjia_BI_final.pdf
- Monitor 11.12.2010. "Pak krijues"- A few people who deal with creativity. Accessed at: <http://www.monitor.al/pak-krijues-6803/>
- Regjistri i artizanëve Bashkia Shkodër dhe Malësia e madhe, Janar 2020 (Register of artisans Shkodra Municipality and Malësia e Madhe, January 2020). Accessed at: https://shkodralake.org/images/pdf/publikime/Final_katalogu_artizaneve.pdf
- Orsiola Kurti, Arbina Totoni, Shefqet Bruka (2014). "Economic Empowerment of Women in Shkodra and Lezha. A Guide to the Establishment and Functioning of Economic Clusters" Accessed at: https://idmalbania.org/wp-content/uploads/2014/11/Guida_Udh%23U00ebrr%23U00ebfyes-mbi-Ngritjen-dhe-Funksionimin-e-Klasterave-Ekonomik%23U00eb....pdf
<https://traditat.weebly.com/veshjet-tradicionale.html>

<https://www.intoalbania.com/sq/artizanati-ne-kruje/>
https://sq.m.wikipedia.org/wiki/Punime_artizanele
https://sq.m.wikipedia.org/wiki/Artizanati_Shqiptar
<https://www.shgpaz.al/sq/aretare/artizanati>

Nelaj, N. (2016) Punimet dhe zbukurimet me dru.
At <http://www.kalivaci.com/punimet-dhe-zbukurimet-me-dru/>
<https://m.facebook.com/pg/Punime-Artizanele-Druri-1117454298461944/posts/>
<https://www.kultplus.com/trashegimia/tradita-e-punimit-te-qilimave-ne-tezgjah/>
<https://youtu.be/LoBEkJRs0Xw> Watch "Grate qe ruajnë traditen, artizanet qe ende prodhojne qilima me dore" on YouTube

www.biznes.al
<https://youtu.be/lf0GxqJJCwg>
<https://youtu.be/xiJB9h1Zklc>
<https://www.aadf.org/wp-content/uploads/2019/05/TID-Tirana-Grants-Call-For-Application-May-2019.pdf>
<http://aadf.org/wp-content/uploads/2018/08/TID-Korca-Grants-Call-For-Application-August-2018.pdf>
<http://archive.ata.gov.al/2019/09/30/kruja-dhe-gjirokastra-shpalosin-vlerat-e-folklorit-etnografise-dhe-artizanatit/>
<https://jugunews.net/2019/09/29/panairi-i-kulinarise-dhe-artizanatit-ne-gjirokaster-shume-vizitore-dhe-pak-blerje/>
(Fair of culinary and artisans-many visitors, less buying).
<https://www.facebook.com/1475706035995480/posts/2204494019783341/>
<https://www.facebook.com/1475706035995480/posts/tid-kruja-study-tour-in-shkodra-and-sarajevomore-than-25-artisans-from-kruja-baz/1880892628810150/>

Cultural Heritage without Borders <http://chwb.org/albania/projekte/?lang=sq>
<https://www.iccrom.org/>
<https://www.intoalbania.com/attraction/artistike-zadrime-artisanal-center-lezha/>
https://issuu.com/chwbalbania/docs/krujaartisans_booklet
<http://bashkiaberat.gov.al/category/turizmi/>
https://www.konsultimpublik.gov.al/documents/RENJK_179_RIA_BID%20e%20rishikuar%20%2006%202019_rishikuar%20KM_8%2007%202019.docx

Ekonomia creative. <https://kosovo.britishcouncil.org/programmes/arts/news/john-newbigun>
Strategjia e zhvillimit te biznesit 2014-2020.
<https://administrata.al/Documents/strategjia%20doc/5.Strategjia%20e%20zhvillimit%20t%C3%AB%20Biznesit%20dhe%20Investimeve%202014%20-%202020.pdf>

SHGPAZ 2013, Vleresim i mjedisit per sipermarren femerore ne Shqiperi.
http://www.shgpaz.al/pdf/ilo_report_shqip.pdf

VKM nr.254, datë 27.3.2020 "Për përcaktimin e procedurave, të dokumentacionit dhe të masës së përfitimit të ndihmës financiare për të punësuarit në subjektet e biznesit me të ardhura vjetore deri 14 milionë lekë, ndihmës ekonomike e të pagesës të së ardhurës nga papunësia gjatë periudhës së fatkeqësisë natyrore, të shpallur si pasojë e covid-19", Fletore Zyrtare Nr. 53, datë 27.03.2020

Women in business and management. Gaining momentum in eastern Europe and Central Asia
https://www.ilo.org/wcmsp5/groups/public/---ed_dialogue/---act_emp/documents/publication/wcms_624225.pdf
https://www.gfa-group.de/projects/Economic_development,_employment_promotion_and_technical_and_vocational_training_Pro_SEED_3884451.html
<http://www.goproshkodra.com/2019/01/13/venice-art-mask-factory-pak-venecia-ne-shkoder/>
<https://www.intoalbania.com/whats-hot/venice-art-mask-factory-a-taste-of-venice-in-shkoder/>
<https://www.voal.ch/kush-e-kujton-artistike-migjenin-nuk-e-harron-fisnikerine-dhe-fisnikun-hamit-mezezi/>
<http://www.akafp.gov.al/programe-te-kurseve-te-unifikuara-te-fp/>
<http://akt.gov.al/wp-content/uploads/2019/06/STRATEGJIA-KOMBETARE-PER-ZHVILLIMIN-E-QENDRUESHEM-TE-TURIZMIT-2018%E2%80%932022-DRAFT.pdf>
<https://www.arsimi.gov.al/wp-content/uploads/2021/04/urdher-i-perbashket-MFE-MASR-Nr-64-date-30-3-2021.pdf>