



ALBANIA: DEVELOPMENT OF A CULTURAL DIPLOMACY STRATEGY AND ACTION PLAN

White Paper

July 2010

1. Introduction

The Joint UN Programme on 'Culture and Heritage for Social and Economic Development' (CHSED) in Albania, funded by the Spanish Government and implemented jointly by UNESCO and UNDP, includes a 'Cultural Diplomacy component', which aims to support the design of a cultural diplomacy policy for Albania. This specific component is to be unfolded through technical assistance for strategy development and implementation and training of Albania's specialised staff.

The main beneficiary of this project is Albania's Ministry of Foreign Affairs (MoFA) and the Interarts Foundation has been commissioned to provide the technical assistance. The project started in May 2010 and is expected to end in December 2010.

Following the inception mission which was carried out between 29 June and 2 July with the aim to both analyse the current state of Albania's cultural diplomacy and identify priorities for the training activities and advisory services included in subsequent activities, it has been proposed to present a White Paper which should help the Albanian government draft its Cultural Diplomacy Strategy. This should be accompanied by an annual Action Plan for 2011 as well as the draft of the annual Action Plan for 2012, when Albania will celebrate the 100th anniversary of its independence.

The present document aims to help the Government of Albania, and more particularly the MoFA, to determine its priorities and to plan its main activities in the field of cultural diplomacy for the coming years. To this end, the document has been prepared as a questionnaire, which addresses firstly the more strategic questions and later moves to a range of operational issues, including tools, resources and staff. Where possible, examples taken from other European countries, particularly those which were considered more relevant to the Albanian case, have also been included – they should not be seen as ideal models to follow, but can somehow illustrate the range of possibilities that Albania could adopt in the development of its own strategy and policy in this field.¹

The final section also includes a set of initial recommendations as to the methodology which could be followed to complete the White Paper. Interarts will remain in contact with the MoFA and will provide advice during the design of the Strategy.

Throughout the document, references to the "Strategy" should be understood as the design of objectives, activities and resources for the development of Albania's cultural diplomacy policy in the mid term, i.e. a period of approximately 3-5 years. On the other hand, "Action Plans" refer to the annual documents detailing the specific objectives, activities and resources dedicated to cultural diplomacy on an annual basis. Particular emphasis is placed on the annual Action Plans corresponding to 2011 (which should help to test the Strategy) and 2012 (which is seen as an important year to attract the attention of international audiences towards Albanian culture).

In order to fulfil the schedule of the project, a draft Strategy and Action Plan should be presented by the MoFA in October 2010, in the context of the study visit which representatives of the MoFA are expected to carry out in Spain.

¹ Examples have been included in blue boxes throughout the text. They have been taken from a range of documents including the "Map of Cultural Action Abroad Systems in Europe" prepared by the Spanish Agency of International Cooperation for Development (AECID) on the occasion of the informal meeting of Directors General in charge of External Cultural Relations of the EU (Palma de Mallorca, May 2010), the *Compendium on Cultural Policies and Trends in Europe* (www.culturalpolicies.net) and several governmental and non-governmental websites.

2. Questionnaire

A. OBJECTIVES

The initial chapter of the Cultural Diplomacy Strategy and Action Plan should clearly set out its objectives, in the broader context of Albania's foreign policy and taking into account the country's cultural assets. To this end, it is worth bearing in mind the following definitions of 'cultural diplomacy':

"[Cultural diplomacy is] the exchange of ideas, information, art, and other aspects of culture among nations and their peoples in order to foster mutual understanding".²

"J. Nye feels that cultural diplomacy is the best example of the so-called soft power, i.e. the possibility of communicating, via the conduit of culture, values and ideas."³

"Cultural diplomacy implies the involvement of the instruments of government in the business of projecting a favourable image of a nation to the public (broadly defined) of other nations. Cultural diplomacy is the business of winning friends and influence through culture."⁴

Therefore, the definition of the strategic and specific objectives of Albania's cultural diplomacy policy should involve a reflection on the content, the methods and the addressees of future activities in this field.

A.1. Strategic objectives

It is suggested that the initial section of the Cultural Diplomacy Strategy respond to the following questions:

- ▶ What are the main goals that the Albanian government wants to achieve through its cultural diplomacy activities?
- ▶ What image(s) of its culture does Albania aim to depict in this context? Which cultural assets (e.g. heritage and traditions, museum collections, contemporary creativity, etc.) are particularly suitable to embody these images?
- ▶ How does the Strategy fit in Albania's foreign policy objectives, both in general terms and in the current political context?
- ▶ Which are the geographical priorities (e.g. EU, Western Balkans, countries where diasporic communities are based, etc.) that will guide cultural diplomacy activities?

A.2. Specific objectives

On the basis of the strategic objectives outlined above, this section should respond to the following questions:

² Milton C. Cummings Jr., *Cultural Diplomacy and the United States Government: A Survey* (Washington DC: Center for Arts and Culture, 2003), quoted in Center for Arts and Culture, *Cultural Diplomacy: Recommendations and Research* (Washington and New York: Center for Arts and Culture, 2004), p. 2.

³ Marta Ryniejska – Kiełdanowicz, "Cultural Diplomacy as a Form of International Communication" (Wrocław: Institute for International Studies - University of Wrocław, 2009), p. 12.

⁴ Interarts / EFAH (eds.), *Report on the State of Cultural Cooperation in Europe* (Brussels: European Commission, 2003), p. 41.

- What tangible results does Albania aim to achieve through its cultural diplomacy activities in the coming three to five years? Where possible, this should be presented in a measurable form (e.g. audiences, number of events, partnerships, visibility, etc.).
- What topics does Albania aim to address in its cultural diplomacy actions in 2011 and 2012?

B. ACTIVITIES

In the context of the development and implementation of the Strategy, Albania should carry out a limited number of pilot actions in 2011, which ought to be adequately evaluated and should lead to a wider programme of activities in 2012. If possible, the range of actions to be carried out in this period should use diverse methodologies, so as to test the existing resources and results. In this respect, the Albanian government could consider the following types of activities:

- **Presentation of Albanian cultural products to foreign audiences**, in the form of exhibitions, showcases, cultural weeks, months or seasons, tours (music, performing arts), participation in festivals, etc. Both direct partnerships with venues in other countries or multilateral agreements involving Albanian representatives abroad (embassies and consulates, diaspora communities, etc.) could be considered to this end.

Examples: Polish seasons abroad, in the context of accession to the EU

Listen to Poland - To Europe Through Music

In 2003, the year before Poland's accession to the EU, the Adam Mickiewicz Institute ran a cycle of concerts called "Listen to Poland - To Europe Through Music". This project stemmed from the "Framework Programme for Foreign Promotion of Poland's European Accession", and its implementation involved Polish foreign diplomatic posts and the Adam Mickiewicz Institute. The concerts targeted not only opinion-forming circles, politicians, parliamentarians, journalists, but also general audiences in Brussels, Luxembourg, Dublin, Copenhagen, Paris, Rome and Helsinki. The project coordinator was Maria Karwowska.

The Nova Polska Polish Season in France

The *Nova Polska* Polish Season in France, organised by Poland's Adam Mickiewicz Institute, as commissioned by the Ministry of Culture and the Ministry of Foreign Affairs, was an eight-month project promoting Polish culture between May and December 2004, just as the country had entered the EU. The Adam Mickiewicz Institute is a cultural institution under Poland's Ministry of Foreign Affairs, which aims to disseminate Polish culture abroad and cooperate on cultural projects with other countries. In France, the organizers were the Ministry of Foreign Affairs, the Ministry of Culture and Communication and the Association Française d'Action Artistique (a public body under the aegis of both Ministries). An important role in the structure of the Season was played by existing contacts between regions, cities and institutions in Poland and France. Many of the projects were linked to pre-existing cooperation between Toulouse and Bydgoszcz, Krakow and Bordeaux, Lower Silesia and Alsace, to name a few. The Season was held across France, with events in Paris, Toulon, Nancy, Nantes, Chaumont, St-Etienne, Colmar, Tours, Tourcoing, Strasbourg, Lille, Châtelet. Curators included Bogdan Bernaczyk-Slonski, Anda Rottenberg and Ryszard Kubiak, whereas Guy Amsellem was the French curator.

- **Participation of Albanian cultural professionals in relevant international events**, including cultural markets or fairs (e.g. Cannes Film Festival) which could enhance their opportunities to gain international visibility, obtain funding, etc.

Examples: Latvia – participation in major international arts events

Latvia

The Latvian Ministry of Culture has signed agreements with several non-governmental organisations (Latvian Literature Centre, Music Information Centre, New Theatre Institute of Latvia, Latvian Centre for Contemporary Art etc.) delegating to these institutions the organisation of Latvia's representation at big international events such as the Venice Biennial of Art, Venice Biennial of Architecture, San Paulo Biennial of Art, MIDEM, Frankfurt Book Fair, etc.

- **Support to the training of cultural professionals**, including the staff of MoFA (both in Albania and in embassies) as well as young cultural professionals, in order to increase their international networking and cultural management skills (e.g. through the provision of grants to attend courses or seminars abroad, the organisations of training activities in Albania, etc.).

Examples: Bulgaria – training in cultural diplomacy for young diplomats

This programme managed by Bulgaria's State Cultural Institute (SIC) is directed to young diplomats who are eligible to obtain first diplomatic mission abroad after finishing the course organized by Diplomatic Institute.

The programme aims to provide participants with the proper theoretical and practical knowledge of cultural diplomacy, to learn the methodology that can help them understand contemporary cultural policies and practices in the context of international relations and developments, to help them interact better and succeed in a different cultural environment when they are on a diplomatic mission abroad.

Participants completing the program will leave with:

- Basic methodological skills and knowledge of cultural diplomacy – history, methods, theory and practice of cultural diplomacy.
- Basic knowledge of tendencies and contemporary debates in international cultural relations and policies.
- Practical skills in approaching various audiences in various cultural environments and contexts.
- Knowledge of modern practices in cultural dissemination and cooperation.
- Basic methodological and practical skills to prepare and organise cultural events, projects, other forms of instruments of cultural diplomacy that could help to promote the national image abroad.

- **Strengthening of bilateral and multilateral partnerships**, including the signature of bilateral agreements, the design and implementation of bilateral cooperation programmes and the participation in multilateral frameworks (e.g. UNESCO, Council of Europe) which can strengthen the international visibility of Albanian culture.

Examples: Estonia – participation in regional programmes and international networks

Ars Baltica – regional cultural cooperation programme

Estonia participates in the regional co-operation programme Ars Baltica with the countries surrounding the Baltic Sea (Denmark, Finland, Norway, Sweden, Germany, Poland, Estonia, Latvia, Lithuania and Russia), which involves regular cooperation activities in several artistic disciplines, co-productions, the attendance of arts festivals, etc.

Some instruments facilitating official co-operation among the three Baltic countries - Estonia, Latvia, and Lithuania - are: the biennial Conference of Culture Ministers of the Baltic Sea Region; the Cultural Committee of the Council of Ministers of the Baltic Countries; and regular meetings between the Ministers of Culture. One example of a concrete co-operation project among the three countries is the jointly financed Kremerata Baltica, a concert music ensemble consisting of young musicians from all three countries.

Participation in international cultural networks

In 2006, the Ministry of Culture joined the International Network on Cultural Policy and the CULTURELINK network. During recent years, the Estonian government or Estonian arts institutions have joined networks of cultural cooperation at the European level, such as ELIA (European League of Institutes of the Arts) and EIPCP (the European Institute for Progressive Cultural Policies); and on the international level - ICCM (the International Centre of Culture and Management) and IFACCA (the International Federation of Arts Councils and Culture Agencies).

When drafting this section, the need to think of both the long term and the immediate context should be considered. This could be done by responding to the following questions:

- ▶ Which are the main types of activities which the Albanian government plans to integrate in its Cultural Diplomacy Strategy?
- ▶ What specific activities will be carried out in 2011? Where possible, this should include detailed descriptions of the type of event, location, partnerships needed, expected results and necessary resources.
- ▶ What specific activities could be carried out in 2012? Where possible, some details should already be given, in terms of the main activities planned, expected results, necessary resources, etc.

Where possible, measurable indicators should be included in the definition of the planned activities, so as to facilitate the mid-term and final evaluation of the Strategy and Action Plans.

C. TOOLS AND RESOURCES

This chapter should address the internal basis which will be required to carry out cultural diplomacy activities in order to achieve the goals and objectives set out above. This includes staffing, governance mechanisms, partnerships and financial issues, as described in sections C.1-C.4 below.

Where possible, a timescale could be considered in responding these questions, by outlining which steps will be taken in 2011 and 2012 and which will take place in the later stages of the Strategy.

Likewise, measurable indicators should be included where possible, so as to facilitate the mid-term and final evaluation of the Strategy and Action Plans.

C.1. Structures

In this section, the document should aim to respond to the following questions:

- ▶ What will be the role and main responsibilities of the Directorate for Cultural Promotion and Cooperation in the implementation of the Strategy and Action Plans, coordination with other relevant bodies and evaluation of the activities? If necessary, please indicate whether any relevant changes in the legal form of the Directorate (e.g. setting up a separate structure or institute) could be considered during the period of implementation of the Strategy.

Examples: Spain's Directorate for Cultural and Scientific Relations

The Directorate for Cultural and Scientific Relations (DRCC) is one of the six major geographic or thematic directorates which make up the Spanish Agency of International Cooperation for Development (AECID), a state agency under the aegis of the Spanish Ministry of Foreign Affairs and Cooperation.

The main responsibilities of the DRCC are as follows:

- ▶ To foster, manage and implement public policies in the area of cultural cooperation for development, as well as cooperation for development in the fields of universities, scientific and academic relations.
- ▶ To design, implement and follow up international agreements and programmes in the field of cultural and scientific relations.
- ▶ To promote and develop Spain's cultural and scientific relations with other countries.

In order to achieve these aims, the DRCC comprises three units, as follows:

- ▶ Cultural cooperation and promotion.
- ▶ Cooperation in the field of universities and scientific relations.
- ▶ Coordination of cultural and scientific relations.

Examples: Bulgaria's State Institute for Culture

The State Institute for Culture is a legal entity based in Sofia, under the umbrella of Bulgaria's Ministry of Foreign Affairs. It was set up by the Council of Ministers, following a proposal of the Minister of Foreign Affairs, in consultation with the Minister of Culture.

The Institute supports and works for the delivery of national and international cultural projects and programmes. It offers assistance to Bulgarian diplomatic missions abroad in their effort to expand bilateral and multilateral cultural relations and cooperation. It preserves, makes acquisitions and promotes the artwork collection of the Ministry of Foreign Affairs. Along with the Diplomatic Institute it delivers training in the area of cultural diplomacy for young diplomats.

The Institute also runs a Cultural Resources programme, which is dedicated to selecting and presenting relevant information resources. Major activities in this area include the publication and distribution of a monthly electronic newsletter on cultural events organised by Bulgarian missions abroad; the maintenance and development of the Institute's website, which presents data on internationally-relevant cultural activities in Bulgaria, links to leading cultural operators, international festivals, other cultural institutes, etc.

The Institute has 10 members of staff.

- ▶ How many members of staff within the central services of MoFA will be assigned full-time to the design, implementation and evaluation of the Cultural Diplomacy Strategy and Action Plans? Please specify their names, if already known, and the roles that they will undertake within the Directorate. If necessary, please indicate whether any changes in the number of staff are expected during the period of implementation of the Strategy.
- ▶ To what extent will the structures and staff of Albania's diplomatic services (embassies, consulates) be involved in the design, implementation and evaluation of the Cultural Diplomacy Strategy and Action Plans? Please describe in detail.
- ▶ What other public structures and bodies (e.g. other Ministries, cultural centres abroad, university departments, etc.) will contribute to the management of the Cultural Diplomacy Strategy and Action Plans in 2011 and 2012?

Examples: the network of Czech Centres

The Czech Centres operate under the remit of the Czech Republic's Ministry of Foreign Affairs. Their mission is to develop a dialogue with the foreign public in the field of culture, education, business and tourism. 24 centres currently exist in 21 countries on 3 continents. In the field of culture, they focus on organising exhibitions, concerts, theatre and dance performances, film screenings, design shows, author readings, discussions, seminars or bigger projects. Centres launch annual selection procedures to support cultural projects.

The Czech Centre in London

The mission of the Czech Centre London is to increase awareness of the Czech Republic in the UK and to initiate a forum for co-operation and the exchange of ideas between the two countries. The Centre organises cultural events and programmes in order to discuss current issues. It also provides resources for obtaining relevant information about the Czech Republic to students, scholars, business people, tourists and the general public. In order to do so, the Centre also works in close co-operation with CzechTrade, CzechInvest and Czech Tourism.

Examples: Books from Lithuania and the new International Cultural Programme Centre

Books from Lithuania is a non-profit organisation established in 1998 in order to promote Lithuanian literature abroad. Books from Lithuania works in two main directions:

- an information centre on literature; and
- a fund to promote translation

Its duties include:

- acting as an intermediary between Lithuanian authors/publishers and foreign translators/publishers;
- providing information on Lithuanian literature;
- offering professional advice and guidance;
- publishing information materials on Lithuanian literature and Lithuanian authors;
- compiling and updating bibliography of Lithuanian literature translations into other languages;
- arranging seminars in Lithuania and abroad for translators and publishers;
- arranging presentations and readings of Lithuanian authors abroad;
- participating in international book fairs;
- participating and organising international literary projects;
- subsidising the translation of Lithuanian literature into foreign languages.

Between 2007 and 2009, Books from Lithuania had a staff of three members (one director, one programme manager and one accountant) and was funded by the Ministry of Culture.

As of 2010, the organisation is being integrated into the larger International Cultural Programme Centre (ICPC), a body set up by the Ministry of Culture in 2008. The ICPC coordinates Lithuania's participation in several EU programmes (Culture, MEDIA, Europe for Citizens) and, through its Department for the Promotion of Culture, also promotes Lithuanian art abroad.

- Which training needs can be identified for the agents outlined in the previous paragraphs? Will any training activities be planned? In the event that training needs cannot be identified at this stage, and if necessary, please describe the process which will help to identify them.

C.2. Governance

- ▶ Which decision-making procedures will be relevant to the area of Cultural Diplomacy? Please describe briefly, e.g. by indicating the position of the Directorate for Cultural Promotion and Cooperation within the MoFA, relations with other Directorates and units, etc.
- ▶ Will any mechanisms be set up to foster coordination between the MoFA and the MoTCYS in the implementation of the Cultural Diplomacy Strategy and Action Plans? If so, please indicate the aims and procedures. Will any similar arrangements be set up with other governmental departments?

Examples: Slovakia – distribution of roles between the Ministry of Culture and the Ministry of Foreign Affairs

The Ministry of Foreign Affairs coordinates the implementation of the foreign policy of the Slovak Republic and activities arising from Slovakia's membership of international organisations, provides for certain forms of international cultural contacts, in particular with foreign Slovaks (through the Culture and Slovak Expatriates Department, which is part of the Directorate General for External Communications of the MFA) and directly manages the activities of the Slovak Institutes.

The Ministry of Culture directs the methodological aspects of the cultural activities of the Slovak Institutes. The Slovak Institutes are established as cultural information institutions and their main task is to represent Slovakia abroad. Their mission is to raise awareness of Slovakia's culture and arts, education, science, tourism and the economy including the presentation of Slovak towns, villages and regions, businesses and Slovak products. The Slovak Institutes are part of Slovakia's missions abroad. Slovak institutes operate in eight countries: the Czech Republic (Prague), France (Paris), Hungary (Budapest), Germany (Berlin), Poland (Warsaw), Austria (Vienna), the Russian Federation (Moscow), and Italy (Rome).

- ▶ Will any mechanisms be set up to foster cooperation between the MoFA and cultural organisations or professionals active at international level? If so, please indicate the aims and procedures.
- ▶ Will any suggestions be made for Albanian diplomatic services in other countries to liaise with cultural organisations or other relevant agents in the countries where they are based? If so, please indicate the aims, priorities and procedures.

C.3. Partnerships, bilateral and multilateral relations

In this section, the document should aim to respond to the following questions:

- ▶ Which cultural organisations in Albania could be particularly involved in the design and implementation of the Cultural Diplomacy Strategy and Action Plans? In which way?
- ▶ Which organisations, agents or networks (e.g. diaspora communities, international networks of which Albanian cultural institutions are members, etc.), could play a role in the implementation of the Cultural Diplomacy Strategy and Action Plans? In which way?

Examples: Malta's cultural policy and the Maltese diaspora

It is estimated that around 350,000 citizens of direct Maltese descent live in Australia, with scores of thousands of others based in the UK, Canada, New Zealand, the United States and other countries. The National Cultural Policy 2010 recognises that the cultural needs of people of Maltese descent living abroad need to be catered for, whilst encouraging the active cultural participation of the Maltese Diaspora overseas. It is acknowledged that the key actors in this field are the Malta Emigrants Commission and the network of Maltese embassies abroad. A more recent phenomenon has emerged with Malta's accession to the EU, with a significant number of Maltese citizens now working for or near EU institutions and living in cities such as Brussels and Luxembourg.

Several Maltese cultural producers play a significant role in the policy towards expatriate communities, by

- ▶ Collaborating and coordinating action with the Malta Emigrants Commission, including awareness-raising at a national level related to the cultural significance of Maltese emigration.
- ▶ Coordinating action with the Maltese embassies in countries with large Maltese communities and ensuring that communication channels are opened for cultural exchange and mutual exposure.

Linking up with international cultural networks ensures that locally-based organisations have an active role abroad while also remaining relevant, effective and up-to-date with innovative ways of operating locally. While promoting international collaboration for the non-governmental sector through the direct financial assistance provided by the Arts Fund and the Film Fund, this Policy aims to improve Malta's performance within international networks at government and core-funded organisation level. Participation in and contribution to international organisations and networks with direct relevance to the development of culture and the arts in Malta and in the region shall take priority.

- ▶ To what extent do you expect to make use of existing bilateral agreements with other countries? In which way?
- ▶ Should new bilateral agreements or cooperation programmes be signed in the forthcoming period? If so, with which countries?
- ▶ What will be the priorities as regards the main multilateral organisations which are relevant to the field of culture (UNESCO, Council of Europe)?

C.4. Finance

In this section, the document should aim to respond to the following questions:

- ▶ What budget will be allocated to the implementation and evaluation of the Cultural Diplomacy Strategy and Action Plans in 2011 and 2012? Where possible, please specify the amounts allocated to specific programmes, functions, etc.
- ▶ Do you plan to provide support to other organisations (e.g. public or private cultural organisations, individual professionals or students, Albanian communities abroad, NGOs) for the implementation of activities in the context of the Cultural Diplomacy Strategy and Action Plans? If so, please provide details (aims, type of support, amount).

Examples – budgets for cultural diplomacy in some EU member states

Slovakia

In 2007, the Ministry of Culture budgeted around 584,795 € to support cultural activities abroad and around 605,263 € for the grant programme Pro Slovakia. The Ministry thus allocated specific funding for the support of international cooperation projects amounting to nearly 1.2 million €. These funds are intended to support specific activities and international cultural cooperation projects carried out by cultural organisations under state or public administration or organisations in the non-profit or private sector. The stated amount does not include funding for administration work related to international cooperation (ministerial staff), fees for Slovakia's membership of EU programmes or the direct costs of international cultural diplomacy at the ministerial level.

The 2010 budget of the Cultural Diplomacy Department to support cultural presentations is approximately 45,000 €. The budget of 8 Slovak Institutes in 2009 was 1,132,515 €

Latvia

Public financial support for international cooperation is available from the Ministry of Culture and the State Culture Capital Foundation, for the amount of 2.9 million €. The Ministry of Culture finances some international cultural projects and supports the participation of Latvian cultural institutions and professionals in international organisations and programmes.

In recent years, a large part of the budget of the Ministry of Culture earmarked for international collaboration has gone to large bilateral cooperation projects like the Russian-Latvian "Cultural days".

Apart from these activities, the Ministry of Culture also secures co-financing for the projects supported by EU programmes (roughly 2.8 million € in 2006 and 4.2 million € in 2007), thus supporting the implementation of large projects in areas such as the digitalisation of cultural resources, improvement of the cultural infrastructure, education, creative industries, etc.

Other international cooperation projects are covered by different support schemes from the State Culture Capital Foundation through open calls.

The government allocates financial support for the activities of NGOs of the Latvian Diaspora in other countries. A state *Support Programme for the Latvian Diaspora* operated between 2004 and 2009 to strengthen the links of the diaspora with Latvia, creating a system to support cooperation. The programme was targeted to Latvian associations and the broader Latvian community, with the aim of building a positive image abroad. The main goals were to preserve national identity, facilitate information about Latvia abroad, give support to Latvian associations abroad, promote Latvian culture and strengthen relationships among local and international associations.

Activities were implemented by public and private partner institutions (Ministry of Foreign Affairs, Ministry of Culture, Society Integration Foundation, Ministry of Social Integration, Ministry of Education, Latvian Institute, National Cultural Foundation, World Free Latvian Association, among others), under the coordination of the Secretariat of Special Assignments. In order to ensure the success of the project, the Secretariat was accompanied by an advisory board made up of external experts. The institutions implementing activities submitted two reports per year to the board, which also met private associations regularly in order to discuss the development of the programme and present recommendations to the Council of Ministers.

D. EVALUATION AND PLANNING

This chapter should indicate how the Government of Albania plans to evaluate the implementation of the annual Action Plan for 2011 as well as subsequent Action Plans and the broader Cultural Diplomacy Strategy.

Evaluation procedures should take account of the measurable indicators included above, in section A.2 and chapters B and C. Mechanisms for integrating the results of annual evaluations into the planning of subsequent Action Plans should also be described.

Given the limited resources, it is recommended that priority be given to internal evaluation methods and low-cost evaluation procedures. If external evaluation is considered necessary, it should be limited to the final assessment of the implementation of the Cultural Diplomacy Strategy.

E. CALENDAR

In order to ensure the overall coherence and clarity of the activities included in the previous sections, the final chapter of the Strategy could include a table listing the main actions foreseen between late 2010 and 2012. If possible, information could be structured on the basis of three-monthly periods, each of which should include a measurable list of planned activities.

3. Methodology

The main responsibility for developing the Strategy and annual Action Plans should lie with the MoFA, which has recently set up a Directorate for Cultural Promotion and Cooperation. However, the participation of other governmental departments, such as the MoTCYS, in the drafting of the Strategy is highly encouraged. Likewise, consultations could take place with cultural professionals and cultural organisations, both public and private, with the aim of strengthening the contents of the proposal.

Interarts is also available to provide assistance throughout the process, by clarifying concepts, helping to define priorities on the basis of the interests expressed by the Albanian party, providing examples, etc.

In order to ensure the feasibility of the final proposals and to raise awareness about the development of the Strategy, the Directorate for Cultural Promotion and Cooperation could also consider launching a consultation among Albania's embassies and consulates abroad. This consultation could take the form either of a short written questionnaire or of telephone interviews and its results should later be integrated in the Strategy and Action Plans. In addition to some of the questions identified in the previous section, this consultation could address issues such as the following:

- ▶ Past or present activities carried out: topics, partners involved, assessment.
- ▶ Identification of potential synergies with political priorities, forthcoming events, interested partners, etc.

A draft of the Cultural Diplomacy Strategy and Action Plan for 2011 should be available in October 2010, for discussion during the study visit of MoFA representatives in Madrid. On that occasion, specific sessions will be devoted to examining and discussing the draft, where external experts may be invited.

Following the discussions in Spain, the MoFA should finalise the preparation of the Strategy and Action Plans by December 2010, with a view to presenting the documents in public during the final phase of the project.

In order to facilitate the advisory process, the MoFA is encouraged to prepare one copy of the draft and of the final Strategy in English.



**ALBANIA: DEVELOPMENT OF A CULTURAL
DIPLOMACY STRATEGY AND ACTION PLAN**

White Paper
July 2010