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# **Assessment of Young People's Knowledge of Intangible Heritage**

## **Survey Report, Key Findings and Recommendations<sup>1</sup>**

May 2025

Tirana, Albania

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<sup>1</sup> Expertise developed in the framework of the project "Heritage is Our Brand!" (Contract Number IPAIH/2024/460-837 financed from the European Union.

Report Title: Assessment of Young People's Knowledge of Intangible Heritage

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Disclaimer: The views, conclusions and recommendations expressed in this report do not necessarily represent those of the European Union.

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## LIST OF ACRONYMS

CSO	(Civil Society Organization)
EU	(European Union)
ICH	(Intangible Cultural Heritage)
INSTAT	(National Statistics Institute of Albania)
LYCs	(Local Youth Councils)
NICH	(National Digital Inventory of Intangible Cultural Heritage)
NSC	(National Strategy for Culture 2019-2025)
MES	(Ministry of Education and Sports)
MEKI	(Ministry of Culture, Economy and Innovation)
MSYC	(Minister of State for Youth and Children)
NESS	(National Employment and Skills Strategy 2023-2030)
NSE	(National Strategy for Education 2021–2026)
NYS	(National Youth Strategy 2022-2029)
SDG	(Sustainable Development Goal)
UNESCO	(UN Organization for Education, Science and Culture)
VET	(Vocational Education & Training)

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## EXECUTIVE SUMMARY



This executive summary outlines the main objectives, scope, methodology, and key findings of a nationwide youth survey carried out as part of the project “Heritage is Our Brand!”, which aimed to **assess the knowledge, perceptions, and engagement of young people in Albania with intangible cultural heritage**. The report provides a data-driven overview of youth awareness, access, and participation in the safeguarding and promotion of ICH, concluding with concrete, multi-level policy recommendations.

Albania’s rich and diverse intangible heritage—including traditional practices, dialects, songs, dances, rituals, crafts, and cultural spaces—plays a vital role in shaping national identity and contributing to **sustainable development**. This survey initiative takes stock of multiple national policy frameworks, including the **National Strategy for Culture**, the **National Youth Strategy**, the **National Education Strategy** and the **National Employment and Skills Strategy**. Furthermore, it is informed by key framework commitments with regard to Albania’s EU integration perspective, commitments in the ambit of UNESCO, as well as the challenges that the country’s faces for the advancement vis-à-vis the **Sustainable Development Goals of Agenda 2030**.

The methodology of the survey involved an **online questionnaire** targeting Albanian youth aged 16 to 33, with a total of **1,015 responses** gathered from all **12 counties**. Respondents were grouped into two age cohorts and represent diverse **educational, geographic, and employment** backgrounds. The survey explored five main thematic areas: **general knowledge and perceptions of ICH, family context and intergenerational transmission, local community events and infrastructure, educational system and school programming, and the use of media and digital platforms**. Outreach strategies included collaboration with **secondary schools, universities, Local Youth Councils, municipalities, and national institutions**. A very high **completion rate of 95%** reflects strong youth engagement and interest.

Key findings reveal that **traditional songs and dances** and **dialects** are the most widely recognized forms of intangible heritage among youth, while knowledge of **craftsmanship** is less widespread. A portion of respondents mistakenly identified **archaeological sites** as intangible heritage, showing some confusion between tangible and intangible domains. Only a small share of respondents recognized all categories of ICH, pointing to the need for broader awareness. Regionally, ICH elements such as **folk dances, craftsmanship, and rituals** were frequently associated with areas of origin. **Tropoja Dance** and **Iso-Polyphony** had the highest recognition among **UNESCO-listed items**, while **Xhubleta** and **Transhumance** were less known. Awareness levels correlate with **region** and exposure to **cultural events**.

In terms of **education and school-based engagement**, the majority of youth believe that ICH should be more deeply integrated into **school curricula**. Most students do not participate in **cultural-artistic school clubs**, and while **folk dances** are the most common school-based ICH activity, **storytelling** and **traditional practices** are underrepresented. **School-organized visits** are largely focused on **museums**, with limited exposure to other forms of ICH. **Families** continue to play a significant role in transmitting cultural heritage, with the majority of respondents emphasizing the importance of **intergenerational learning**. Community-level engagement is most visible through **local festivals** and **song and dance events**. However, **professional ICH groups** are unevenly distributed across regions, with the lowest presence reported in **Tirana**.



In the realm of **media and digital engagement**, **social media** emerges as the most-used channel for ICH content, followed by **television and radio**, and various **online platforms**. A large share of youth reported having **no awareness** of dedicated online platforms for local ICH, though platforms like **YouTube, TikTok, and Instagram** are playing an increasingly prominent role in **informal cultural learning**.

**Strategic recommendations** span several levels of action. **Civil society organizations (CSOs)** are encouraged to implement participatory youth initiatives, contribute to content creation and ICH inventory enrichment, and support **Local Youth Councils** in engaging in cultural governance at the local level. **Educational institutions** should enhance curricular and extracurricular integration of ICH, facilitate student-led cultural clubs and artistic collaborations, and broaden school visits to include diverse learning experiences. **Higher education and research institutions** are called on to lead research and content development for the **digital ICH register**, support **dialect preservation**, and contribute to policy design and **curriculum reform**. **Local and central governments** are urged to promote the visibility of the rich typology of ICH beyond traditional **festivals**, expand access to **youth and cultural centers**, and establish a **national statistical foundation** for monitoring cultural strategies and measures. **International partners**, including the **EU and UNESCO**, should continue supporting **ICH-related education and mobility programs**, promote **cross-cultural exchange**, and strengthen **institutional capacity** for safeguarding heritage and increasing youth participation.

Overall, the survey demonstrates that Albania's youth are **engaged and interested** in their intangible heritage, yet face noticeable gaps in **access, knowledge, and institutional support**. Strategic investment in **education, community programming, and digital infrastructure** is essential to expanding and equalizing youth interaction with ICH – with a view to ensuring access in both urban and rural areas nationwide. As Albania advances in its **EU integration** and pursues the achievement of the **Sustainable Development Goals**, it is crucial that the role of Albanian young people in the **safeguarding and revitalization** of intangible heritage remains a **national and international priority**.

\* \* \*

## I. INTRODUCTION

## I.1 SURVEY CONTEXT

The survey “*Assessment of Young People’s Knowledge of Intangible Heritage*” is carried out in the framework of the project “Heritage is Our Brand!” and shares the premise that the protection and valorization of cultural heritage is a national imperative for Albania – not only as the core of national identity, but also as a precious resource for sustainable local socio-economic development and the country’s national tourism and creative economy. The country’s intangible heritage – defined as “the practices, representations, expressions, knowledge and skills [as well as instruments, objects, artifacts and cultural spaces associated therewith] that communities, groups and, in some cases, individuals recognize as part of their cultural heritage”<sup>2</sup> – represents an outstanding part of the European mosaic of cultures and various ICH types have been recognized by UNESCO as part of the representative list of world intangible heritage. Nurturing a culturally aware and active younger generation is widely acknowledged as vital for the safeguarding, promotion and valorization of the country’s rich intangible cultural heritage - not only in view of fostering personal development and social cohesion through the appreciation and transmission of ICH, but also for the enhancement of cultural governance in line with commitments in the framework of EU integration and the advancement of the country’s progress vis-à-vis SDG commitments in the framework of Agenda 2030.

## I.2 NATIONAL DIMENSION

In view of the scope of the survey to assess young people’s knowledge of ICH, there are four key national strategic policy documents with a direct bearing on the nexus between youth, education and intangible heritage.

Albania’s “**National Strategy for Culture 2019-2025**” (NSC) led by the **Ministry of Culture, Economy and Innovation (MEKI)** outlines a comprehensive framework for cultural development, emphasizing the active involvement of youth and the safeguarding and promotion intangible cultural heritage, as a cornerstone of national identity and sustainable development. Notably, Policy Goal 5 of this strategic document establishes objectives related to the design and implementation of an educational initiative through arts and culture heritage institutions and the pre-university system. “**Education through Culture**” program launched in 2016 as a collaborative initiative with the Ministry of Education and Sports (MAS), aiming at integrating cultural and artistic activities into educational settings and fostering cultural awareness and participation among youth. This program aligns with UNESCO’s *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Albeit, at present, there are no

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<sup>2</sup> UNESCO. 2003. *Convention for the Safeguarding of the Intangible Cultural Heritage*. Main domains of ICH include: oral traditions and expressions, including language; performing arts (e.g. music, dance, theatre); social practices, rituals and festive events; knowledge and practices concerning the nature and the universe; traditional craftsmanship.”



publicly available statistics dealing with the level of participation or impact of the program nationwide<sup>3</sup>, whilst the predicament of budgetary allocations has been raised in a recent study by UNOPS.<sup>4</sup> Notably as well, Policy Goal 2 regarding the preservation and protection of tangible and intangible cultural heritage, outlines measures like inventorying, digitization, and community engagement for the documentation and promoting ICH systematically, making ICH data publicly accessible, as well as supporting education, research, and transparency. In 2020, the **National Digital Inventory of Intangible Cultural Heritage (NICH)** initiative, supported by UNESCO, was launched as a digital platform aimed at documenting ICH practices across various regions in Albania – whose core component is the community-based approach and the central role of communities, groups, and individuals in identifying, safeguarding, and transmitting ICH.

The “**National Youth Strategy 2022-2029**” (NYS) implemented under the **Minister of State for Youth and Children (MSYC)**, while not explicitly referencing ICH, it endorses objectives that align with the promotion and safeguarding of ICH through youth engagement, fostering active participation, supporting skill development, and encouraging creative expression. Implementation measures include the **integration of cultural heritage in the educational system** to instill appreciation and knowledge from an early age, as well as community projects and local initiatives that involve **youth in the documentation and promotion of ICH elements**. As part of the implementation of the strategy, in 2023 Albania achieved a significant milestone by establishing **Local Youth Councils (LYCs) in all 61 municipalities**, as mechanisms to foster youth participation in local governance and decision-making – with some good practices already including **youth-led cultural mapping or festivals** highlighting local traditions, crafts, or oral histories, **participation in ICH awareness campaigns** at the community level and **youth involvement in local cultural heritage projects**. The **National Youth Agency** plays a key role in implementing the strategy and promoting youth engagement across various sectors, including cultural heritage. While the agency's primary focus is on youth participation, education, and empowerment, it also supports initiatives that intersect with ICH.

The “**National Strategy for Education 2021–2026**” (NSE) implemented by the **Ministry of Education and Sports (MES)** does not explicitly integrate intangible cultural heritage (ICH) as a core focus. However, it does emphasize **cultural awareness, identity and inclusion** as part of broader educational goals aligned with SDGs and EU integration commitments. The strategy creates **opportunities for integrating ICH**, particularly through extracurricular activities, community partnerships, and the development of key competencies related to cultural education. The implementation of ICH in education remains more visible in policy initiatives from MEKI and in collaboration with cultural institutions rather than being a

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<sup>3</sup> The meager statistics regarding the program involve solely general data regarding the number of participation of youngsters and number of activities held up until 2018. Without specific disaggregated data, the extent of impact remains unclear.

Relevant external data that can offer insight into the impact of the program is the country's PISA 2022 evaluation. The report does not provide specific data on youth engagement with ICH, however it assesses a decline in creative thinking and life satisfaction, which points to broader challenges in integrating cultural education and fostering holistic development. See, *OECD PISA 2022 Albania Country Note*.

<sup>4</sup> Ballauri, E. (2024), “*Roadmap: Policies and Programs for Youth Participation in Cultural Heritage Issues*”. United Nations Office for Project Services (UNOPS).





formal component of the education strategy itself. “**Education through Culture**” is a collaborative initiative between MEKI and MES, which aims to foster cultural awareness among youth through the development of educational platforms that connect cultural institutions with the pre-university system and the programming of heritage-based activities in education.

The “**National Employment and Skills Strategy 2023-2030**” (NESS), whose implementation is led by MEKI, does not explicitly reference ICH. However, it emphasizes the importance of aligning vocational education and training (VET) with labor market needs, which can encompass sectors related to cultural heritage – including in particular the revitalization of traditional crafts – to not only preserve CH but also create employment opportunities for artisans and contribute to the local economy. The strategy’s approach opens avenues for integrating ICH-related skills into VET programs, such as traditional crafts, performing arts, and other cultural practices. NESS aligns with UNESCO’s recommendation to incorporate ICH into both formal and non-formal education and outlines a comprehensive framework to enhance employment opportunities, particularly focusing on youth, education and the preservation of ICH. The strategy reflects a broad commitment to preserving cultural heritage alongside economic development, however for a more cohesive approach, future iterations of the NESS could consider explicitly incorporating ICH elements, recognizing their potential to contribute to employment, tourism, and cultural preservation.

### I.3 EUROPEAN AND INTERNATIONAL DIMENSION

As part of its **EU integration process**, Albania’s strategic frameworks demonstrate ongoing alignment with **Chapter 26 of the EU *acquis communautaire*** on standards in the fields of education, training, youth and culture. In particular reforms in education, youth policy, and the protection of cultural heritage are aligned to the **European Education Area (EEA)**, the **EU Work Plan for Culture (2023–2026)** and the **EU Youth Strategy 2019–2027**. Furthermore, Albania’s participation in EU flagship programs – notably **Erasmus+ and Creative Europe programs** – has provided vital resources available to local and national stakeholders in promoting **cultural diversity**, safeguarding **intangible heritage** and fostering **youth mobility and intercultural dialogue** through education and non-formal learning. Albania is also expected to strengthen institutional frameworks that support **heritage education**, ensure access to cultural rights for young people, and encourage the **transmission of ICH** across generations. These obligations reinforce Albania’s alignment with European values of **cultural sustainability, inclusion, and youth empowerment**, as outlined in the EU Youth Strategy and relevant UNESCO conventions ratified by EU member states. The **2024 European Commission Report on Albania** observations regarding education, youth engagement, and the safeguarding of intangible cultural heritage underscore the interconnected challenges and responsibilities in these areas, highlighting the need for enhanced education quality and inclusiveness, increased investment in cultural heritage, and active youth engagement and community involvement.

Albania collaborates closely with **UNESCO** to promote the safeguarding of intangible cultural heritage, with a strong emphasis on youth and education. These efforts underscore the country's dedication to preserving its rich cultural heritage while fostering youth engagement and educational development. Commitments in the framework of UNESCO encompass the **incorporation of ICH into Education** in both formal and non-formal educational programs, **capacity building** for educators and cultural practitioners



to effectively teach and promote ICH, **community and youth engagement** and active participation in identifying and preserving ICH practices, including through **community-based inventory projects** enabling contributions for ICH safeguarding and intergenerational transmission of cultural knowledge. The recent inscription of the craftsmanship of “Xhubleta” skirt (2022) and the traditional dance “K'cimi i Tropojës” (2024) in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity exemplify the impact of various measures taken and highlight the country's dedication to maintaining and promoting its cultural identity and participating in inter-cultural dialogue on a global stage.

In Albania, intangible cultural heritage contributes significantly to achieving several **Sustainable Development Goals (SDGs)**, notably **SDG 4** by fostering culturally relevant education and appreciation of diversity – including through the integration of cultural heritage into formal and informal education, in support of fostering cultural awareness and education for sustainable development; **SDG 11** by safeguarding cultural heritage as part of sustainable communities – including through initiatives focused on the restoration of historic centers and promotion of cultural tourism; **SDG 5** by recognizing and empowering women's roles in transmitting cultural knowledge – including notably craftsmanship and heritage related to the traditional “Xhubleta” costume, highlighting women's roles in cultural transmission and providing opportunities for income-generating activities for local young girls and women; **SDG 8** through the development of sustainable tourism and local cultural economies and branding of Albania's rich cultural heritage; and **SDGs 13 and 15** by contributing to the preservation of traditional ecological knowledge vital for climate resilience, biodiversity protection and reinforcing community-based environmental sustainability – as exemplified by the recently UNESCO-enlisted Transhumance heritage of cultural practices and ecological stewardship. Collectively, these efforts show that Albania's approach to safeguarding ICH plays a vital role in its sustainable development strategy and Agenda 2030 commitments.

#### I.4 SURVEY DATA

The questionnaire has been developed with a view to assessing young people's understanding, knowledge, awareness and interaction of youth with intangible heritage across Albania. The present data analysis assessment report is based on data collected through an online survey and aims at providing key insights into the current situation and formulating recommendations pertinent to governmental and non-governmental stakeholders in the local, national and international level as identified in the project framework.

The survey strives gives a wide panorama on the current situation in the nexus between youth, education and intangible heritage and gathers information on various facets of this relationship – including the role of the family, local community and academic institutions, as well as the role of informal education and interaction with traditional and online digital media. The questionnaire includes a set of questions relating to demographic data – including gender, age, place of origin and residence, education and employment status.

Given the wanting level of statistics from line ministries or INSTAT, the study to provide a meaningful contribution by presenting a snapshot view across the country and providing data for future studies and research. As noted in the recommendations section, central governing institutions need to dedicate resources to the creation of a statistical database for the monitoring and evaluation of the implementation strategic policy documents and action plans – and importantly the adaptation and



formulation in the context of forthcoming iterations of instruments such NSC (2019-2025), NSE (2021–2026), NYS (2022-2029) and NESS (2023-2030). The survey report provides insights and elaborates set of recommendations – and strives to serve as a practical resource informing and guiding action and partnership initiatives of stakeholders – including from the public sector, the civil society, local communities and youth in particular, as well as the private sector.

## II. SURVEY SCOPE

The present report provides data analysis and highlights key findings and recommendations on the nexus between youth and intangible heritage in Albania, with a particular focus on gaining an **understanding of the level of knowledge, perceptions and engagement of Albanian young people vis-à-vis the preservation and promotion of the country's intangible cultural heritage.**

In tune with the encompassing geographical scope of the project “Heritage is Our Brand!”, the survey was promoted and shared widely at **the national level, including the country's 12 county administrative units.** In keeping with the specifications provided in the survey expertise framework, the survey targeted young people in the age range **16 to 33 years old and gathered data from a set benchmark of 1,000 youth respondents nationwide.** The first age bracket from 16 to 26 years of age includes youngsters from secondary schools and higher education institutions, whereas the cohort of those 27 to 33 years of age comprise youth which have left the educational system or are otherwise pursuing post-graduate studies.

The report provides data and insights relevant to the **general level of understanding and perception of intangible heritage by youth,** the roles of the **family, educational context and local community contexts, as well as the relationship with broadcast and online digital mediums.**

The survey strives to address numerous dimensions of salience to the overarching portfolio of the project “Heritage is Our Brand!” by elucidating key findings and formulating recommendations of relevance to multiple stakeholders and the project's identified direct and indirect beneficiaries.

## III. METHODOLOGY & QUESTIONNAIRE DESIGN

The survey is based on an **online questionnaire** designed by utilizing the Google Forms platform, chosen as platform that is familiar to the target audience and provides an environmental-friendly medium for collecting data that is cost-free and facilitates wide sharing and circulation online.

The questionnaire features **a combination of close-ended questions and occasional open-ended questions** aimed at gaining further data on particular topics. The preliminary version was tested with a small group of youngsters and the formulation was accordingly adjusted in view of tailoring a questionnaire that can be filled in 3-5 minutes time.

Conceptually the survey was structured according to the following major sections:

- **Demographic data,** collecting information regarding the age group, gender, educational level, employment status, age of eldest family member, as well place of origin and current residence. These data were gathered to ascertain the diversity of the pool of responses received and to



provide for cross-tabulation allowing for data analysis that allows for a more nuanced understanding and sheds light into data from various sections of the survey. Insofar as the age group is concerned, the options featured a cohort of youth 16-26 years of age (secondary level and university level studies) and a cohort of youth 27-33 (including young people pursuing post-graduate studies or having left the educational system).

- **General understanding and perceptions of youth vis-à-vis intangible heritage.** This section includes a set of questions related to the level of knowledge that youth have regarding the definition of intangible cultural heritage, the country's UNESCO-enlisted intangible heritage, the specific types of intangible heritage prevalent in the respondents' place of origin, as well as their perceptions on the need to protect and promote intangible heritage and the role of various stakeholders in this direction.
- **Family and Intangible Heritage.** This section includes a set of questions related to the role of the family context for youngsters' experiencing and learning about intangible heritage, the prevalence of dialect as an idiom of communication, the presence of artifacts and resources related to intangible heritage in households, as well income-generating activities related to ICH and the level of inter-generational communication and transmission of ICH practices and know how.
- **Educational institutions and Intangible Heritage.** This section features questions regarding the presence of intangible heritage in the academic curricular and schools' extra-curricular life, youth perceptions regarding importance of intangible heritage in academic programs, as well as the level of participation in cultural-artistic school clubs.
- **Local community and Intangible Heritage.** This section features questions regarding the presence of intangible heritage in the local community life, the major types of such heritage the presence of professional groups dedicated to local intangible heritage, as well as perceptions on the potential that ICH has for local employment and socio-economic development.
- **Broadcast and Online Digital Media.** This section includes a set of questions regarding the major channels of information and learning on intangible heritage, in particular with reference to access to intangible heritage by youth through traditional broadcast and new digital online media.

While an indicator of the high level of interest among youth respondents, the **overall completion rate** of the dataset is approximately **95%**, reflecting the level of answers provided on average by each participant in the survey. This reflects a high level of data completeness providing for quality data and analysis, which also confirming the suitable formulation of questions for the youth survey target group.

#### IV. OUTREACH & DATA COLLECTION

In order to ensure a wide promotion of the questionnaire amongst the youth target group on a national level, **outreach actions comprised a variety of in-person and online presentation** to key contact points in educational institutions, local and central governing institutions, as well as youth groups and civil society organizations, including the following:



- **School directors and teachers of secondary schools** were contacted either in-person, email or through phone. These key contacts either facilitated the direct presentation of the survey to students in various classes by project staff or else pursued on their own a presentation of the survey link to teachers and students. Furthermore, school directors and teachers responding positively were asked to also share the online survey link to other colleagues in educational institutions in their county and nationwide.
- **Administration staff and faculty of various public and private universities** facilitated various presentations of the questionnaire in select classes or otherwise promoted the survey link on their own to students. Higher education institutions where the survey was presented include those in Tirana (the University of Arts, the Faculty of Social Sciences of the University of Tirana, the Mediterranean University, the New York University in Tirana, the European University Tirana, EPOKA University) and other counties home to universities.
- **Local youth groups** were contacted for the dissemination of the survey to their youth members and network of contacts, including, Local Youth Councils, the National Debate Club and Student Governments.
- **Local governing institutions, (Youth Directories in Municipalities and EU Corners)** were approached in view of raising awareness on the project initiative and the survey, including through the sharing of the link their online social media platforms,
- **Central governing institutions** were approached in view of assisting with the dissemination of the survey link, including the Ministry of Culture, Economy and Innovation, Ministry of Education and Sports and National Agency for Youth.
- **Online promotion actions** were undertaken for the distribution of the questionnaire, including through the social media platforms of the lead/partner organization of the project “Heritage is Our Brand!”.

The online survey link was launched on March 21<sup>st</sup> 2025 and the time window for receiving responses lasted until May 1<sup>st</sup> 2025, accommodating for reaching the set target of 1,000 respondents. At the closing of the online survey link, the overall data pool included a total of **1,015 registered responses**.

## V. DATA ANALYSIS

### V.1 CONSOLIDATION OF THE DATA SET

At the onset of the data analysis, the data set was **consolidated through data cleaning, editing of answers to open-ended questions**, as well as **designation of rural/urban tags to the places of origin and current residence** of youth respondents. In particular, the following data consolidation was performed in order to ensure high quality of data analysis:



- Questionnaires containing fill-in text containing irrelevant/improper inputs were identified and left out of the data pool (total of 12 such responses).
- Edits to the fill-in Question 5 and Question 7 on the place of origin comprise the designation of the pertinent County as the administrative-territorial unit for the respondents' city/town/village of origin;
- Edits to the fill-in Question 8 on the eldest member of the family included corrections to clean entries from occasional text (e.g. "71 years old" was edited so that the entry contains strictly the number "71" as required by the format of the pertinent data cell).
- Edits to the fill-in Question 22.1 on the types of business activities related to intangible heritage included the designation of encompassing categories (e.g. traditional songs & dance, agro-tourism etc.).
- Edits to the fill-in Question 29.1 on the local professional groups engaged with intangible heritage included the designation of encompassing categories (e.g. traditional songs & dance, artisanship etc.) allowing for the processing of these data.

The dataset of responses resulting from the consolidation includes **1,003 responses**.

## V.2 STATISTICAL SIGNIFICANCE

According to the **2023 Albanian Census** data, the total resident population is approximately 2.4 million. The youth population aged 16–33 is estimated to comprise 25–30% of the total, i.e. around 600,000–650,000 individuals. To achieve a  $\pm 5\%$  margin of error at a 95% confidence level, the required sample size for a population of this size is approximately 384 respondents.

- **At the national level, with 1,002 responses**, the sample size exceeds the minimum requirement required for a **margin of error of approximately  $\pm 3\%$** , indicating that **survey results are statistically significant** and can be generalized to the broader youth population in Albania.
- With a view to the share of respondents from the Tirana data, analysis yields **statistically significant results for the county of Tirana, whilst other counties do not have enough responses to yield statistically significant results individually**.
- With reference to the two age brackets, the dataset allows for **strong confidence in generalizing results to the broader 16–26 youth population in Albania, whilst results for the cohort 27–33 are moderately reliable**, with trends being indicative, but not fully representative at  $\pm 5\%$  precision.
- With reference to **youth participants living abroad** diversify the overall pool of survey responses, while the size the limited cohort of this category of survey participants do not allow for statistically significant results, data analysis provides insights that indicative.





- With reference to gender, the dataset allows **statistically significant results for young women and allows to confidently generalize findings**. On the other hand, the share of male respondents falls slightly short of the threshold typically required for full statistical significance at a  $\pm 5\%$  margin of error. However, the sample still provides **meaningful insights and allows for reasonably confident interpretation for male respondents**.

## VI. SURVEY DEMOGRAPHICS

The survey sample captures a **diverse cross-section of Albanian youth aged 16 to 33**, reflecting a broad spectrum of educational backgrounds, geographic origins, and living situations. Approximately 75% of respondents fall within the younger cohort of 16-26 years, primarily attending secondary and vocational education, while the remaining 25% represent the 27-33 age group representing an important segment of youth attending university or postgraduate studies. The gender distribution leans towards female respondents, who constitute 68% of the total, yet the significant male participation at 32% ensures balanced gender representation. This demographic spread, complemented by a wide range of employment statuses and living arrangements, demonstrates a well-rounded and heterogeneous sample.

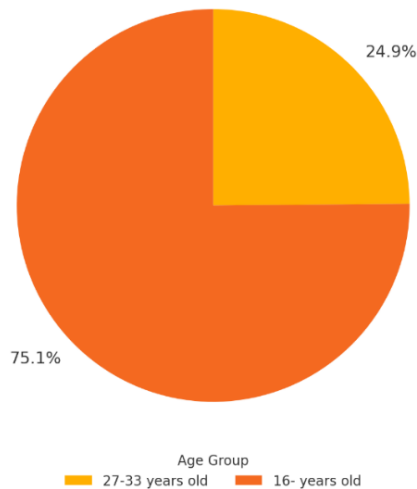
Geographically, the sample displays a **strong representation from all 12 Albanian counties**, with a notable concentration in Tirana county, which accounts for over a third of participants' county of origin and more than half of participants regarding their current residence. The analysis utilizes a three-region grouping — Tirana, Northern, and Southern — that effectively captures internal migration trends and reflects Tirana's dominant demographic, economic, and cultural role as both a residential hub and a magnet for youth relocating from other parts of the country. While some subgroups meet thresholds for statistical significance, other segments, particularly those with smaller representation such as youth born abroad or residing in less populous counties, provide important indicative insights. Overall, the demographic profile supports robust, meaningful analysis across diverse youth segments, reflecting the multifaceted nature of Albania's young population.

### Q1. Age

### Q2. Gender



Survey Participants by Age Group



Survey Participants by Gender

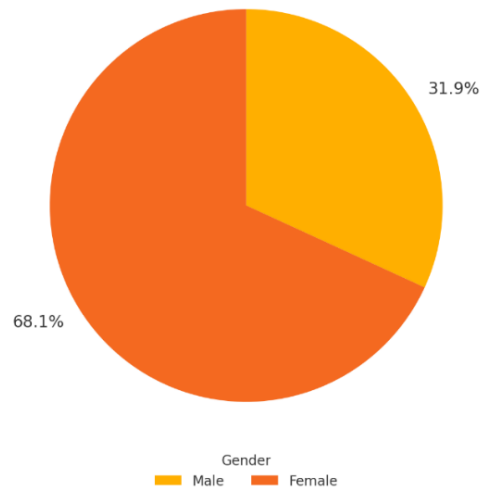


Chart 1

Chart 1 shows the distribution of survey participants based on age groups comprises approximately 75% share of youth 16-26 years of age (secondary school up to university level) and 25% youth of 27-33 years of age. Meanwhile, the gender profile features a larger share of female respondents at 68% share of the total, with male respondents comprising 32% share of the total. This discrepancy might be a result of the interplay of various factors, including a potential higher level of interest of female participants in the thematic focus of the survey or a higher propensity of female participants to share with other female peers. Nonetheless male participants constitute a substantial segment of the sample, ensuring gender diversity and enhancing the validity of insights drawn from the survey data.

### Q3. Education

The majority of survey respondents comprise youth attending secondary schooling at approximately 75% of the total, including 65% general secondary schooling and 10% secondary Vocational Training Education (VET), underscoring the prevalence of mid-level qualification among participants. Meanwhile, university-level education accounts for a notable segment at 17%, while post-graduate attainment comprises a smaller share at approximately 8% share of the total.





Survey Respondents by Level of Educational Attainment

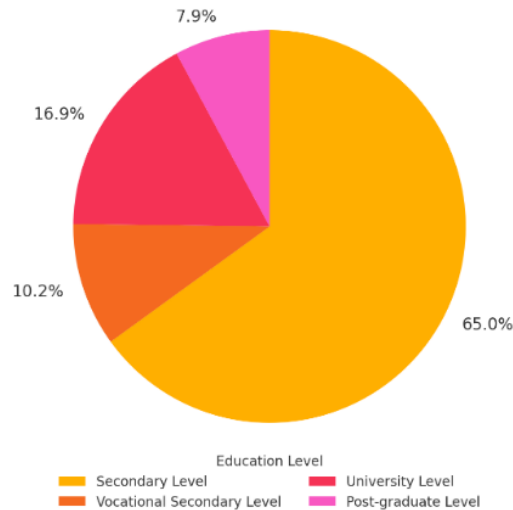


Chart 2

#### Q4. Employment Status

Chart 3 shows that the employment profile features a considerable share of respondents at 58% being unemployed, which is consistent with the fact that the majority of respondents are currently enrolled in high school or higher education programs. Meanwhile, those engaged in full-time and those engaged in part-time employment comprise approximately 20% and 22% respectively.

Employment Profile of Respondents

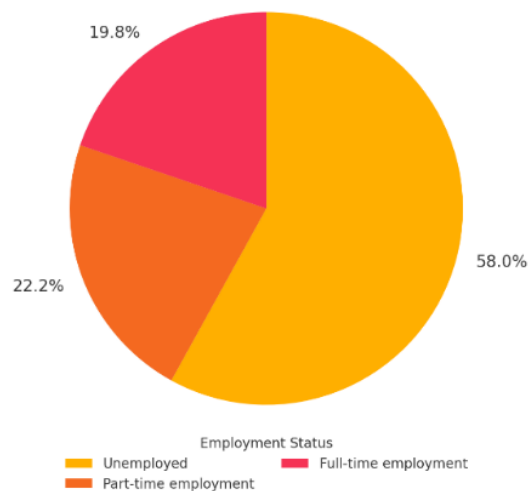


Chart 3



Q5. Place of birth (city/village, district)

Q6. Current place of residence (city/village, district)

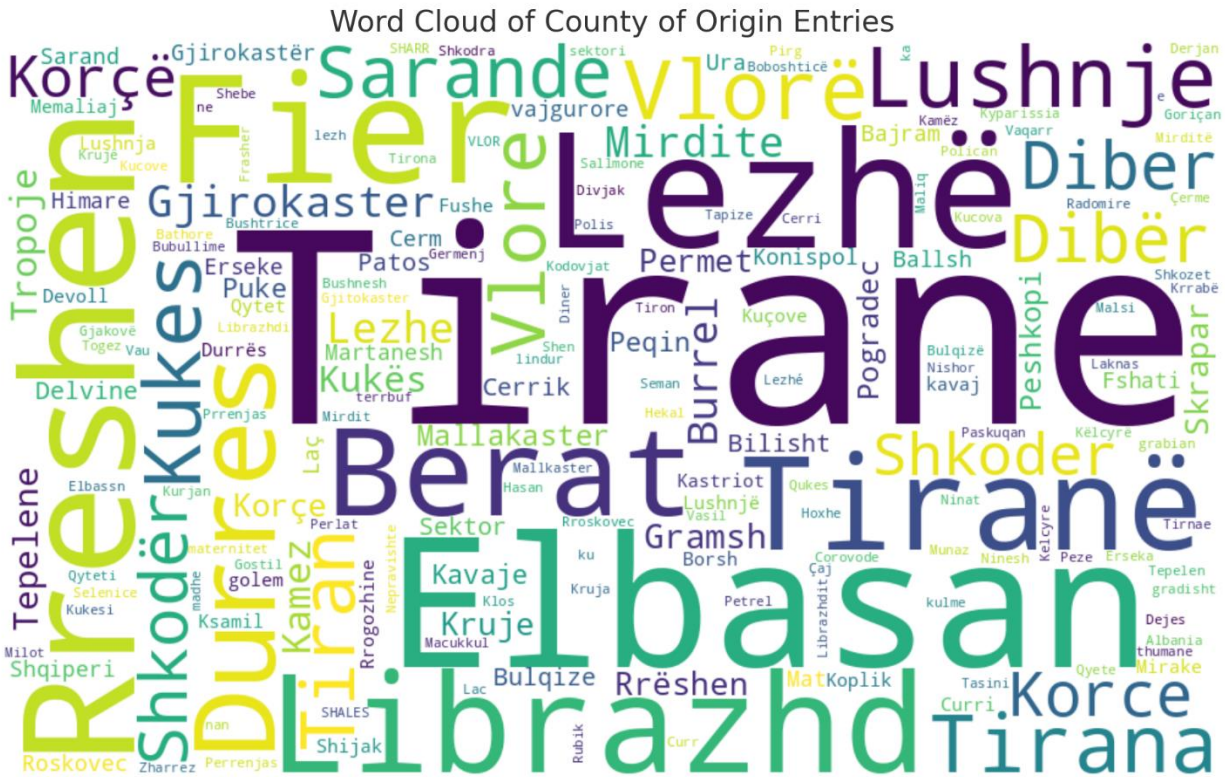


Chart 4

Chart 4 gives a visual representation of the **geographical distribution of youth respondents** by county of origin reveals a clear presence across all three major regions of Albania. Entries show a widespread representation from both central and peripheral across the three regions – including small village localities, to larger towns and cities. The following is a list of locations that were specifically mentioned by respondents as their county of origin:

- **Central Region:** Tirana, Kamëz, Krrabë, Laknas, Paskuqan, Sharr, Vaqarr, Hekal, Petrela.
- **Southern Region:** Ballsh, Mallakastër, Berat, Bilisht, Devoll, Cërrik, Ersekë, Fier, Frashër, Përmet, Gjirokastrë, Gramsh, Himarë, Kelcyre, Korçë, Roskovec, Librazhd, Lushnjë, Maliq, Memaliaj, Nepravishtë, Patos, Peqin, Pogradec, Konispol, Poliçan, Prenjas, Selenicë, Tepelenë, Togez, Vlorë, Zharrez, Kodovjat, Pirg, Polis, Rroskovec, Mirakë, Sarandë
- **Northern Region:** Bajram Curri, Tropoje, Burrel, Mat, Bushtrice, Derjan, Dibër, Durrës, Kastriot, Peshkopi, Klos, Koplik, Kukës, Gostil, Laç, Lezhë, Martanesh, Milot, Mirditë, Rubik, Rrëshen, Radomirë, Shebe, Shijak, Sallmone, Shkodër, Çaj-Kukës, Kastriot.

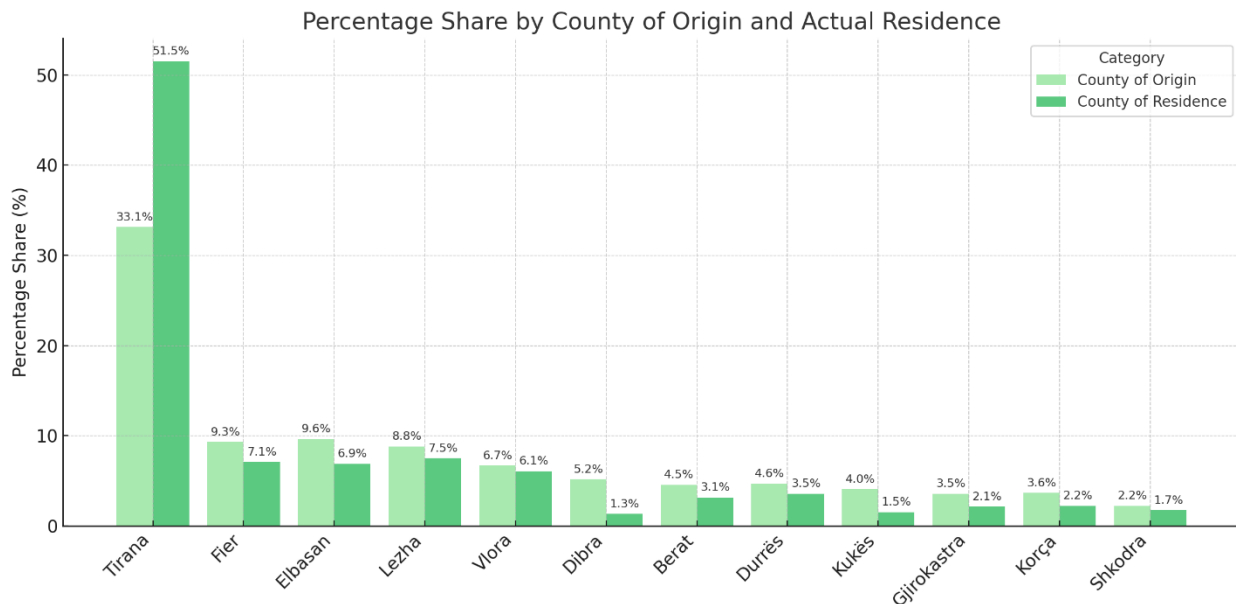


Chart 5

Chart 5 shows a distribution reflecting a **broad geographic spread across Albania's 12 counties** with reference to both the county of origin and the county of residence of respondents.<sup>5</sup> Survey data shows that a significant proportion originate from the capital city Tirana county, representing about 33.1% of all participants. Other counties such as Fier (9.3%), Elbasan (9.6%), and Lezha (8.8%) also contribute significant shares of the respondents' county of origin. Moderate representation is observed from counties like Vlorë (6.7%), Dibra (5.2%), and Berat (4.5%). Smaller proportions originate from Durrës (4.6%), Kukës (4%), Gjirokastra (3.5%), Korçë (3.8%), and Shkodra (2.2%).

With reference to the county of actual residence, the distribution shows a strong concentration in Tirana, which accounts for approximately 55.5% of the sample. Other counties with notable shares include Fier (7.2%), Elbasan (5.7%), and Vlorë (7.1%), while others like Dibra, Kukës, and Shkodër contributing only between 1.5% and 1.8%. In aggregate terms, the Northern region counts for approximately **16.2%** of respondents, while the Southern region approximately **28.4%** share of the total.

Chart 5 illustrates the overarching trend of internal migration from counties nationwide to the capital region Tirana. Experiencing an increase from the cumulative Tirana-bound movement of students on their own to pursue studies or the relocation of their family household, the Tirana country represents the place of residence for 51.5% share of the total. The two counties with the highest decrease in respondents are Dibra and Korçë at -72.9% and -42.4% respectively, whilst those with the lowest decrease among those with decreases are Vlora and Shkodra with -3.2% and -16.7% respectively.

<sup>5</sup> Figures displaying respondents whose both county of origin and county of actual residence are within the territory of the Republic of Albania.

Respondents whose county of origin is the same as that of residence comprise approximately 61% of the total, whereas 39% comprise youth who have relocated to reside away from their county of origin.

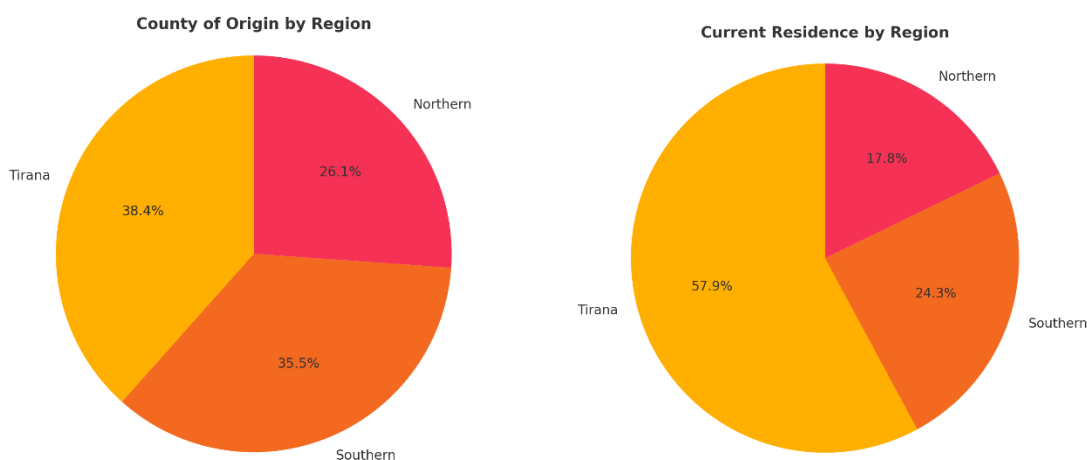


Chart 6

Chart 6 (one the left) illustrates the **regional breakdown of respondents** by their **county of origin**, looking at the data through the lenses of three major regions<sup>6</sup>. The relatively balanced distribution shows that survey respondents from **Tirana** accounts for the larger share at **38.4%**, the **Southern region** at with **35.5%** share and the **Northern region** at **26.1%** share. The second pie distribution (on the right) illustrates the demographic profile of survey participants based on their **current county of residence**, aggregated into the three main Albanian regions. The larger share of respondents live in Tirana at **57.9%**, while the **Southern region** accounts for **24.3%**, while the **Northern region** represents only **17.8%**

<sup>6</sup> In our data analysis, we have used a three-region classification: **Tirana** considered as a region on its own and the remainder of the counties divided into a **Northern Region** (including, **Durrës, Dibra, Lezha, Shkodra, Kukës**) and **Southern Region** (including **Berat, Elbasan, Fier, Gjirokastra, Korça, Vlora**). Note that prior to the administrative-territorial reform and ensuing map, many of the areas now encompassed by the Tirana County comprised administrative-territorial units considered part of the Central Region.

Our working definition of the three regions is supported by the fact that present Tirana county unit is outstanding nationally with regard to its **demographic weight, economic centrality, cultural prominence**, as well as its **geographical spread including urban, suburban and rural areas**. Grouping Tirana independently provides a practical and meaningful framework for analysis, allowing for clearer comparisons and more accurate interpretation of regional dynamics.

Notice that due to the inconsistencies of responses entered by survey participants with regard to the locations (e.g. varying specifications ranging from village, town, city) it is not possible to aggregate data based on “rural” and “urban” categories.



of the total. Thus although many participants currently reside in Tirana, their roots are geographically diverse, reflecting broader migration and settlement patterns across Albania.<sup>7</sup>

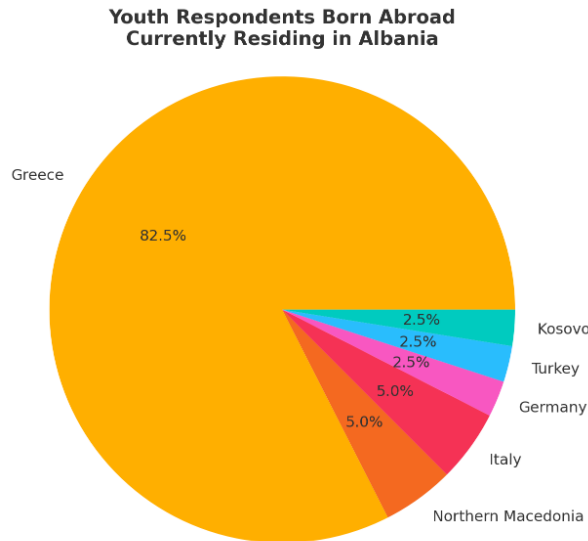


Chart 7

Chart 7 shows the distribution of **youth respondents born abroad currently living outside Albania**, based on self-reported country of residence. The vast majority, **82.5%**, were born in **Greece**.

It is in place to note that while the number of this survey cohort is too small to draw statistically significant results and that the geographic spread reflects pathways of online questionnaire link diffusion among youngsters – the figure for Greece incidentally points to its importance as the country with second largest share of Albanian diaspora abroad. The remaining respondents are distributed across a few other countries: **Northern Macedonia** and **Italy** each account for **5.0%**, while **Germany**, **Turkey**, and **Kosovo** each represent **2.5%** of the group. This highlights Greece as the predominant country of origin among foreign-born youth who have returned or relocated to Albania.

#### Q7. Do you at present live in Albania or abroad?

Chart 8 shows the **distribution of youth survey respondents based on whether they currently reside in Albania or else abroad**. Data show that the overwhelming majority of youth respondents currently reside in Albania (at **92.3%**), while a modest share (at **7.7%**) living abroad.

<sup>7</sup> The data analysis utilizes the county of origin and county of actual residence in the various cross-tabulations of data, depending on the specifics of a particular questions. Thus for instance, for responses to questions on the educational experience for the 16-26 cohort, the actual residence is factored in since it represents the place of schooling. Meanwhile, for responses regarding the question asking youth to identify types of intangible heritage their region is most known for, the county of origin is utilized.



**You Currently Reside in Albania or Abroad?**

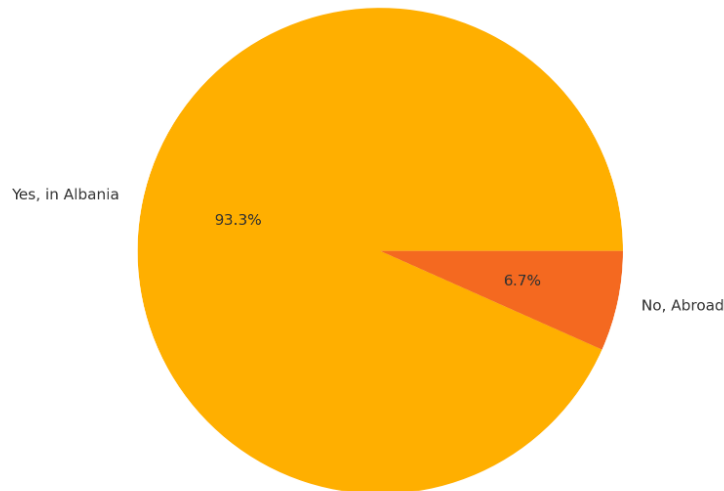


Chart 8

Chart 9 shows the distribution of **youth respondents born in Albania and currently living outside the country**. Over half reside in **Italy (52.2%)**, incidentally underscoring its role as the principal destination for Albanian migrants in the post-1990 period. The **UK (10.9%)** and **USA (8.7%)** follow, along with smaller yet notable shares in **Germany (6.5%)**, **France**, and **Greece (each 4.3%)**. The remaining respondents are spread across countries like **Kosovo, Belgium, Croatia, North Macedonia**, and **Portugal**. This reflects a diverse diaspora landscape of survey participants, concentrated mainly in Western Europe and North America.

**Youth Respondents Born in Albania  
Currently Living Abroad**

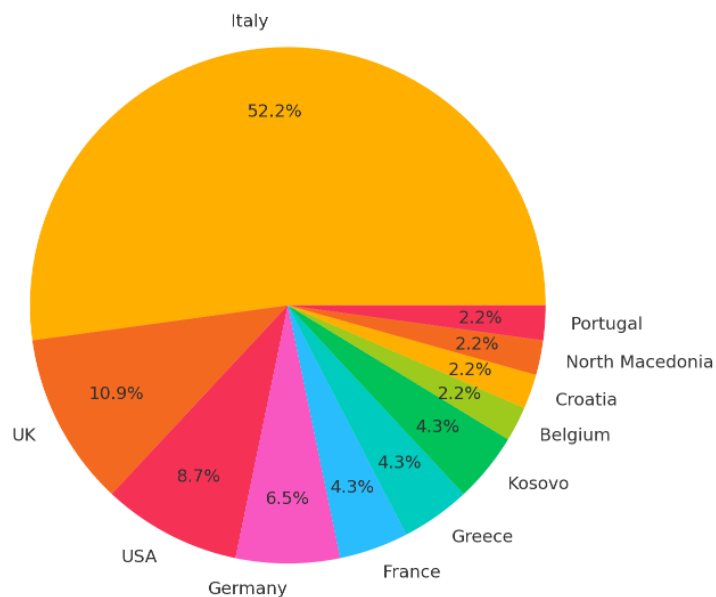


Chart 9



Q8. How old is the eldest person in your household?

Age of Eldest Family Member Grouped by Specified Intervals

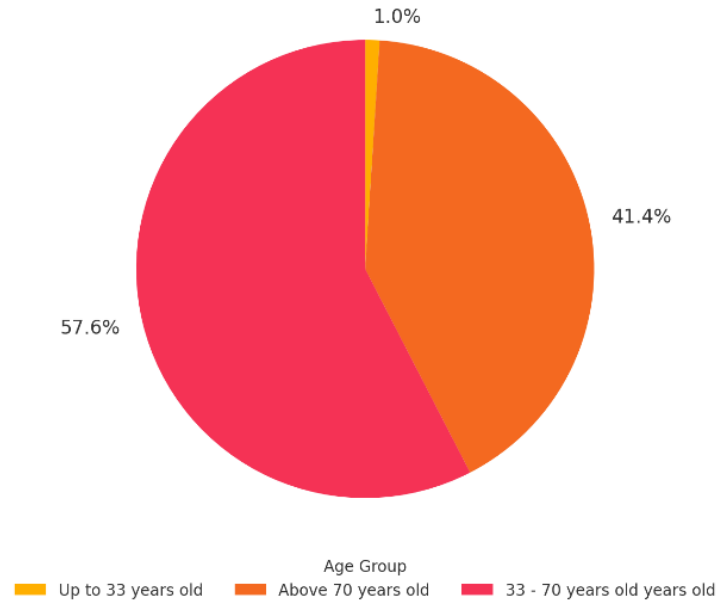


Chart 10

The demographic spread reflects **diverse generational structures within the sample**, with the age of the eldest family member ranging from a minimum of approximately 18 years (e.g. youth living on their own) to a maximum exceeding 90 years (e.g. youth living in a family where a great parent or great-great parent is a member of the household). The mean age is around the mid-60s, indicating that most respondents live with their parents. Meanwhile the share of respondents choosing “Above 70” comprises respondents who potentially live with their grandparents.



## VI.I GENERAL KNOWLEDGE & PERCEPTIONS

### Q9. In your opinion, what is the most accurate definition of intangible cultural heritage?

With a view to gaining an insight into the level of conceptual understanding of the definition of intangible heritage, respondents were provided with three alternatives, one of them correct and the other two ones incorrect since encompassing not only intangible but also tangible heritage.

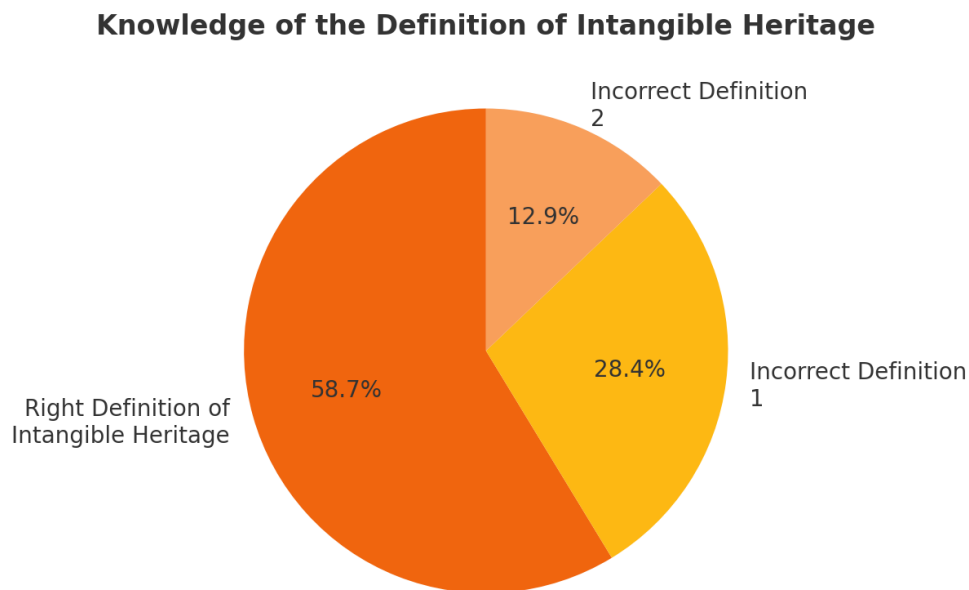


Chart 11

From the overall pool of responses with regard to the definition of intangible heritage, a majority of youngsters (58.7% share of the total) identified the **correct definition**. However, a significant portion of respondents selected incorrect definitions 1 and 2, making up a total of **41.3%** of the total, which bespeaks of the need for enhance formal and informal learning tools for increased knowledge and understanding of what is defined as intangible heritage by young people.





Distribution of Responses to IH Definition by Counties

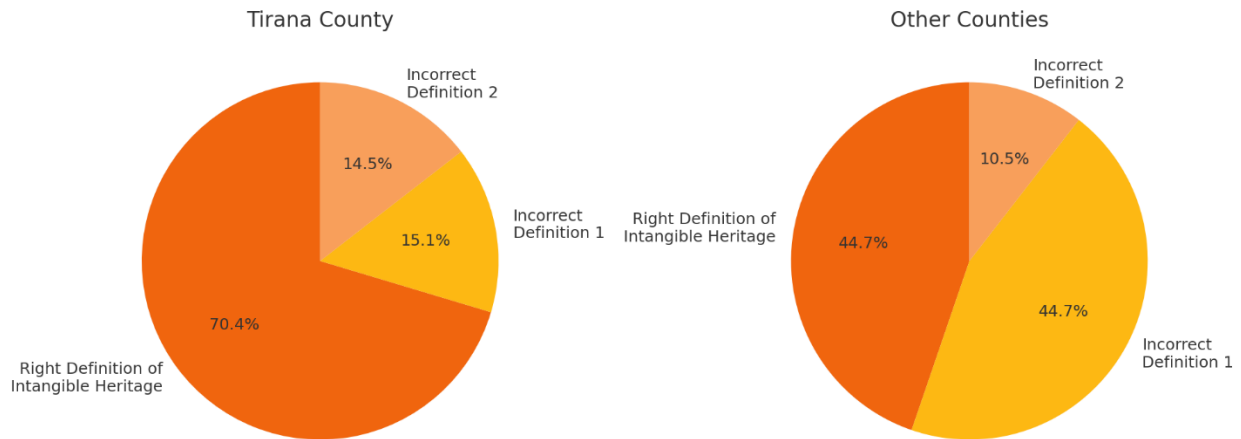


Chart 12

Chart 12 shows distribution of respondents who correctly identified the **definition of intangible cultural heritage**. Survey data shows that in Tirana shows that an overwhelming majority of 70.4% share of the total, whereas in the other 11 counties the share of correct answers comprises only 44.7% share of the total. This discrepancy suggests that youth residing in Tirana might avail of higher quality formal and non-formal learning resources and opportunities compared to their peers in other counties, indicating uneven access for young people and the need for more equitable access to resources.

**Distribution of Responses on IH Definition by Age Group**

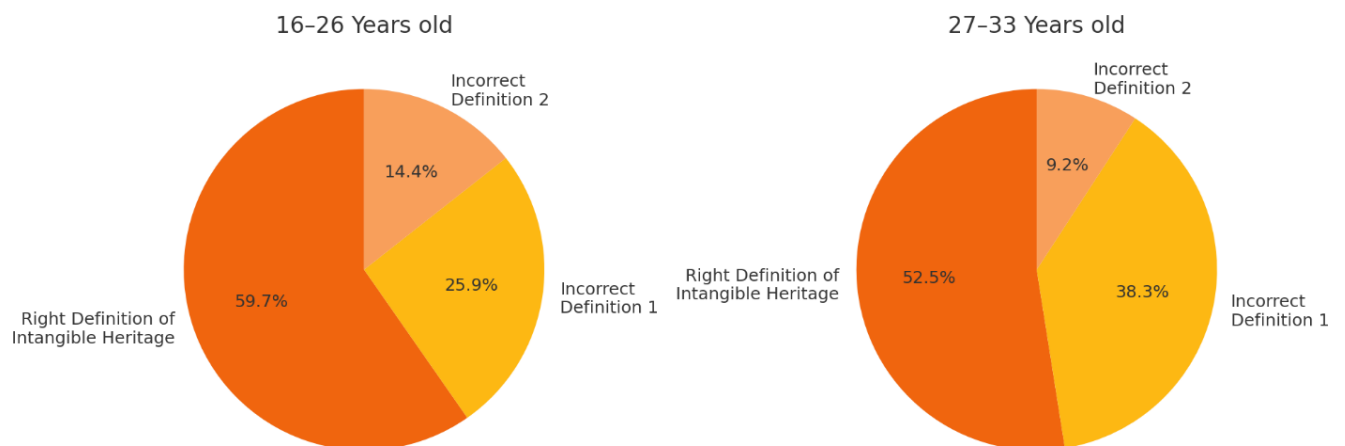


Chart 13

As Chart 13 shows, there are varying distributions regarding the level of understanding and knowledge of the designation of intangible heritage by the survey's age brackets. Thus, correct answers by youth respondents 16–26 years comprise 59.7% of the total in the age group, whereas those by the 27–33 years old comprise 52.3% of the total in the age group. The discrepancy might be attributed to the changing educational experience for younger generations, availing of an increased presence of intangible heritage in both formal and non-formal learning settings. However, the relatively small difference and persisting overwhelming large share of incorrect responses seems to indicate a rather limited impact of such changes in curricular and extracurricular resources available to the younger cohort.

#### Q10. Intangible heritage includes...

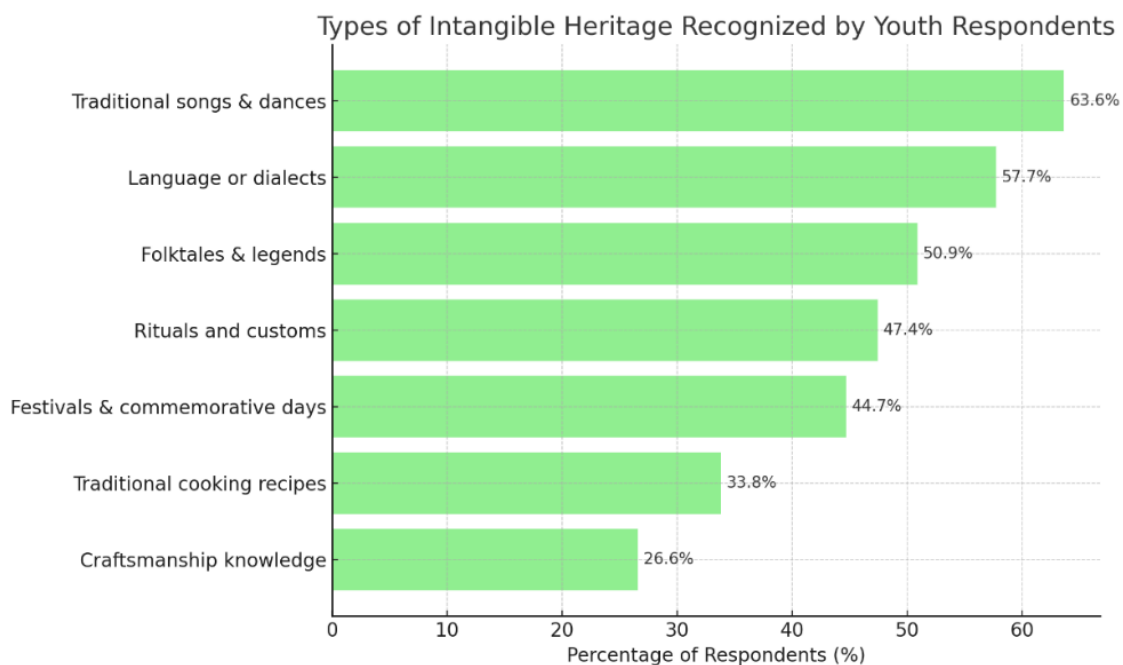


Chart 14

Chart 14 displays the level of awareness across the group by providing the share of **youth respondents** recognizing each type of intangible heritage. The most widely acknowledged form is **Traditional songs & dances**, selected by 63.6% of respondents. This is followed by **Language or dialects** (57.7%) and **Folktales & legends** (50.9%). In comparison, less than half of respondents recognized **Rituals and customs** (47.4%) and **Festivals & commemorative days** (44.7%) as forms of intangible heritage, while, **Craftsmanship knowledge** was recognized by only 26.6%.

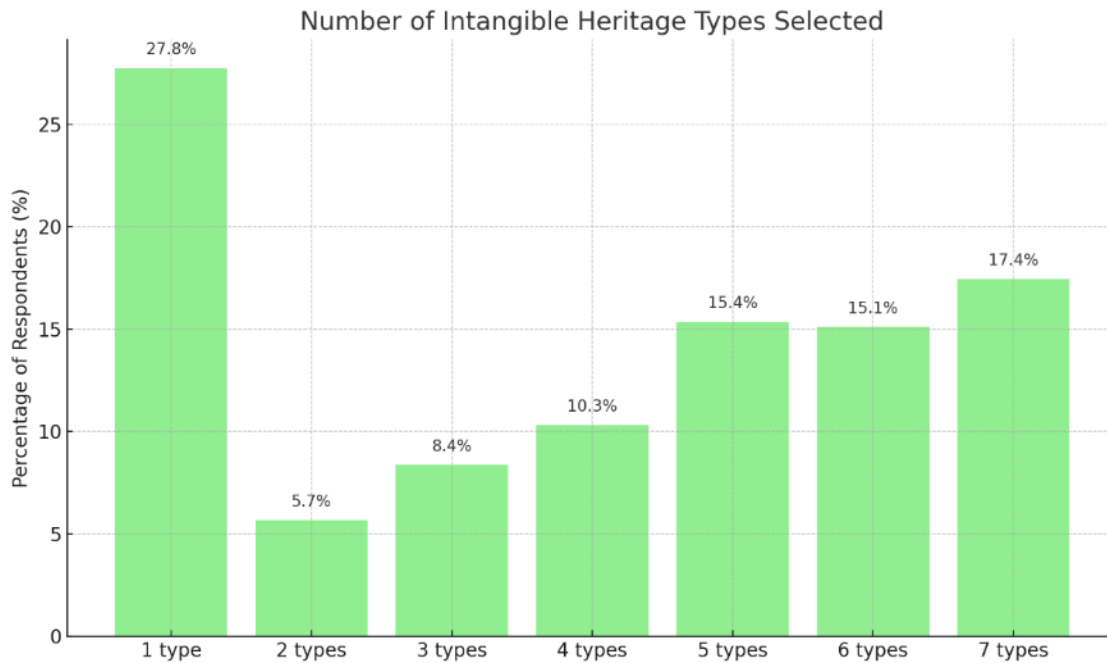


Chart 15

Chart 15 displays how many **types of intangible heritage youth respondents selected**, excluding the dummy category “Archaeological sites”. The largest share—**27.8%**—selected just **one type**, indicating limited recognition of intangible heritage rich typology. Meanwhile, **17.4%** of respondents identified **all seven types**, and **15.4%** selected **five types**. This distribution reflects a mixed level of awareness and suggests that while most youth are aware of multiple forms of cultural heritage, only a minority are familiar with the full range. Note that the dummy category “**Archaeological sites**” was selected by **19.2%** of respondents — even though it does not belong to intangible cultural heritage. These insights from survey data point to the need for educational efforts to expand knowledge and awareness of the broader spectrum of intangible heritage typology among young people and increase the level of recognition of lesser-known heritage categories.

#### Q11. Your region of origin is especially known for...?

Chart 16 illustrates how youth respondents associate their **region of origin** with various forms of intangible cultural heritage. The most frequently cited element with a significant **61.6%** of respondents identifies **folk songs and dances** as a key element of their regional heritage. This is followed by **traditional recipes and cooking** at **39.4%**, and **festivals and rituals tied to calendar days** at **25.1%**. Other notable elements include **legends** (**21.5%**) and **traditional costume making** (**18.8%**), while **transhumance**, a seasonal pastoral practice with limited spread nationwide, is recognized by a smaller share (**11.4%**). These findings suggest that performative and culinary traditions are the most prominent forms of heritage remembered and valued by youth.

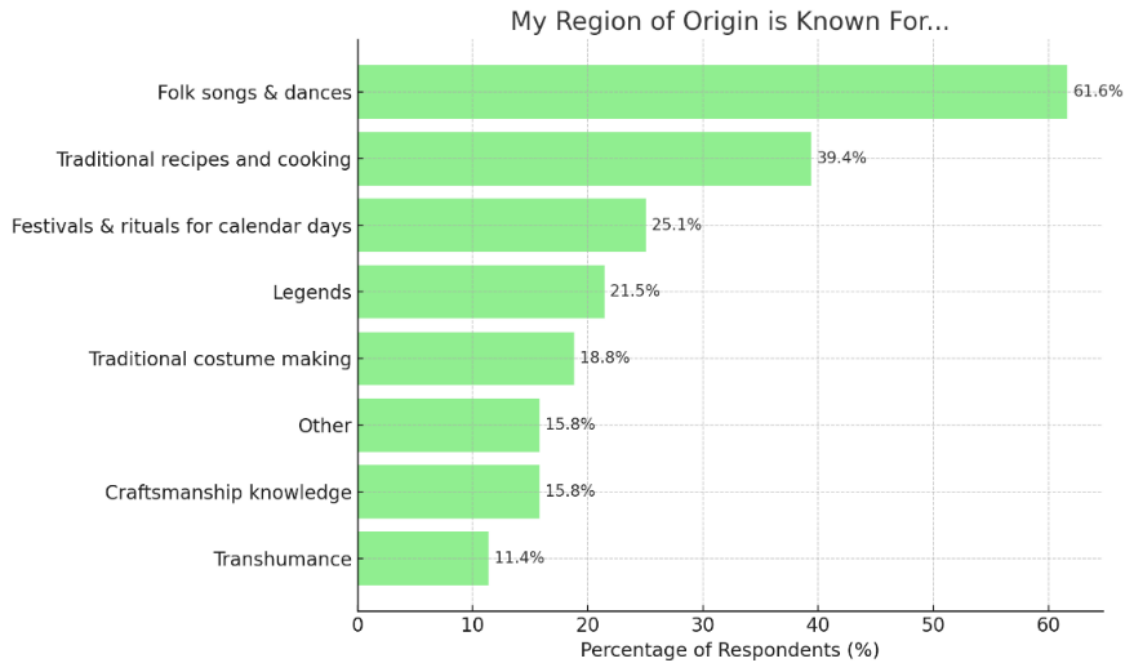


Chart 16

Q12. This Albanian intangible cultural heritage is recognized by UNESCO...

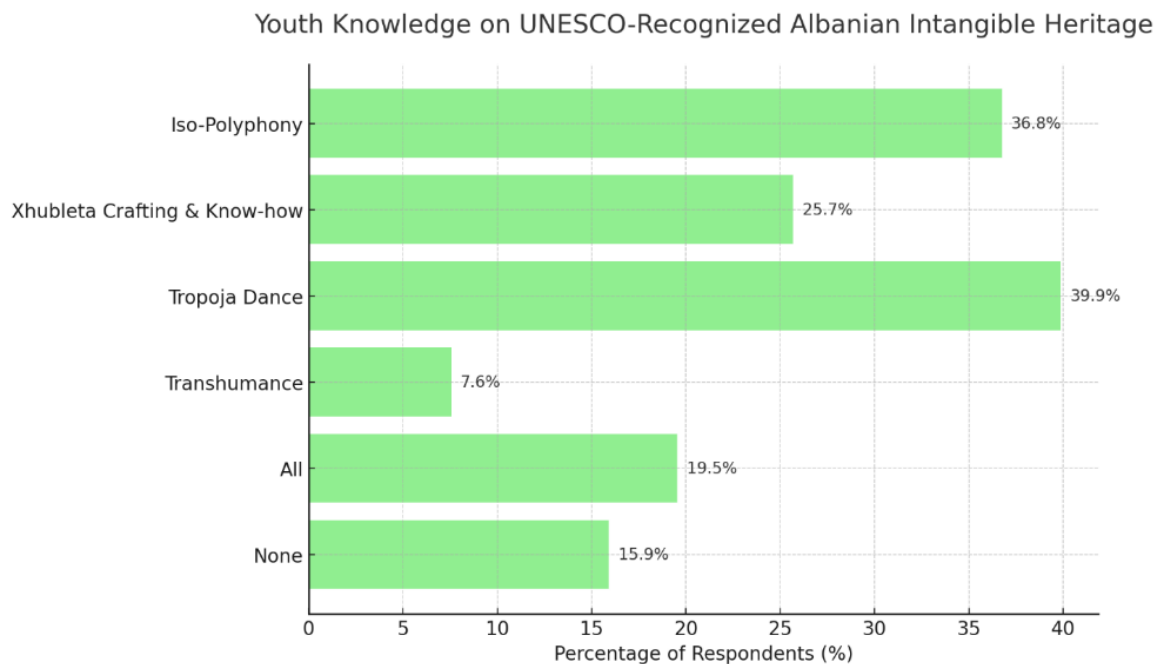


Chart 17



Chart 17 presents youth awareness of Albania's UNESCO-recognized intangible cultural heritage. Survey data reveals that most recognized element is the **Tropoja Dance**, cited by **39.9%** of respondents, followed closely by **Iso-Polyphony** at **36.8%** share. **Xhubleta Crafting & Know-how** was acknowledged by **25.7%**, while **Transhumance** was cited by only **7.6%** of respondents. Notably, **15.9%** reported **"None"**, suggesting a significant awareness gap among a portion of the youth population. The correct answer **"All"** was selected only by **19.5%**, indicating that only a limited segment of the youth respondents has a broad understanding and knowledge of intangible heritage elements.

These findings highlight the limited awareness of young people regarding the precious Albanian-heritage that has been recognized by UNESCO for its outstanding values worldwide. The Tropoja Dance and Iso-polyphony feature the highest levels of recognition, consistent with the high scoring of the "Traditional Songs & Dance" category as intangible heritage throughout the survey questions. Of particular import is the low level of recognition of Xhubleta heritage, particularly in view of the fact that UNESCO has enlisted it in the category of intangible heritage in urgent need of preservation and in view of the country's commitment to undertake initiatives for raising awareness and catering to its safeguarding and transmission to younger generations. The Transhumance has received the lowest recognition likely due to its very recent enlisting and the specificities of the limited geographical presence of this traditional seasonal migration practice.

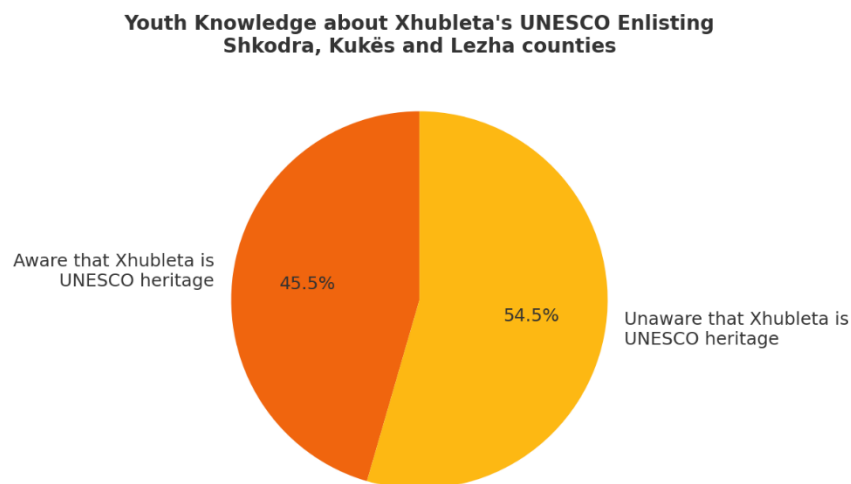


Chart 18

As Chart 18 reveals, despite the fact that **Shkodra**, **Kukës**, and **Lezha** are the historical heartlands of the **Xhubleta**, a traditional garment recently recognized by UNESCO as endangered intangible heritage, the data suggests that **youth awareness on its UNESCO-enlistment in these counties remains limited**. Less than half of youth respondents (45.5% share) from these three counties correctly recognized Xhubleta as part of Albania's UNESCO intangible heritage. This lack of recognition implies a missing opportunity for local youth to take pride in this outstanding heritage of humanity, thus impinging on the level of their interest to engage in the preservation of Xhubleta's know-how craftsmanship and also on the potential benefits for local development – especially for young women – that the safeguarding and valorization of Xhubleta offers.



Youth Knowledge about Transhumance's UNESCO Enlisting  
Gjirokastra, Korça, Berat, Elbasan and Fier counties

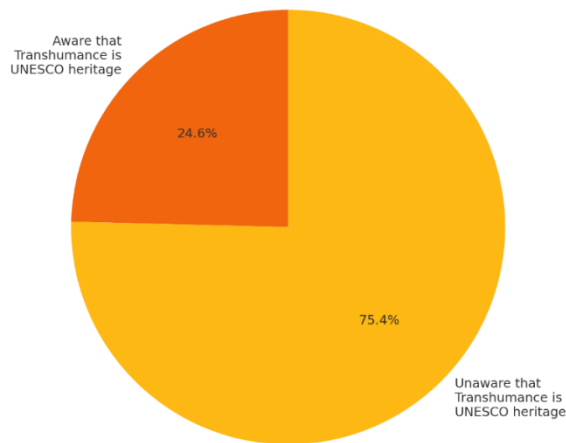


Chart 19

As Chart 19 shows, although **Transhumance** is deeply rooted in the cultural and pastoral traditions of **Gjirokastra, Korça, Berat, Elbasan, and Fier**, youth awareness of its UNESCO recognition remains limited, with only **24.6%** of respondents identifying **Transhumance** as UNESCO-listed intangible heritage. A significant **75.4%** did not mention Transhumance, indicating a lack of knowledge or engagement with this aspect of their local heritage. This points to a disconnect between living heritage and generational transmission, highlighting the need for stronger outreach to raise awareness and encourage local youth to engage in Transhumance as a practice not only benefiting the local economy from livestock raising and environmental stewardship, but also supporting tourism at the intersection of ecology and cultural heritage.

Youth Knowledge about Iso-Polyphony's UNESCO Enlisting  
Gjirokastra, Vlorë, Tepelenë and Delvinë counties

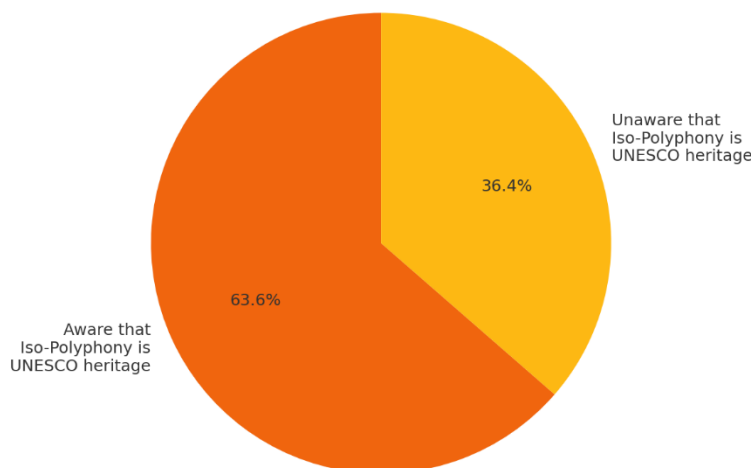


Chart 20

Chart 20 presents data regarding **Iso-Polyphony** which represents a foundational element of Albanian musical tradition, especially in the southern counties of **Gjirokastra** and **Vlora**, where it originated. Encouragingly, the data shows that a **clear majority of youth** in these counties are aware of its UNESCO-recognized status. A share of **63.6%** of respondents identified Iso-Polyphony as part of Albania’s intangible heritage. Unlike other localized heritage elements, **Iso-Polyphony shows stronger recognition among youth in its heartland**, potentially linked to its visibility in cultural events and the positive impact of professional local singing groups dedicated to its cultivation and promotion. Nonetheless, over a third of youth remain unaware, highlighting continued need for heritage education initiatives.

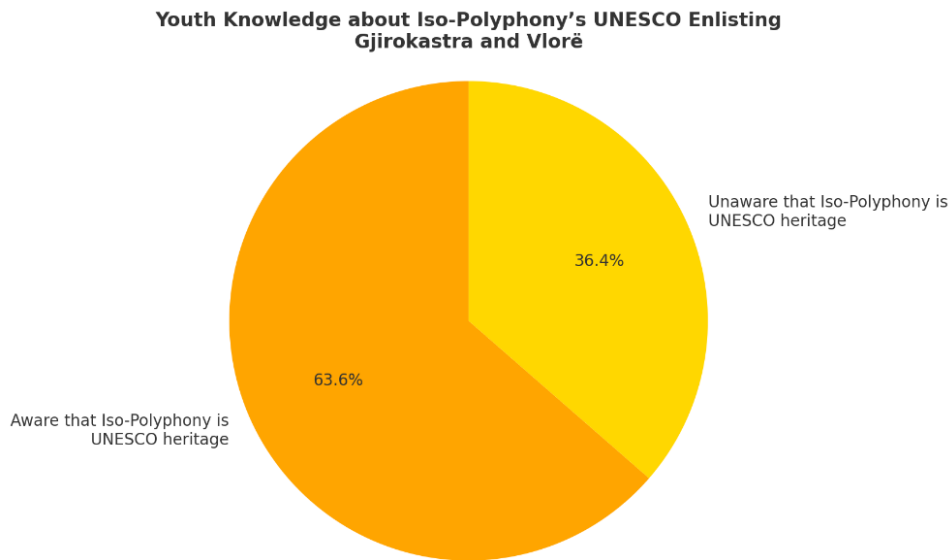


Chart 21

**Tropoja Dance**, originating from the northern highlands of **Kukës County**, is a vital symbol of regional identity and energy. Encouragingly, a **majority of youth** recognize its recognition at the international level, given that this awareness nurtures appreciation and pride, as well as potential higher level of interest and engagement with this heritage. Survey data show that **67.6%** of respondents from Kukës identified **K’cimi Trojpa Dance** as part of Albania’s UNESCO-listed intangible heritage. It is in place to note that the high level of recognition notwithstanding the very recent enlisting by UNESCO in 2024 could be related to the overall high-popularity ranking of the category “Traditional Songs & Dance” among youth respondents as confirmed across the survey sections. With reference to local youth awareness on UNESCO-enlisted heritage from their place of origin, K’cimi Trojpa Dance stands out with the highest level of recognition, followed by Iso-polyphony – in contrast to awareness levels on Transhumance and Xhubleta.



Q13. How important is the transmission of intangible heritage for preserving national identity?

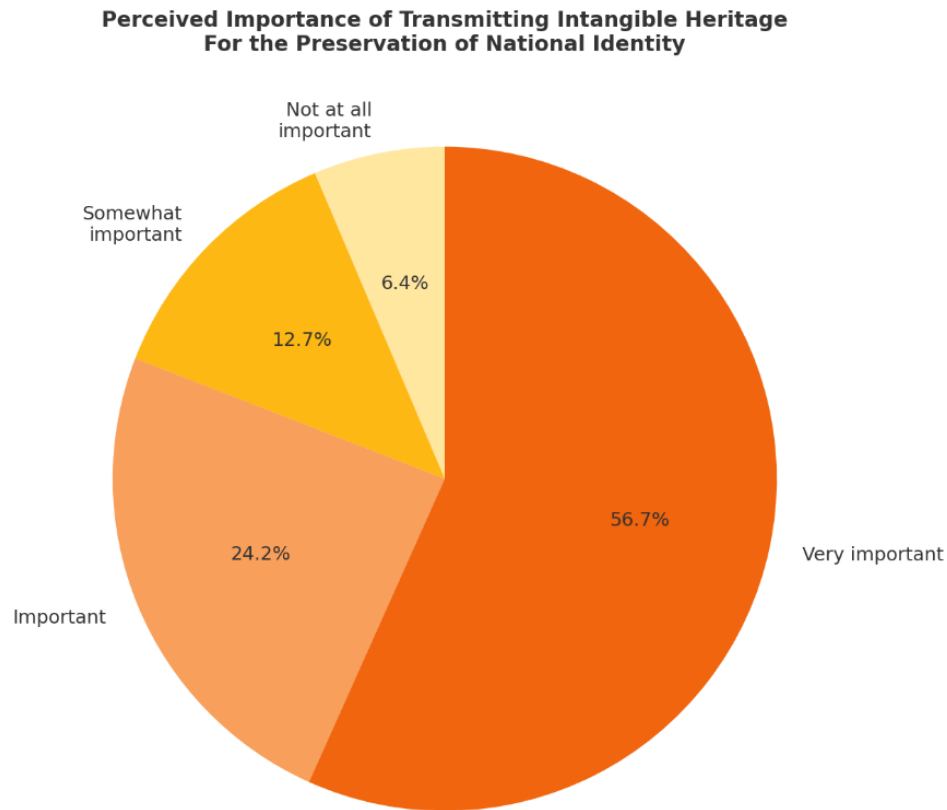


Chart 22

Chart 22 illustrates how respondents perceive the importance of **transmitting intangible cultural heritage** for the **preservation of national identity**. A strong majority, **56.7%**, consider it **“Very important”** and another **24%** rated it as **“Important”**, showing that over **80%** of respondents overall recognize significant value in heritage transmission. On the other hand, **12.7%** selected **“Somewhat important”**, indicating a moderate level of appreciation. Only **6.4%** of respondents believe it is **“Not at all important”**. This indicates a clear majority among youth strongly value cultural continuity see intangible heritage as deeply tied to national identity, while a small but notable segment appears **less engaged** or **skeptical** about its relevance to national identity.

As the following Chart 23 shows, while both groups share similar high rates of seeing intangible heritage as **“Very important”** at approximately **56-57% share**, the younger cohort (16–26 years old) is more likely to rate it at the top two levels combined (**“Very Important”** and **“Important”**) at **83.4%** share, whereas older cohort (27-33 years old) at **71.6%** share respondents. The latter group shows a slightly more distributed view with regard to the relative proportions of respondents acknowledging **moderate** (**“Somewhat Important”**) or **low** (**“Not at all important”**) **perceived importance**.





Perceived Importance of Transmitting Intangible Heritage  
by Age Group

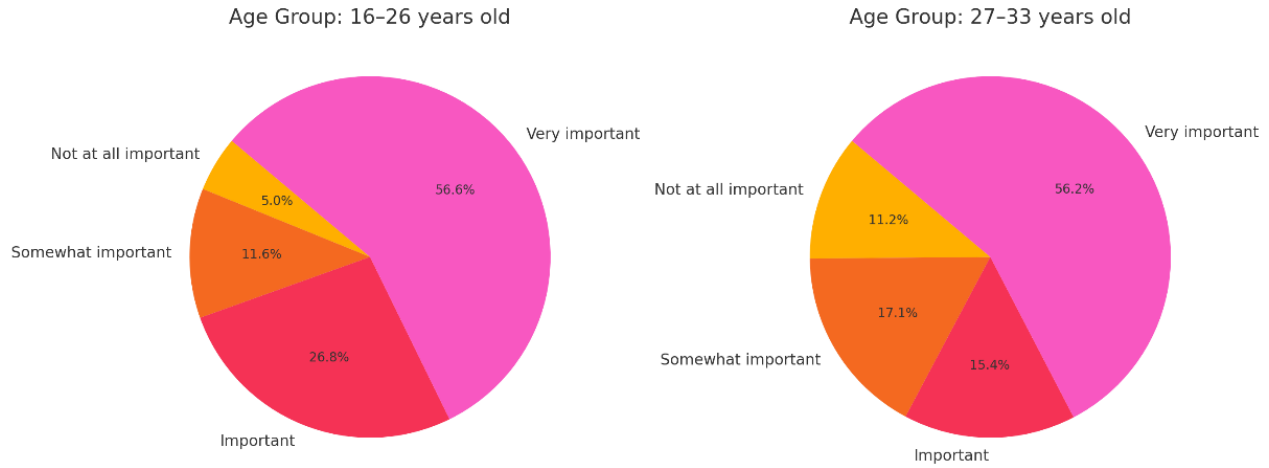


Chart 23

Q14. Who bears the greatest responsibility for preserving and promoting intangible heritage?

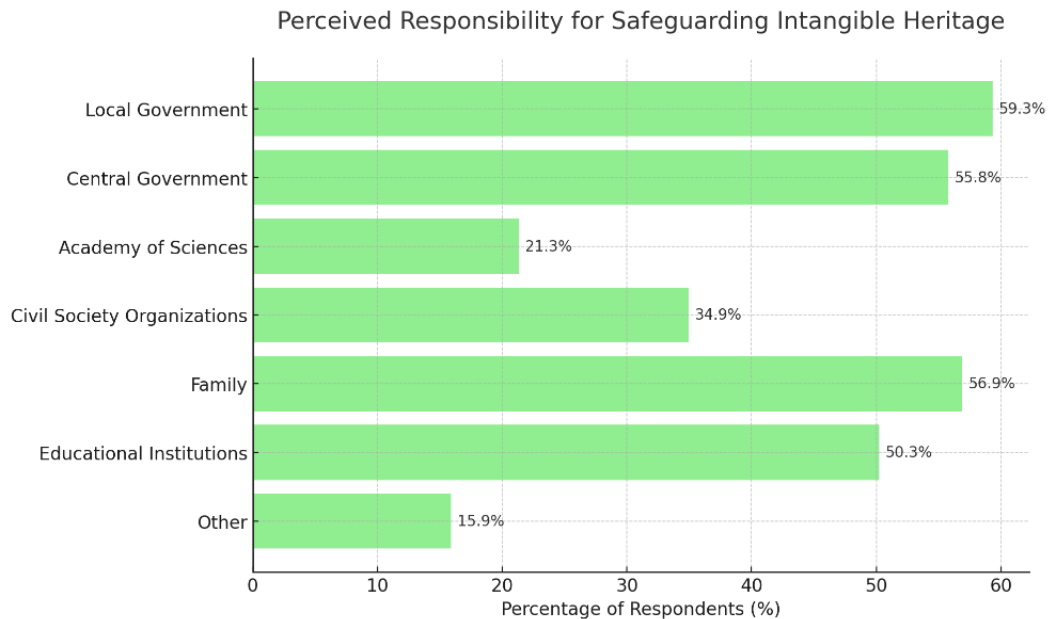


Chart 24

Chart 24 illustrates how youth respondents assign **responsibility for safeguarding and promoting intangible cultural heritage** among various institutions and social actors. With reference to institutional stakeholders, the largest shares of respondents believe this responsibility lies with governmental actors, respectively **Local Government** at **59.3%** and **Central Government** following with **55.8%**, indicating substantial expectations from both local and national authorities. Youth respondents' perception is also that **Educational Institutions** has a high level of responsibility for the safeguarding of intangible heritage (at 50.3%), whereas the **Academy of Sciences** (at 21.3%) is ranked lowest.

**Civil Society Organizations** are selected only by **33.8%**, suggesting only moderate of trust and awareness on the role of non-governmental actors, therefore highlighting the need for CSOs for enhance information outreach and participatory models vis-à-vis the younger generation. Notably, a considerable share of **56.9%** of survey respondents recognized the responsibility that **Family** has for the safeguarding of intangible heritage and national identity. Lastly, the option **Other** accounting for **15.9%** highlights a meaningful share of respondents with no clear stance on the role and responsibility of stakeholders identified in the question.

Insights from these survey data show that youth perceive cultural heritage preservation as a **shared responsibility**, with a clear focus on local institutions and family, while also recognizing the importance of formal education and national governance structures.

#### Q15. What should be done more to protect and promote intangible heritage?

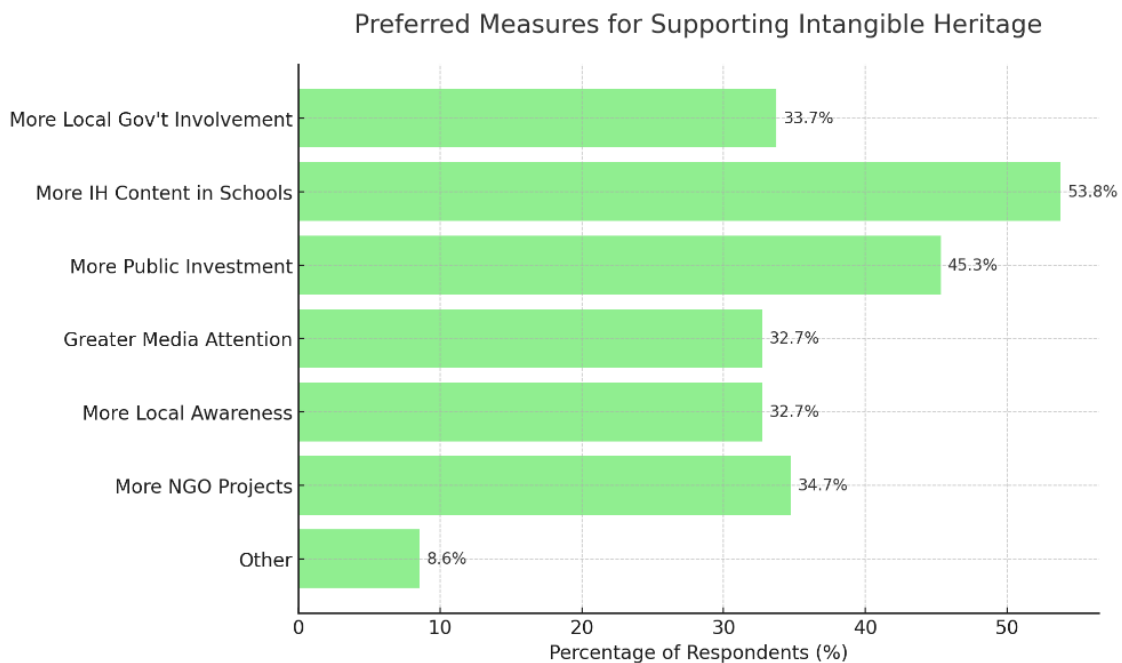


Chart 25



Chart 25 highlights youth respondents' views on the **most effective measures** to support and safeguard intangible cultural heritage. The most widely supported action is **"More IH Content in Schools"**, chosen by **53.8%** of respondents, followed by **"More Public Investment"** with **45.3%** of respondents calling for increased funding for cultural infrastructure, promotion, and services. Meanwhile various other categories are selected by a similar share of youth respondents, including **"More NGO Projects"** (34.7%), **"More Local Gov't Involvement"** (33.7%), **"More Media Attention"** (32.7%) and **"More Local Awareness"** (32.7%). Lastly, the option **Other** accounting for **8.6%** shows a lack of clarity by youth respondents regarding the various predefined categories of key measures. These results suggest that youth strongly favor a **multi-level approach** to cultural preservation — combining public investment, local and national institutional involvement, and education — to ensure the safeguarding and promotion of intangible heritage.



## VI.II SCHOOLS & INTAGIBLE HERITAGE

Q16. Have you done or do you do visits with your school to...?

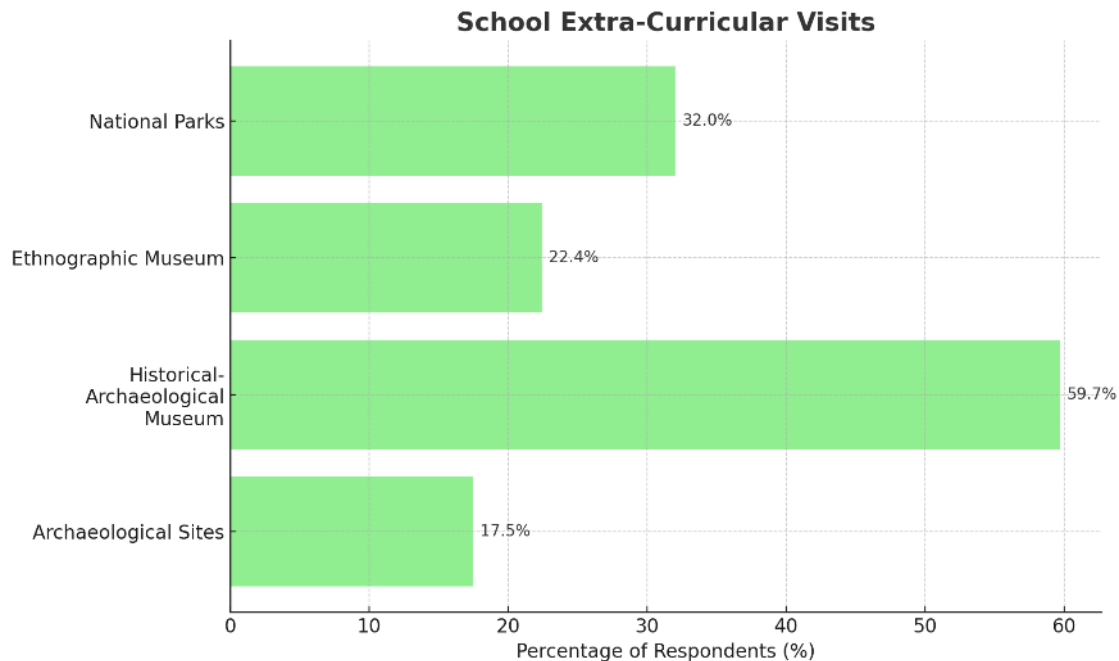


Chart 26

Asked about **school extra-curricular visits**, the two top destination for educational field trips chosen by youth respondents is **Historical-Archaeological Museums** at **59.7%**. Next follow **National Parks** at **32.0%**, indicating a moderate level of environmental heritage exposure. Meanwhile, **Ethnographic Museums** were visited by **22.4%**, and **Archaeological Sites** by only **17.5%** of youth. These results suggest that while museums play a central role in heritage education, direct engagement with ethnographic and archaeological heritage remains more limited.

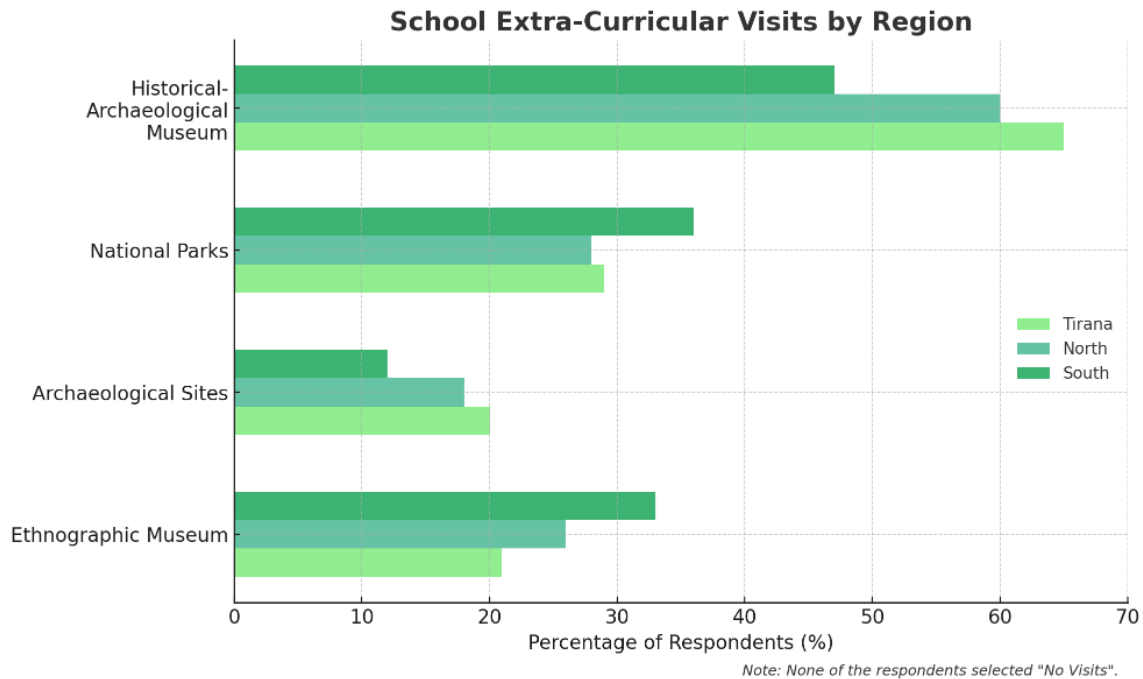


Chart 27

As Chart 27 reveals, data by respondents from **Tirana county** and those from the rest of the counties grouped into a **Northern region** (Durrës, Dibra, Lezha, Shkodra, Kukës) and a **Southern region** (Berat, Elbasan, Fier, Gjirokastra, Korça, Vlora) shows that, overall, **Museum Visits** dominate across regions. Further, Tirana shows a stronger preference for historical-archaeological themes, while southern regions show slightly broader engagement across categories. It is worth noting that none of survey respondents selected “**No Visits**”, thereby showing that the organization of at least one visit to either to museum, sites or parks is a well-integrated practice in schools attended by youth respondents – a practice which should be further expanded as a vital dimension of non-formal educational opportunities complement academic curricula.

The following Chart 28 shows how many different **types of extra-curricular visits schools organized**. The **majority of respondents** at **56.7%** share reported their school organized **only one** type of cultural visit, while **25.2%** reported that they participated in **two** different types of visits, showing moderate variety. A much smaller share, **9.5%**, experienced **three** types of visits, while **8.6%** availed of the opportunity to experience **four** different visit types. Overall, the data shows that while some schools provide a broad range of cultural experiences, the majority offer just one or two – pointing to room for expansion in programming and allowing for access to a more diversified program of cultural visits.



Number of Visits that the School Organized

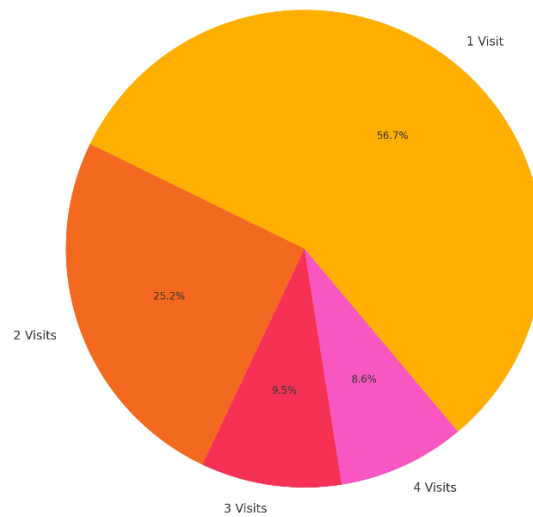


Chart 28

Q17. Which types of these ICH-related activities are organized by your school?

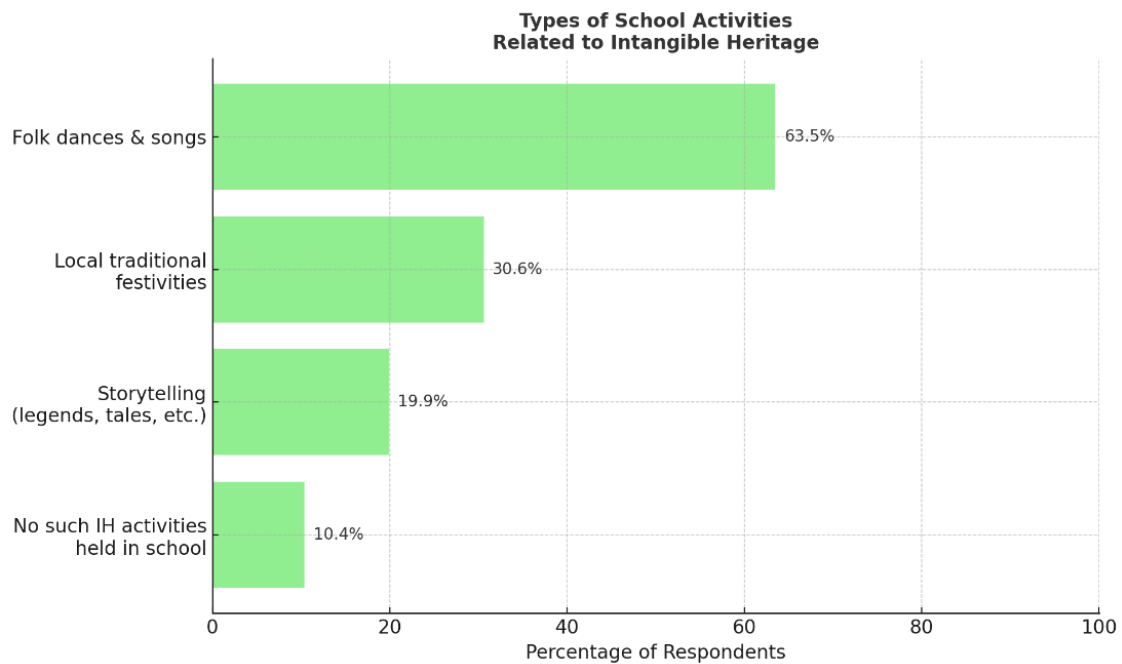


Chart 29

The bar chart shows how schools engage with intangible heritage through certain activities. **“Folk dances & songs”** remain the most commonly mentioned, selected by **63.5%** of participants, indicating

a strong emphasis on performative cultural expressions in the school environment. **“Local festive traditions”** follow with **30.6%**, suggesting a moderate level of engagement with celebrations of local traditions in the campus setting. **“Storytelling (legends, tales, etc.)”** is cited by **19.9%** of respondents, pointing to a more limited inclusion of oral heritage practices. These figures show that while certain forms like music and festivals are strongly present, there’s room to expand activities like storytelling and ensure more schools participate overall. Notably, **10.4%** of students report that their schools **do not organize any activities** related to intangible heritage, revealing a meaningful gap in cultural programming and access to culture- and representing a segment of youth participants lacking basic access ICH learning opportunities.

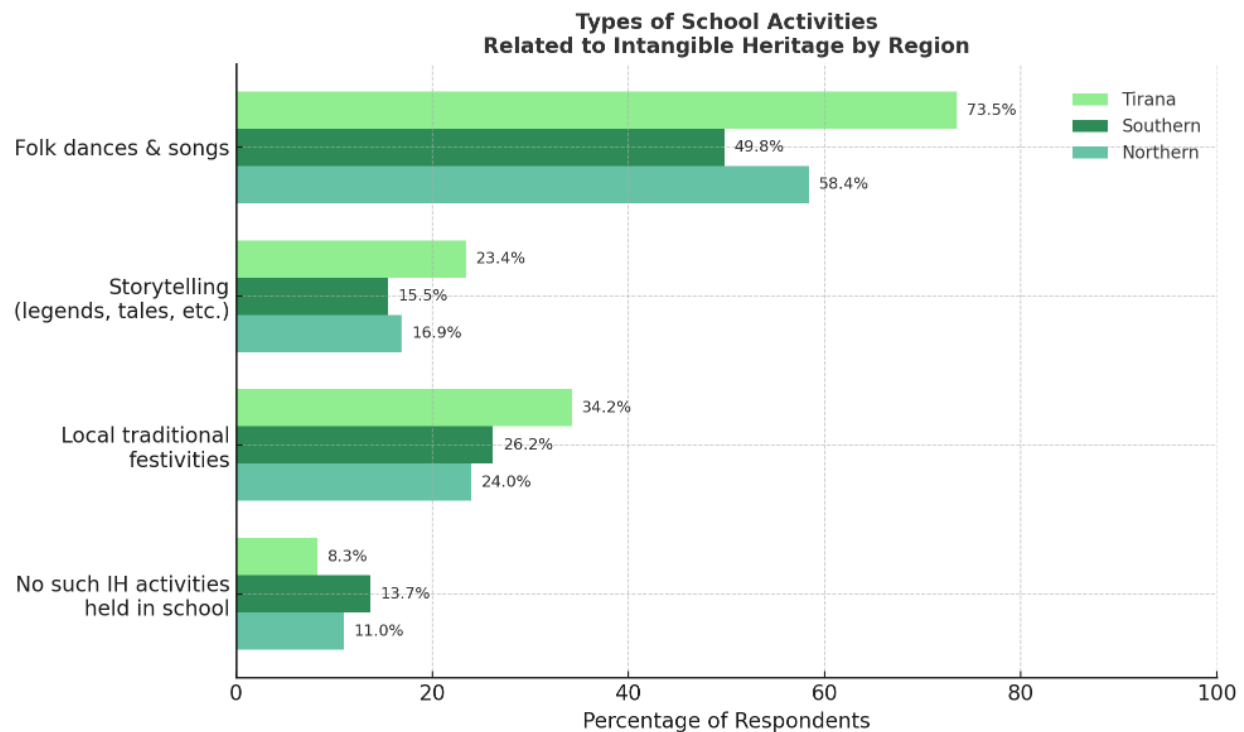


Chart 30

Chart 30 provides a comparative overview of **school-based activities related to intangible heritage across three regions**. The chart illustrates regional differences in **school activities related to intangible heritage**. **Tirana leads** with the highest engagement in **folk dances and songs** (73.5%), followed by the **Northern** (58.4%) and **Southern** regions (49.8%). Participation in **local traditional festivities** is also highest in Tirana (34.2%), compared to the South (26.2%) and North (24.0%). When it comes to **storytelling traditions**, Tirana again ranks highest (23.4%), with lower figures in the North (16.9%) and South (15.5%). Notably, with reference to the choice **No Such ICH Activities Held in School**, while only **8.3%** of respondents in **Tirana** reported the absence of intangible cultural heritage (ICH) activities, this figure rises to **11.0%** in the **Northern region** and peaks at **13.7%** in the **Southern region**. This suggests that **Tirana schools are more consistent** in integrating ICH content into their extracurricular or curricular programming, likely reflecting the capital’s greater institutional resources and proximity to cultural

organizations. This gap underscores the need for **targeted interventions** to ensure more equitable basic access to ICH education across all regions.

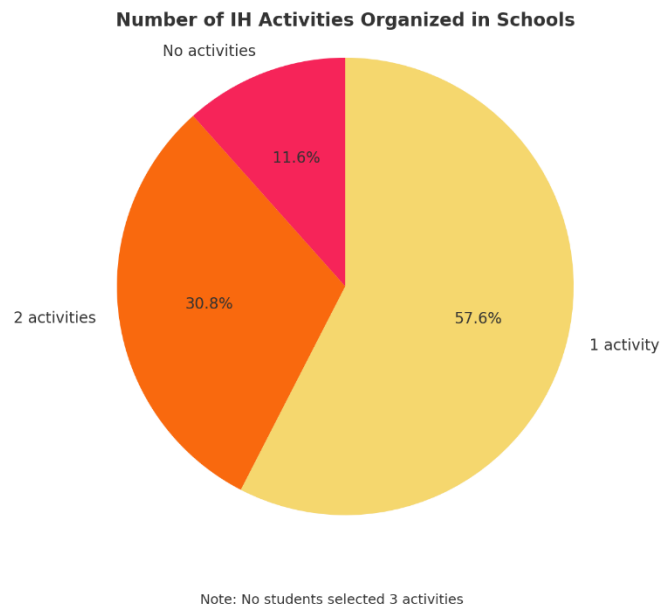


Chart 31

Chart 31 illustrates how students engaged with three key intangible heritage activities in their school environment: **folk dances and songs, storytelling, and local traditional festivities**. The majority of respondents, **57.5%**, reported participating in only one of these activities, while **30.8%** experienced two. A smaller group, **11.6%**, indicated that their schools offered none of these activities. No respondent reported to have availed of the opportunity to attend all three types of activities. The number of activities selected can be seen as a rough indicator of students' access to cultural life within the school setting. The fact that most respondents engaged with just one type of activity suggests that while cultural heritage is present in schools, it is often introduced in a limited manner rather than through a comprehensive or well-integrated approach.

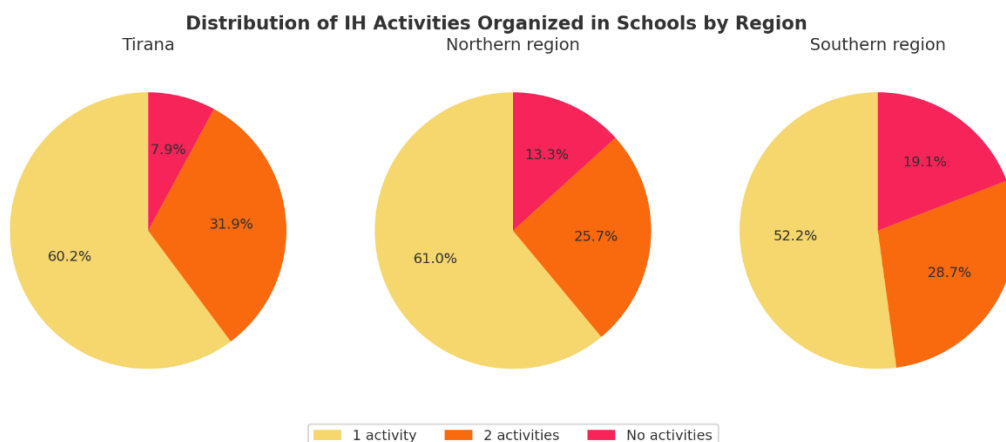


Chart 32



The three pie charts show how students across Tirana, the Northern region, and the Southern region are distributed by the number of intangible heritage (IH) activities organized in their schools. In **Tirana**, **60.2%** of students reported participating in **one activity**, **31.9%** in **two**, and only **7.9%** experienced **no activities**—indicating broad access to IH programming. The **Northern region** shows a similar share of one-activity participation (**61.1%**), but a smaller portion engaged in two activities (**25.7%**), and a higher share (**13.3%**) reported no IH activities. In the **Southern region**, only **52.1%** reported one activity, while **28.7%** engaged in two, and **19.1%** had no exposure—making it the region with the highest rate of reported exclusion. The data suggest that **Tirana provides the most consistent access**, while **Northern and especially Southern regions** face more limited engagement with IH activities in schools.

#### Q18. Is intangible heritage an important part of the school curriculum?

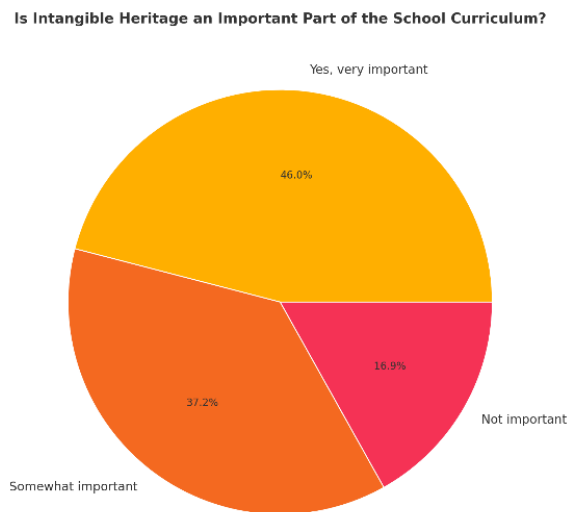


Chart 33

Chart 33 illustrates how youth perceive the **importance that intangible cultural heritage (ICH) is currently given in school programs**, rather than their personal views on how important it should be. According to the data, only **46%** of respondents believe that ICH is **“very important”** in the current school curriculum, suggesting that fewer than half feel that it is being meaningfully integrated or emphasized in their educational experience. Meanwhile, approximately **37 %** of respondents believe that ICH is treated as **“somewhat important,”** pointing to a perception that while ICH may be present in school programs, it is not given substantial weight or visibility. Notably, approximately **17%** of youth perceive that ICH is **“not important”** in their school experience at all, indicating that for them ICH not meaningfully present in their school program.

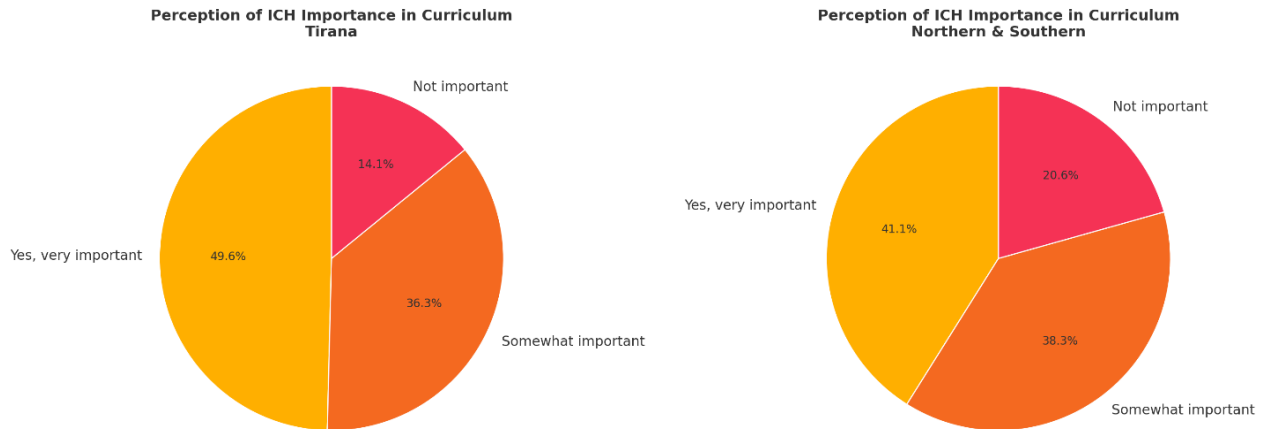


Chart 34

The regional pie charts reveal a **consistent perception across Tirana, the Northern region, and the Southern region** regarding the **place of ICH in school curricula**. In all three regions, fewer than half of respondents believe ICH is given **“very important”** status in schools. In **Tirana**, **49.6%** of respondents consider ICH to be **“very important”** in the curriculum, compared to **41.1%** in the **Northern & Southern** regions. This suggests that youth in the capital perceive a somewhat **stronger integration** of ICH in their educational experience. Meanwhile, the share of those who rate ICH as **“somewhat important”** is similar between the two: **36.3%** in Tirana and **38.3%** in the combined regions. However, perceptions diverge more clearly in terms of **disengagement**: only **14.1%** of Tirana youth consider ICH **“not important”**, whereas the share rises to **20.6%** in the North and South.

#### Q19. Do you think school programs should include more information and knowledge about ICH?

As the following Chart 35 shows, there exists strong support among respondents for **expanding the role of intangible cultural heritage (ICH)** in school programs. A clear majority — **75.9%** — answered **“Yes”**, indicating that they believe school curricula should include more information and knowledge about ICH. In contrast, **24.1%** responded **“No”**, showing a notable but minority share that sees no need for further inclusion. This distribution reflects a strong overall demand for enriching educational content with cultural heritage themes. The one in four who expressed disagreement may reflect gaps in awareness, interest, or exposure to ICH content in their school experiences. These insights can inform future strategies for curriculum reform and targeted cultural education efforts.



Should School Programs Include More ICH?

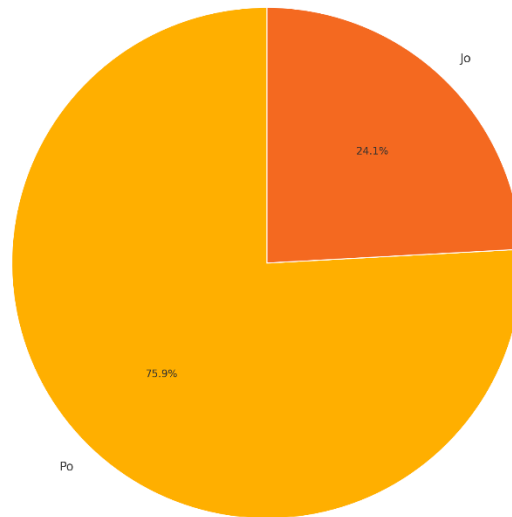


Chart 35

The Chart 36 below shows a breakdown of perceptions on the integration of ICH in school programs based on whether respondents live and study in Tirana or another county. Survey data show clear differences between the perceptions between Tirana county and the rest of the nation with regard to how youth perceive the need for more intangible cultural heritage content in school programs. In **Tirana**, a strong **84.5%** of respondents answered “**Yes**”, supporting the idea that school curricula should include more ICH, while only **15.5%** responded “**No**.” In contrast, respondents from the **Northern & Southern regions** expressed less enthusiasm, though a majority — **65.9%** — still agreed with including more ICH content, while **34.1%** said “**No**”. These figures indicate that while support is widespread across the country, it is significantly stronger in the capital, potentially reflecting greater access to cultural resources, educational programming, or civic engagement in Tirana leading to a higher level of awareness and interest on ICH – and hence a higher level “demand” for more and enhanced learning opportunities relate to ICH.

Should School Programs Include More ICH?

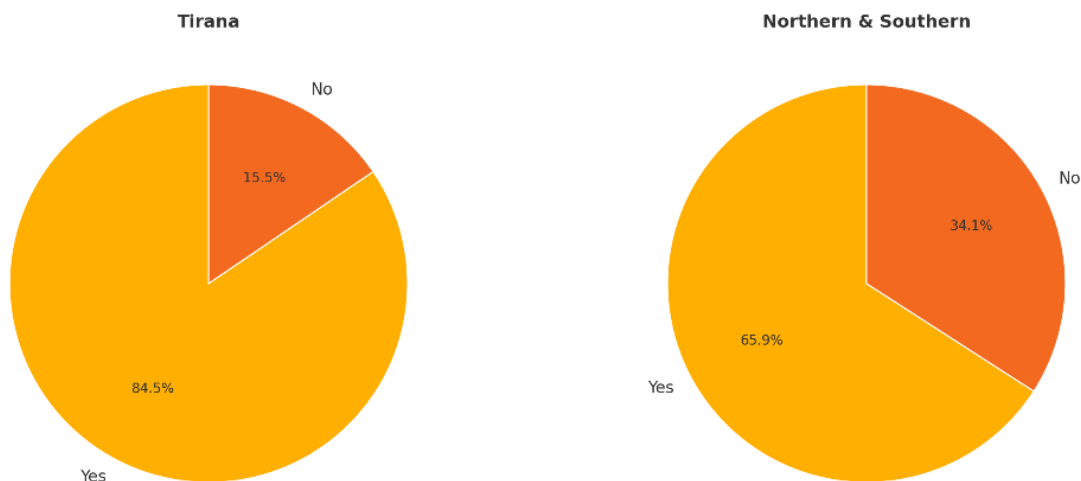


Chart 36



Q20. Are you part of cultural-artistic groups at your school?

Participation in Cultural-Artistic Groups at School

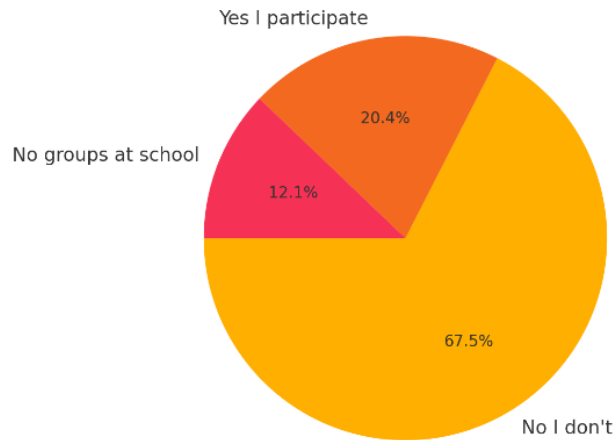


Chart 37

Chart 37 shows that 67.5% of students do not participate in **cultural-artistic groups at school**, while 20.4% report that they do participate. Additionally, 12.1% state that their schools do not offer such groups. Focusing only on schools where these groups exist, comprising schools attended by respondents choosing “Yes” (school has club/s and student participates) and “No” (school has club/s but student doesn’t participate), we find that the effective participation rate among students is approximately 23.2%. This suggests that even when clubs are available, fewer than one in four students actually join them, indicating room for supporting and encouraging student engagement and activation in school extra-curricular life. Low levels of participation potentially reflect the lack of meaningful resources that such student clubs access, thereby making them have a limited portfolio of activities – hence more support resources for them could help them become important foci of student life and allow for more engagement with cultural heritage.

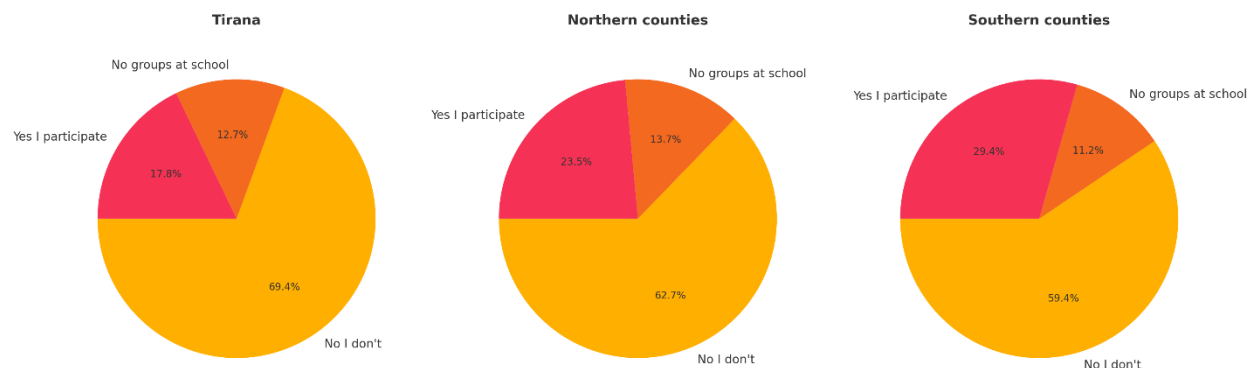


Chart 38



Chart 38 displays **student participation in cultural-artistic groups at school across the Tirana, Northern and Southern regions**. In Tirana, **69.4%** of students report that they **do not participate** in such groups, while **17.8%** say they **do participate**, and **12.7%** state that **no such groups exist** in their schools. In the **Northern counties**, participation is slightly higher: **23.5%** of students are involved in cultural-artistic groups, **62.7%** are not involved, and **13.7%** report the **absence of such groups** at their school. The **Southern counties** show the highest level of participation, with **29.4%** of students involved in such groups. Still, **59.4%** are not part of any group, and **11.2%** indicate that their schools **lack these groups altogether**.

The higher participation rate in the Southern and Northern counties related perhaps to the fewer opportunities available overall to youth locally and higher propensity that they have to engage in school clubs. And conversely, as could be explained for Tirana, given the greater number of opportunities for extra-curricular activities outside school setting, there might be a smaller share of them joining school clubs. Notable is the case for responses “No such clubs at school”, since these forms of student groups are a vital part of campus life and are widely perceived as a shared part of the educational landscape across the country. The encouragement and support for the creation of such student clubs ought to be part of targeted action by the schools, as well as action from central institutions to support these forms of student life and activities.



## VI.III FAMILY-& INTAGIBLE HERITAGE

Q21. At home, do you speak standard Albanian or the dialect of your region of origin?

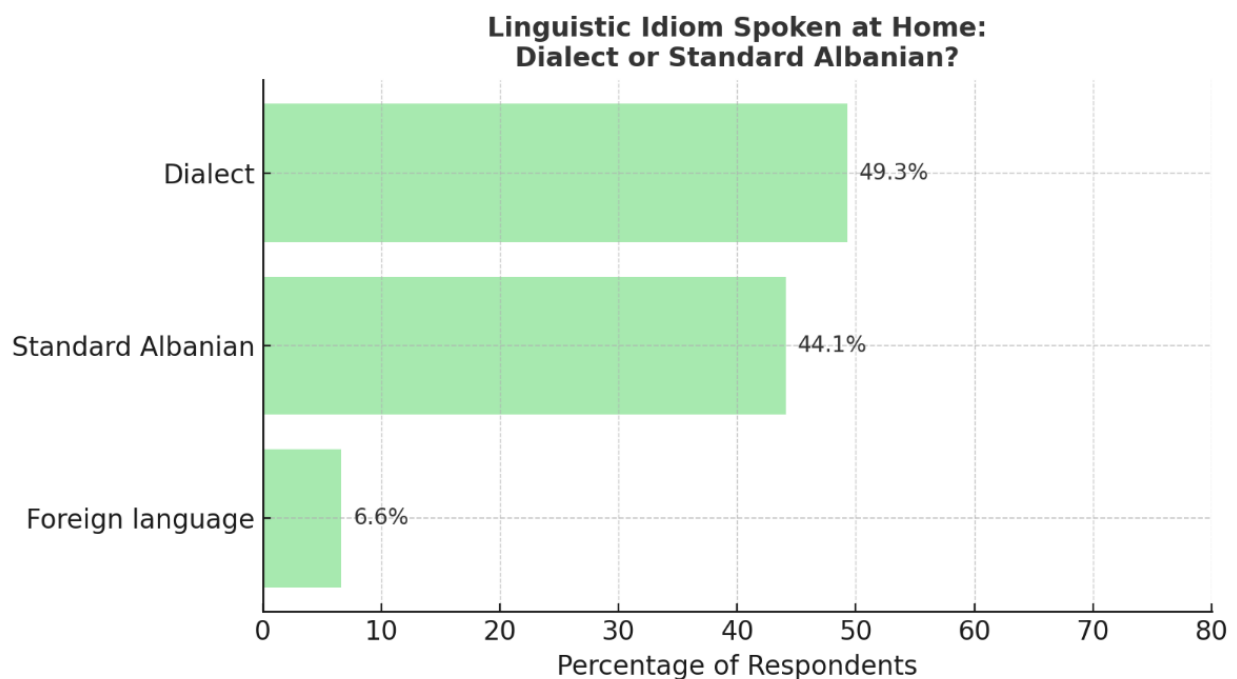


Chart 39

Chart 39 shows a comparable prevalence of either **dialects** or the **standard Albanian** as the **idiom spoken at home**. Chart 1 shows that **49.3%** of respondents speak in **dialect** at home, while **44.1%** use the **standard Albanian language**, while **6.6%** report speaking a **foreign language**. The nearly equal share between dialect and standard Albanian suggests that **both forms hold comparable sway** in everyday communication. This balance reflects a cultural landscape where **identity through dialects** remains vibrant, yet the **standard language is widely embraced**, likely due to schooling and national media.

Note that in this chart, the low share for **foreign language** in this chart relates to the survey demographics profile, reflecting the small share of respondents from abroad out of the total number of respondents. However, let's look at this figure broken down for this particular survey cohort.

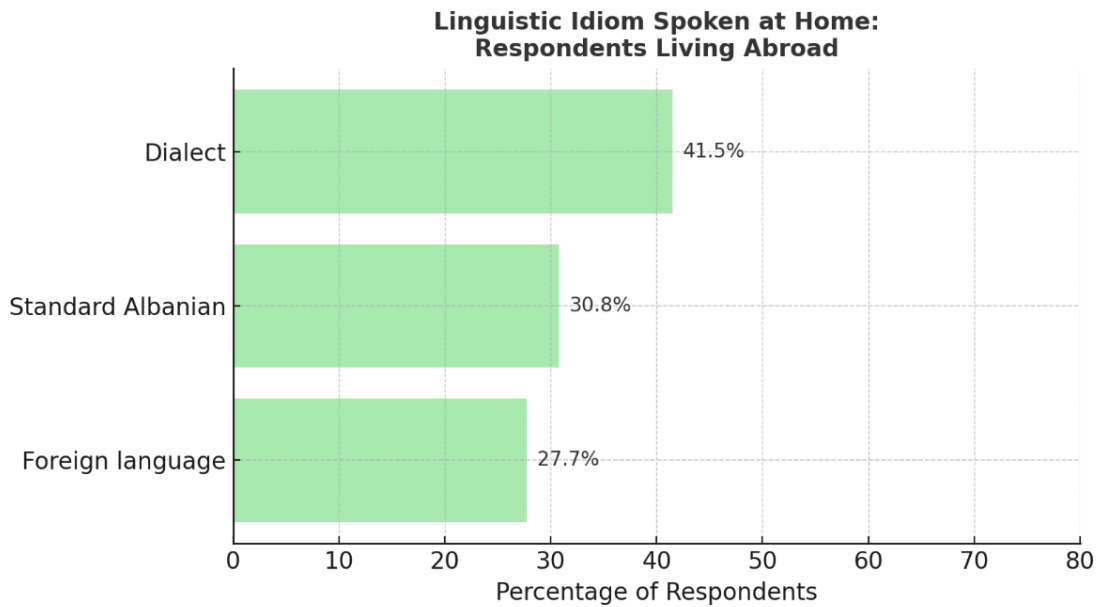


Chart 40

While the distribution of the spoken linguistic idiom for youth diaspora is outside the scope of the present survey, it is here in place to note that the 27.7% share of the cohort living abroad represents a particular youth population segment necessitating dedicated focus with targeted awareness-raising and outreach, complemented with learning tools and resources on dialect and standard Albanian. Youth respondents from abroad who report using a foreign language at home represent a category for whom linguistic heritage is not accessible. Hence data indicates a need for targeted action and initiatives by central institutions, the Albanian Academy of Sciences, CSOs and diaspora groups and associations, so as to support opportunities for youth diaspora and counter loss of linguistic heritage.

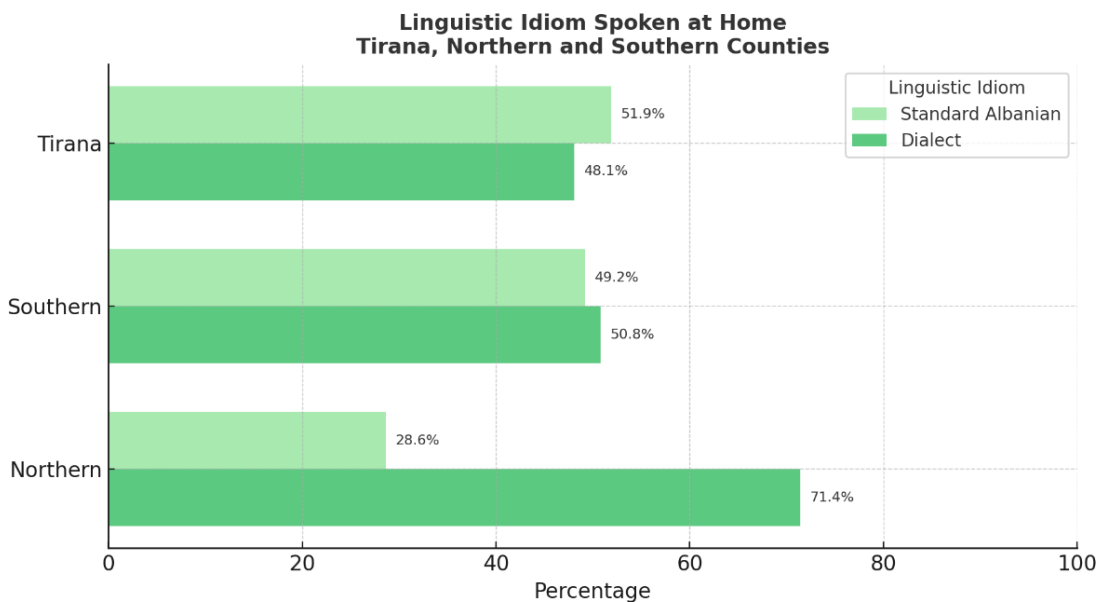


Chart 41

Chart 41 provides a **comparative overview of linguistic idioms spoken at home** across three key Albanian regions: Tirana, Northern counties, and Southern counties. In **Tirana**, the distribution is nearly balanced, with **51.9%** of respondents primarily using **Standard Albanian** and **48.1%** using **Dialect**. The situation is similar in the **Southern counties**, where **49.2%** report speaking **Standard Albanian** and **50.8%** use **Dialect**. However, a stark contrast emerges in the **Northern counties**, where Dialect use dominates significantly, with **71.4%** of respondents identifying it as their home language, while only **28.6%** use Standard Albanian.

This highlights a strong regional linguistic identity in the north, possibly tied to lesser integration with standardized linguistic norms. Tirana, as the capital and urban center, reflects a more neutral profile, potentially due to its demographic diversity and institutional emphasis on the national standard. The South's near-equal split may suggest a dynamic interplay between regional dialect preservation and formal language assimilation. Chart 41 underscores the **greater prevalence of dialect use in the North**, compared to a more **balanced or standard-leaning profile in Tirana and the South**.

## Q22. In my family, traditions, rituals, and customs are present...

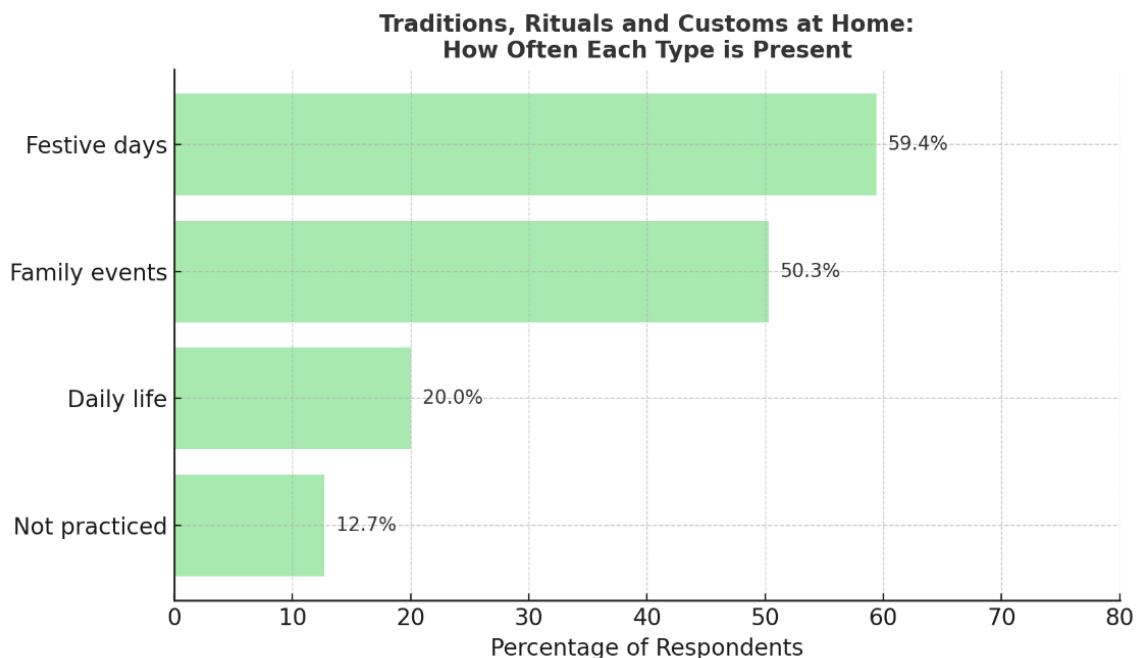


Chart 42

Chart 42 illustrates how **traditions, rituals, and customs are present in the households** of survey respondents. **Festive Days** emerge as the most commonly cited context, with **59.4%** of participants indicating that traditions are observed during special occasions such as religious or local and national holidays. Close behind are **Family Events**, mentioned by **50.3%** of respondents, reflecting the enduring role of customs in milestones like weddings or mourning rituals. Respondents choosing **Daily Life**, while



less prevalent, are still significant, cited by **20.0%** share, suggesting that some families maintain ritual practices as part of everyday routines. On the other hand, **12.7%** of respondents report that **traditions are no longer practiced in their households**. While festive and family-related customs remain widely observed, the lower rate of daily practice may signal either modernization and a shift toward occasional engagement with cultural rituals. The presence of any tradition is still substantial overall, as most respondents selected at least one context.

### Q23. What types of intangible heritage have you learned in your family?

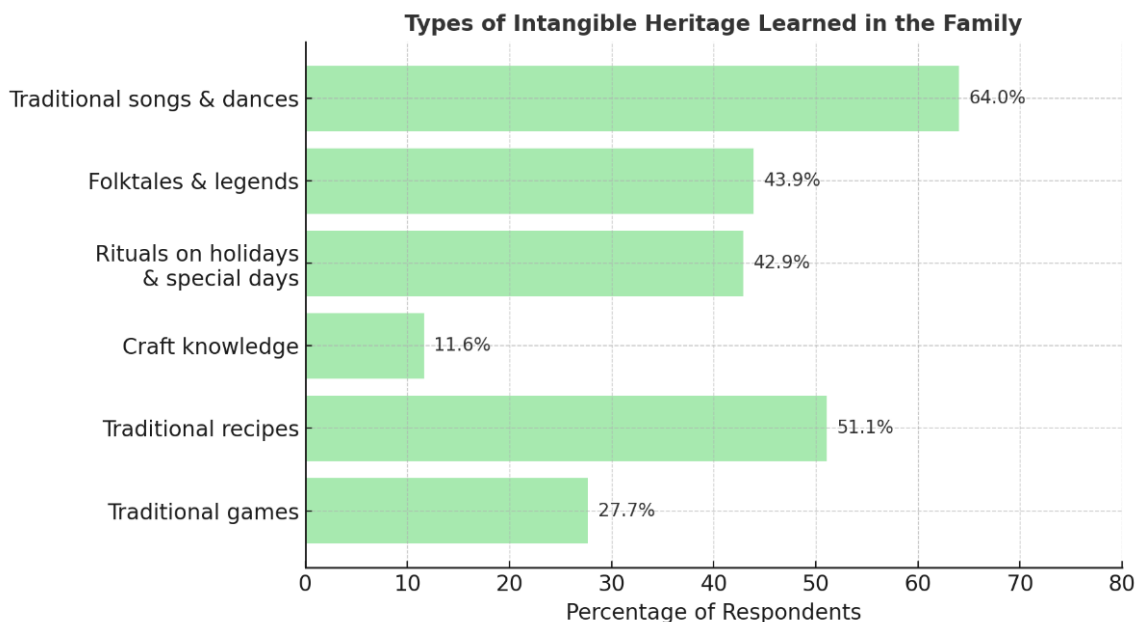


Chart 43

Chart 43 illustrates the most commonly reported types of **intangible cultural heritage learned within the family**. At the top is **Traditional songs & dances**, cited by approximately **64%** of participants, reflecting its deeply rooted presence in Albanian family and community life. Next are **Traditional recipes** are learned by over half of respondents (**51.1%**), underscoring the strength of culinary heritage as both a practical and symbolic cultural element. **Folktales & legends** and **Rituals on holidays & special days** follow closely, cited by **43.9%** and **42.9%** respectively, indicating that storytelling and festive practices are widely retained in family life and that the family remains a locus most important for the transmission of ICH practices and knowledge.

Lowering categories include **Traditional Games** cited by **27.7%**, reflecting a certain level of retention, especially with a view to the impact of tech-based gaming and recreation outlets for youth. **Craft knowledge**, encompassing artisanal and handmade skills, is passed on in **11.6%** of families, pointing to present continuation of practical heritage but at a modest level – raising concerns that traditional craftsmanship may be at risk of fading if intergenerational transmission continues to decline. While

some forms of ICH remain vibrant within families, others appear to be fading, offering important clues for cultural policy and heritage education strategies, including through raising awareness and encouraging the parent/grandparent community to engage.

#### Q24. From whom have you heard about them the most?

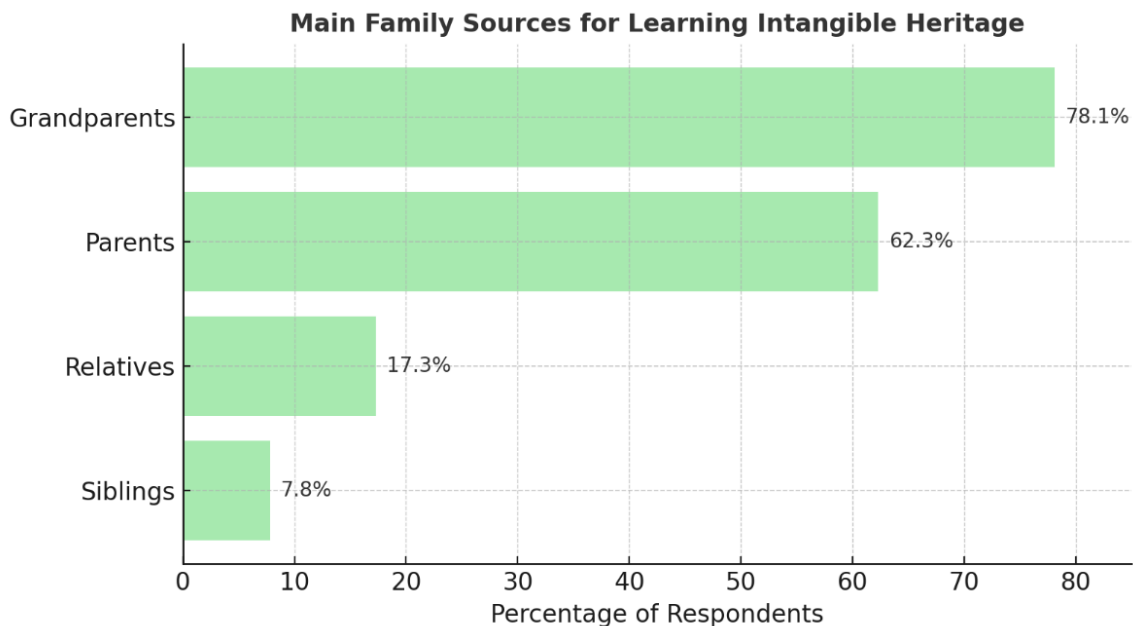


Chart 44

Chart 44 shows the **main family sources for ICH learning** for respondents. **Grandparents** are the most cited source, mentioned by **78.1%** of respondents. This confirms their central role as repository of cultural knowledge and in the transmission of ICH heritage as storytellers, tradition-bearers, and keepers of rituals within the family. **Parents** follow closely, mentioned by **62.3%**, indicating that they also play a strong, though slightly less dominant, role in shaping cultural memory.

**Relatives**—including extended family members such as aunts, uncles, and cousins—are cited by **17.3%** of respondents, showing that while their influence is present, it is notably more limited compared to direct ancestors. **Siblings**, the least frequently mentioned, are still acknowledged by **7.8%**, suggesting that lateral knowledge-sharing within the family occurs, though less prominently. These findings support the value of intergenerational connection and suggest that safeguarding strategies should emphasize engagement parents and in particular grandparents as key cultural transmitters.

#### Q25. Are there any objects in your home that relate to intangible heritage?



### Objects in the Home Related to Intangible Heritage

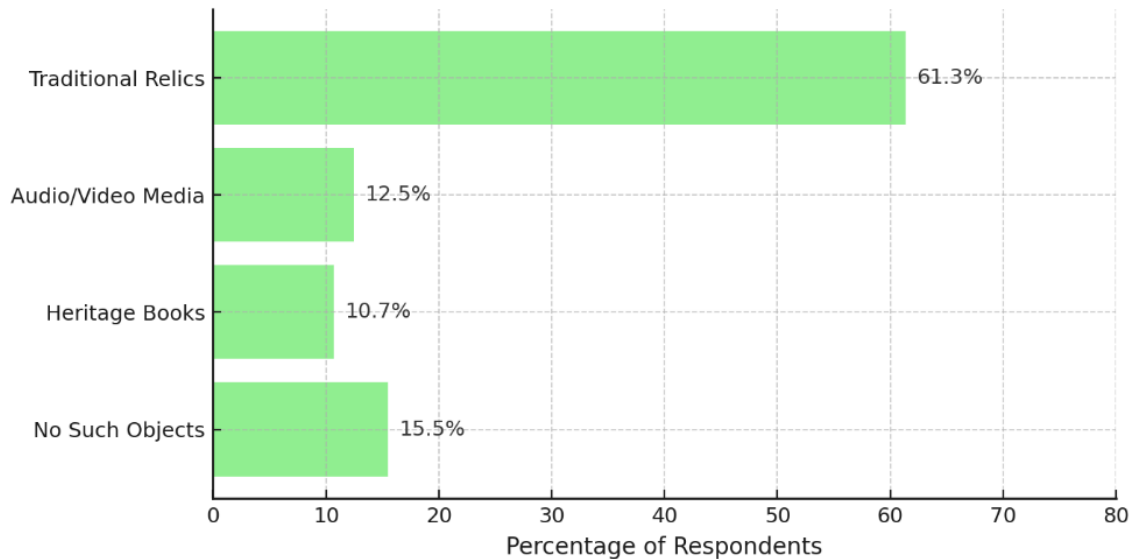


Chart 45

Chart 45 illustrates the **certain types of objects respondents report having in their homes that are related to ICH**. Most conspicuous by a significant margin is **Traditional Relics**, cited by **61.3%** of respondents. The presence of these artifacts speaks of an attachment to tradition – notwithstanding pressures of consumerism, dislocation due to migration, as also selling of them – and this presence in the living environment can potentially be valorized in creative and innovative ways, including by educators and (developing school-related projects involving household relics) and artists (engaging with this heritage and story-telling).

By a very wide margin, the second ranking category includes are **audio/video media** (e.g. cassette tapes, CDs, and videotapes), found in **12.5%** of homes, comprising modern recording formats (already belonging to the “vintage heritage” given the digital revolution experienced globally, including the survey age cohort) which is linked to the cultural life and experiences of the parents and grandparents’ generation. The last category is **Heritage Books** which has been selected by **10.7%** of the respondents, showing that print publications on intangible culture are less present in respondents’ households. Notably, respondents who have responded **No Such Objects** comprise **15.5%** share, which does not have immediate contact with artifacts, technology or publications linked to ICH – and thus lack any prompts and access to objects or resources that provide opportunities to learn about ICH.



**Variety of Objects Related to ICH at Home**

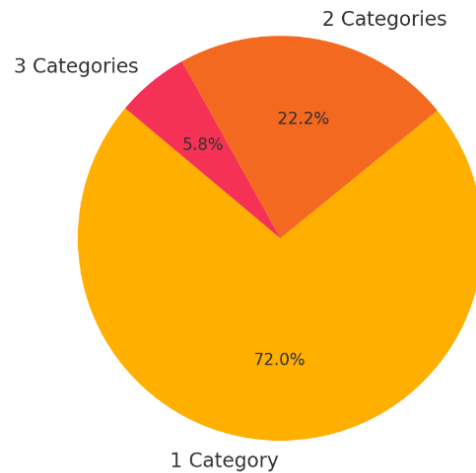


Chart 46

Chart 46 shows the **diversity of ICH-related object types** present in respondents' homes. A clear majority, **71.7%**, reported having only **one category** of object—most commonly **traditional relics**. Meanwhile, **22.1%** have **two categories**, and just **5.8%** of respondents report owning **all three** types (relics, audio/video media, and heritage books). So the overall picture is that only a small segment of the population lives in an environment where intangible heritage is palpable and allows youngsters to learn. This suggests that while many households have at least one tangible link to intangible heritage, relatively few maintain a broader range of such items. Nonetheless, even a single category—especially traditional objects—can serve as a **valuable cultural anchor**, offering everyday opportunities for storytelling, memory sharing, and informal education.

#### Q26. Do you have a family member engaged in a business activity related to intangible heritage?

Chart 47 shows the distribution of responses to whether survey participants have a **family member involved in a business activity to ICH**. A large majority — **91.9%** — responded **No**, indicating that they do not have such family involvement. In contrast, only **8.1%** answered **Yes**, suggesting a limited presence of family-based ICH-related business activity among the surveyed youth. This small share highlights that family engagement in heritage-based enterprises is modest within the broader sample and points to untapped potential for intergenerational transmission of traditional skills and entrepreneurship in the income-generating activities related to intangible cultural heritage. With proper institutional support and awareness, families could be encouraged to explore ICH-based entrepreneurship — such as artisanal crafts, guided cultural experiences, or agrotourism — as a means to preserve traditions while fostering sustainable socio-economic local development.



### Family Business Activity Related to ICH

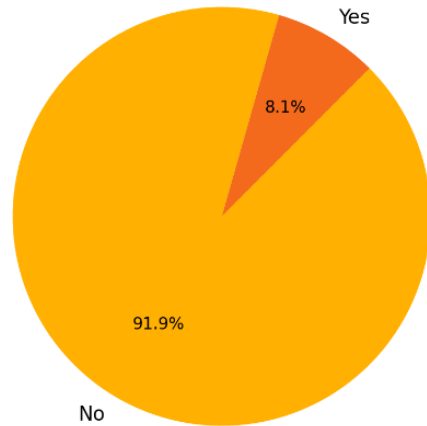


Chart 47

Chart 48 displays the regional distribution of **responses to whether youth have a family member involved in a business activity related to (ICH)**. In capital city **Tirana county**, only **7.6%** of respondents indicated having a family member engaged in an ICH-related business, while **92.4%** reported no such involvement. The **Northern Region** shows a slightly higher level of engagement, with **11.0%** answering **Yes** and **89.0%** **No**. In contrast, the **Southern Region** has the lowest positive response rate, with only **6.7%** of youth reporting family involvement in such activities and a dominant **93.3%** responding **No**. These figures point to a generally low level of ICH-based entrepreneurship within families across all three regions. The Southern more active community practices or better integration of heritage into local livelihoods. The Southern Region's lower rate is notable, especially given its rich cultural resources, and may signal the need for targeted support to translate heritage into viable economic opportunities. Overall, the data highlights both the limited role of ICH family-based entrepreneurship across different areas of Albania and points to the challenge to preserve craftsmanship and transmit precious ICH know-how and knowledge to the younger generations as a resource for income-generating activities.

### Family ICH-related Business Activity by Region of Origin

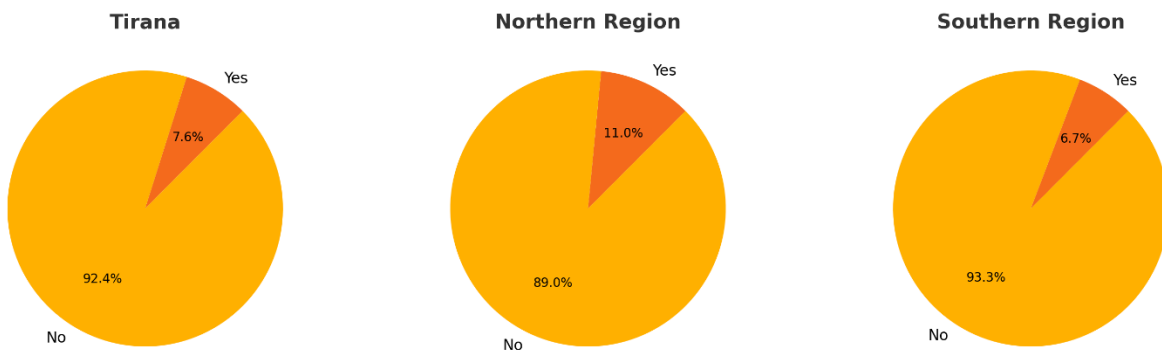


Chart 48



Q26.a. If YES, what type of activity (e.g., agro-tourism, tourist guide, handicraft workshop, etc.)?

Out of the **80 respondents** who answered "Yes" provided a description of the type of business activity. **70%** of those with family involvement in ICH-related businesses gave further detail on the nature of that involvement. The responses give visual insight into the typology of ICH-related family-based activities.

#### Word Cloud of ICH-Related Income-Generating Activities



Chart 49

The word cloud reflects the **range and relative frequency** of responses given by youth who described their **family's involvement in ICH-related business activities**. Larger terms like **Agro-tourism**, **Artisan Atelier**, and **Tourist Guide** stand out prominently, indicating these are the most commonly mentioned forms of cultural entrepreneurship. In contrast, more niche activities—such as **Weaving**, **Rhapsody**, **Iso-Polyphony** or **Wood Working**—represent smaller components of cultural-economic mosaic. This visual captures not only the diversity of intangible heritage expressions but also how certain practices are becoming more commercially integrated and visible, particularly in the fields of **heritage tourism and artisanal crafts**.

For purposes of further data analysis, all entries were processed into five thematic categories reflecting the nature of ICH-related economic activities family members are engaged in, based on respondents' open-text answers. These groupings help reveal the main domains in which heritage-based family enterprises operate.

- **Tourism & Cultural Guiding** as activities centered on hosting, guiding, and promoting cultural tourism experiences rooted in local heritage, nature, and tradition – including **Agro-tourism**,



Tourist guide, Tourism, Tourist guide & Agro-tourism, Tourism with camping and transhumance, Winery.

- **Artisanal Production & Traditional Crafts** family businesses engaged in the production of handmade or traditional items, especially those preserving techniques or materials of cultural significance – including **Artisan ateliers, including for traditional costumes, shoe making, Artisan atelier and Handicrafts.**
- **Performing & Visual Arts** cultural practices conveyed through music, dance, performance, or visual creativity linked to intangible heritage – including **Traditional Song (rhapsody, isopolyphony), Traditional Dance, Traditional Instruments Music, Arts & painting and Art & exhibits).**
- **Agriculture & Livestock** heritage-related practices of cultivating land and raising animals, especially where traditional methods or products are emphasized (including Agriculture-related, olive cultivation and processing, Husbandry).

### Typology of ICH-Related Family Businesses

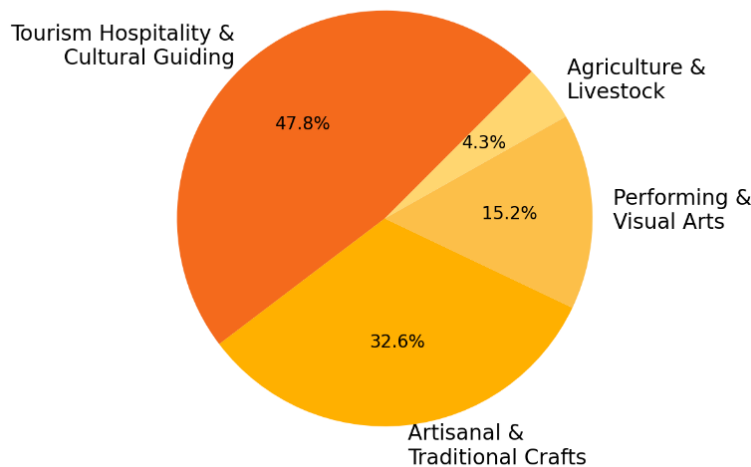


Chart 50

Chart 1 shows the **typology of family businesses related to intangible cultural heritage**. Survey reveals clear differences in the prominence of each type of ICH-linked enterprise. The largest share **Tourism Hospitality & Cultural Guiding** represents **47.8%** of the total, including activities like agro-tourism, tourist culture guides, small-scale tourism services, and hospitality rooted in local heritage. Next in second place is **Artisanal & Traditional Crafts**, with a substantial share of **32.6%**, reflecting income-generating activities and enterprises including in artisan ateliers, traditional costume-making, handicrafts, and other culturally rooted manual production. These categories represent the more dominant sectors in the nexus between tourism and ICH in Albania. Survey data shows that **Performing & Visual Arts** represent **12.5%** of the total – including the creative and cultural-artistic professions such as traditional music, dance, painting and curation of cultural exhibitions.



The least prevalent category, **Agriculture & Livestock** represents a limited **3.6%**, indicating minimal presence of these types of ICH-related activities for the youth survey participants. While these kinds of activities do not demand large numbers of workforce and this makes them a relatively small share of the overall sector, the particularly low figure indicates to yet another dimension to encourage and support, supporting welfare of those engaging in them and at the same time perpetuating intangible heritage passed down the generations. Case in point is the niche related to Transhumance which was recognized by UNESCO to be enlisted as humanity's ICH – which represents cross-border heritage shared by Albania and other regional countries.

These figures suggest that among the youth who report ICH-related family businesses, most are concentrated in tourism and artisanal sectors, while performing arts and agriculture are present but much less common. This distribution highlights potential focus areas for policy, investment, or training programs aiming to support heritage-based economic development. Promotion of successful models and empowerment of young people with knowledge and skills in these dimensions represent important vectors for potential future developments, given the large potential for the development of such activities with an ICH component in response to the expansion of the tourism industry nationally.



## VI.IV LOCAL COMMUNITIES & INTANGIBLE HERITAGE

Q27. In your local community of origin, intangible heritage is expressed through...

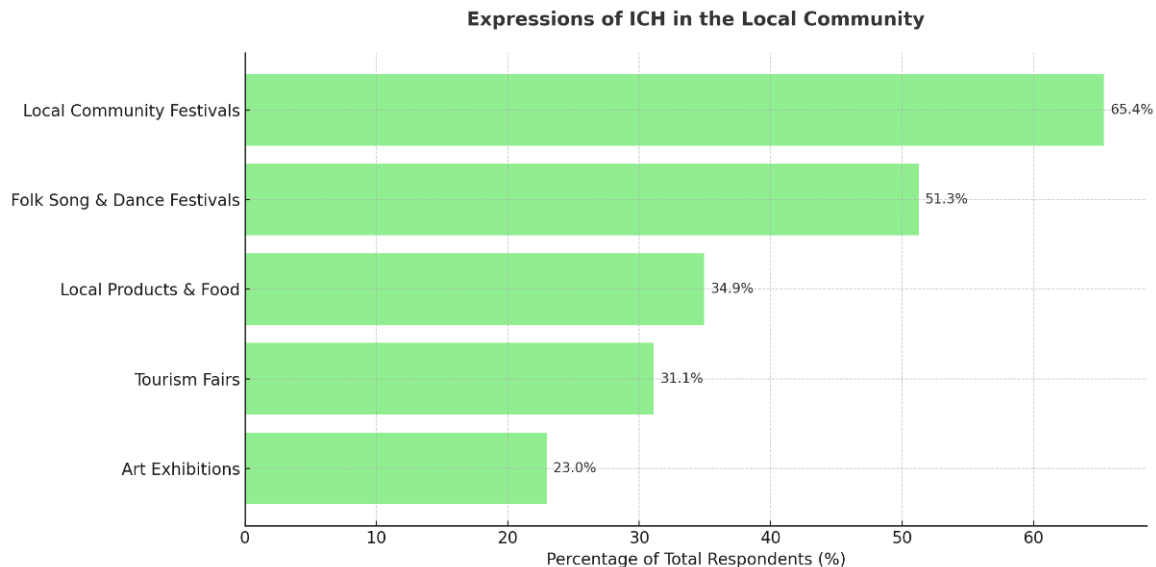


Chart 51

Chart 51 displays the **distribution of five main expressions of ICH** as perceived by youth in their **local communities**. The data reveal that **Local Community Festivals** are by far the most widely recognized form in the local environment, mentioned by **65.4%** of respondents. This strong lead underscores the centrality of public celebrations—such as Spring Day festivities, religious holidays, and local carnivals—as anchors of cultural memory and communal identity. Next is ranked **Folk Song & Dance Festivals**, cited by **51.3%**, reflecting that performative traditions, often transmitted through intergenerational participation, continue to represent a substantial share of community cultural events showcasing living cultural practices of folk songs and dance.

Next follows **Local Products & Food** events recognized by **34.9%** of respondents, indicating that culinary heritage and traditional crafts are also meaningful, though less dominant, vehicles of cultural expression. The category **Tourism Fairs** counts for **31.1%** share of the total, indicating a weaker presence of these institutional and commercialized activities as contexts where ICH gets visibility and promotion. The lowest ranking category is **Art Exhibitions** at **23%**, pointing to broader issues such as limited infrastructure of exhibition spaces, lack of funding resources or lack of cultural programming that encourages art-based formats with ICH themes—especially given the value of the artistic niche for enriching artistic-cultural life for local communities and at the same time the tourism offer.



**Number of Various ICH-Related Activities  
Organized in the Local Community**

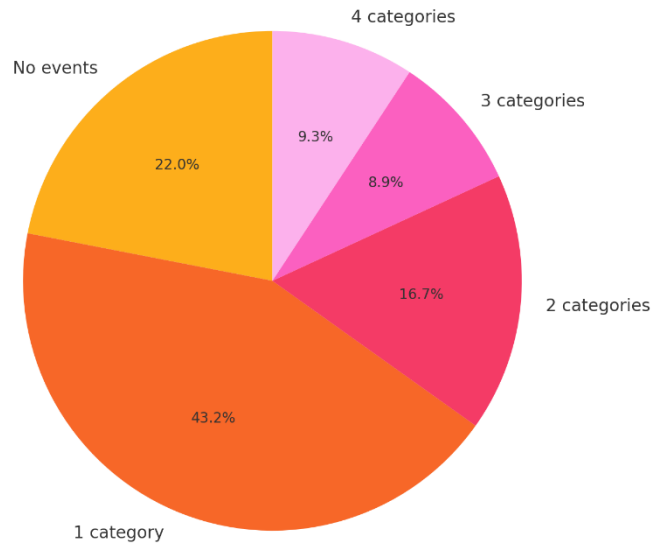


Chart 52

Chart 52 illustrates the **distribution of how many distinct ICH-related activities** were reported as being **organized in local communities**. A substantial portion of respondents—**43.2%**—indicated awareness of only **One Category** of ICH-related activity. Meanwhile, **16.7%** selected **Two Categories**, indicating a more diversified but still limited exposure to ICH in the context of local events. Smaller shares reported **Three Categories (8.9%)** or **Four categories (9.3%)**, showing a tapering trend as the number of categories increases. Notably, **22.0%** of respondents reported **No Events**, highlighting a significant lack of ICH-related activity in some local contexts—or a lack of youth awareness of such efforts. These youth are practically lacking basic access to recreational and learning opportunities regarding intangible in the context of community events.

Overall, the chart reveals that while many youth have some connection to ICH expressions, very few are exposed to a diverse range of activities communities. This underscores the need to address uneven investment in cultural programming, effective communication and outreach, as well as geographic disparities in cultural infrastructure – with a view to enabling a more inclusive and diverse cultural programming at the local level accessible to youth and the local communities at large.



Q28. Is there a professional artistic group in local community that practices elements of ICH?

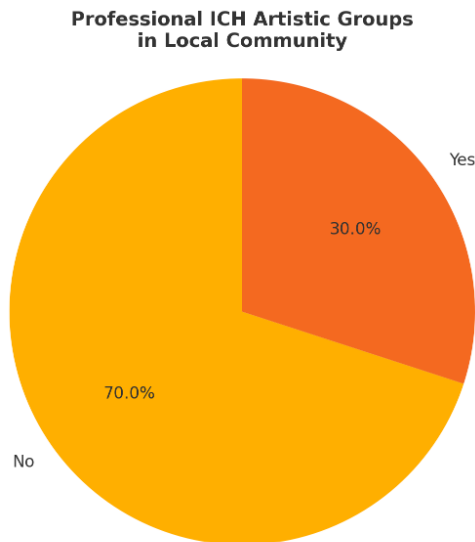


Chart 53

Chart 53 shows the distribution of youth responses regarding the **existence of professional artistic groups that practice elements of ICH in their local communities**. According to survey data, **70%** of respondents answered **"Yes"**, indicating that such professional groups are present in their local community. In contrast, **30%** responded **"No"**, suggesting a notable portion of youth do not observe organized, professional ICH-related artistic activity in their local context. These data indicate that a meaningful share of local communities do not have the required degree of institutional or community capacities, cultural infrastructure or viable financing to sustain artistic professional groups ICH through formal artistic structures.

Professional artistic groups play a crucial role in preserving and elevating ICH. Not only do they help safeguard traditional songs, dances, crafts, and rituals, but they also ensure that these cultural expressions are transmitted with authenticity, discipline, and creativity. Their presence fosters cultural pride and serves as a living example of ICH practiced at its best standards for youth. In this way, professional groups can be a powerful force in inspiring the younger generation to connect with and carry forward their intangible cultural heritage, ensuring its vitality and relevance for years to come—and its continued contribution to the ICH richness supporting the country's tourism industry.

The following 54 presents a comparative view of youth perceptions across Albania's three main regions—**Northern**, **Southern**, and **Tirana**. The **Northern region** shows the highest reported presence, with **42.3%** of youth stating that such groups exist locally, while **57.7%** say they do not. In the **Southern region**, **33.1%** of respondents reported the presence of professional ICH groups, whereas **66.9%** indicated their absence. **Tirana**, despite being the capital and cultural hub, shows an even lower reported presence, with only **25.1%** responding "Yes" and a striking **74.9%** answering "No". This result may seem counterintuitive given Tirana's high concentration of cultural institutions, but it could reflect a gap between institutional presence and community-level engagement or visibility. Meanwhile, the



Northern region's relatively stronger figures may point to more active or recognizable local initiatives. Overall, these findings suggest that while professional ICH groups are present in various areas, there is significant room to improve not only their visibility and accessibility but also to encourage and support the creation of such professional groups and enable them to play their meaningful role in cultural transmission and youth engagement

Professional ICH Artistic Groups in Local Community  
Regional Distribution

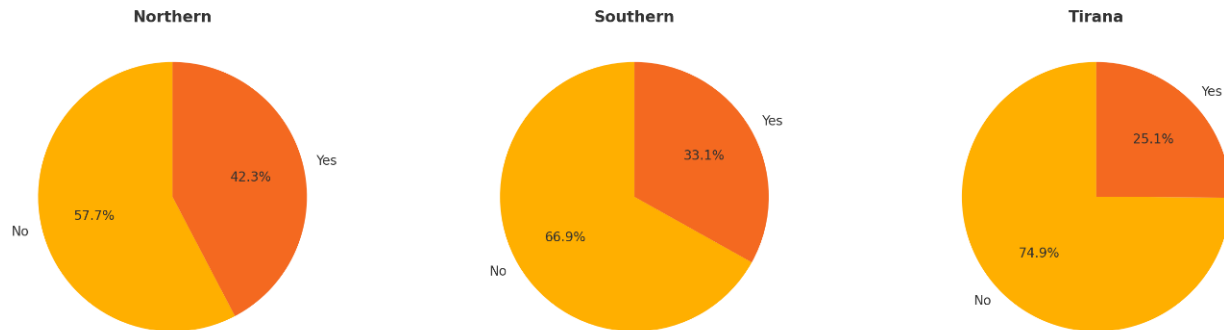


Chart 54

Q28a. If YES, what type (folk songs & dances, craftspeople, etc.)?

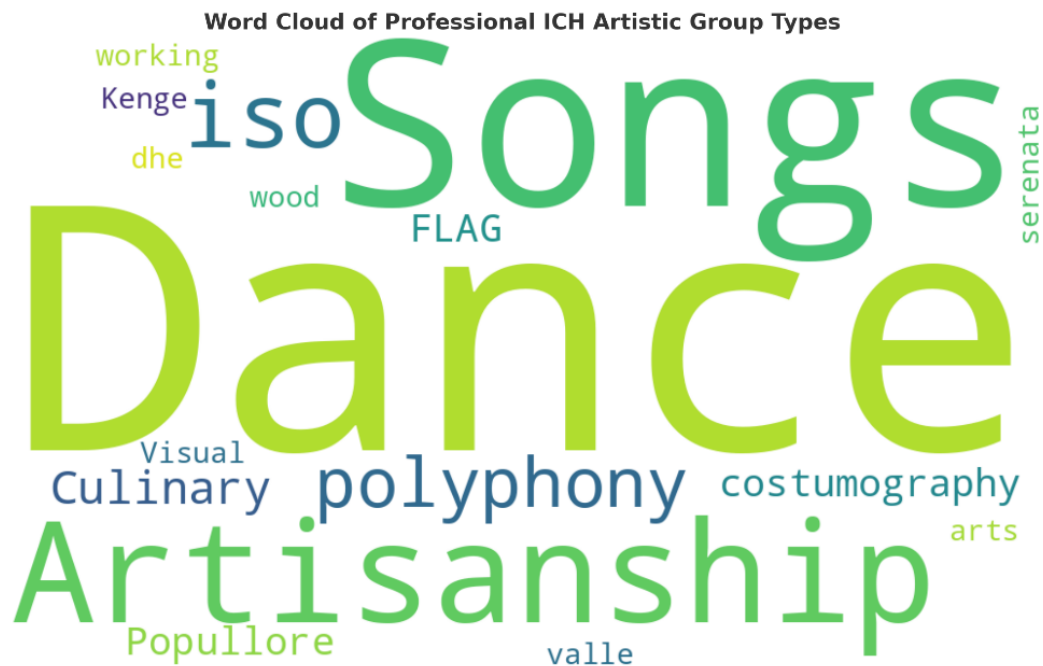


Chart 55

The word-cloud shows **the types of professional artistic groups practicing ICH**, visually reflecting the **most commonly mentioned categories**. The dominant term by far is **"Songs & Dance"**, highlighting the widespread recognition and cultural resonance of traditional performance ensembles across Albania. Variants like **"Songs"**, **"Dance"** – and specific styles such as notably the UNESCO-recognized **"Iso-polyphony"** – also appear frequently, emphasizing the centrality of musical and choreographic traditions in the local cultural landscape. Other notable mentions include **"Artisanship"**, sometimes specified with crafts like **costumography**, **woodworking**, or **regional costume-making**, pointing to the enduring role of handmade practices in the professional ICH scene. **"Culinary"** and **"Visual Arts"** are mentioned less often, but their presence shows that artistic expression in ICH goes beyond performance alone. Overall, the Word Cloud captures a vibrant and diverse blend of tradition and local expression, underscoring the role these professional groups play not only in preserving and showcasing heritage.

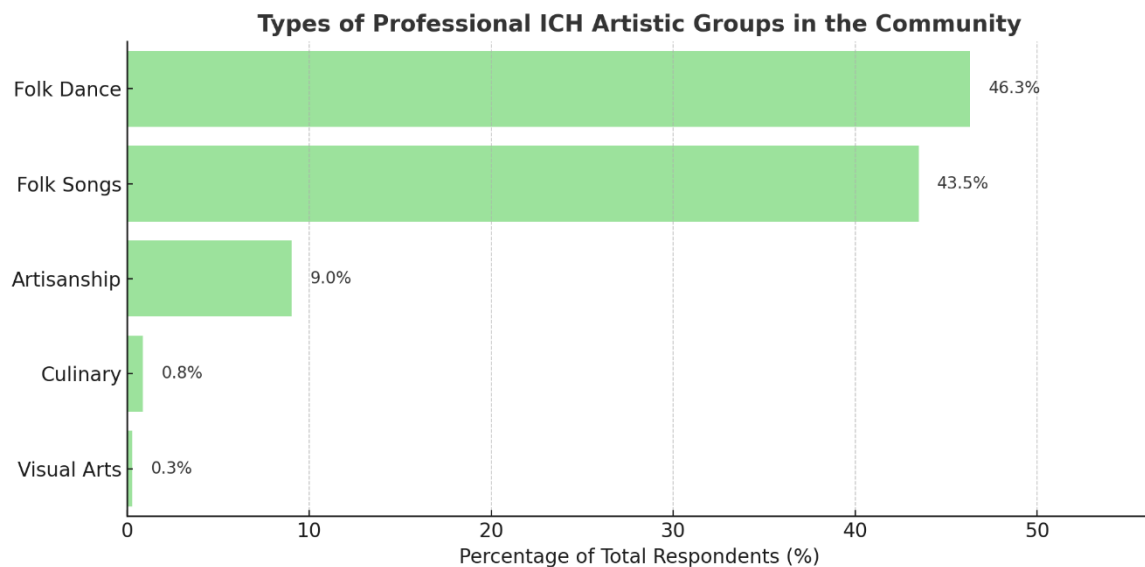


Chart 56

Chart 1 illustrates the types of **professional artistic groups practicing ICH elements** as reported by youth respondents in their local communities. The distribution reveals a pronounced emphasis on performance-based traditions, with **Folk Dance** and **Folk Songs** clearly dominating the landscape – the former being the most frequently cited category (**46.3%**) followed closely by **Folk Songs** (**43.5%**). Together, these two categories account for nearly **90%** of all mentions, underscoring the centrality of choreographic and vocal expression in how ICH is represented and institutionalized at the local level. This aligns with broader cultural patterns in Albania, where traditional ensembles and folklore groups remain highly visible and often serve as ambassadors of local identity during festivals and national events.

By contrast, **Artisanship**, though culturally rich and rooted in hands-on transmission, registers a significantly lower presence at 9.0%. This could reflect several realities: artisan traditions may be less visible, practiced privately or commercially rather than through formal community groups; or they may



be less appealing or accessible to youth observers unless integrated into schools or local economic initiatives. The least represented forms include **Culinary (0.8%)** and **Visual Arts (0.3%)**.

#### Q29. Is there a Youth / Cultural Center in your local community?

**A Youth/Cultural Centre in Your Local Community?**

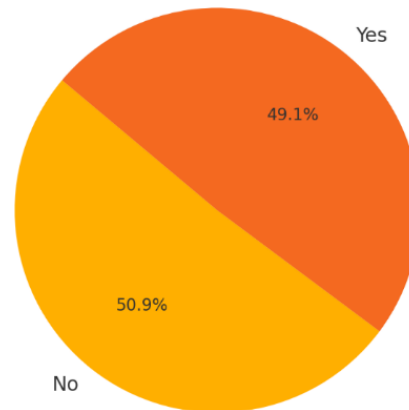


Chart 57

Chart 57 shows **whether the respondents' local community avails of a youth or cultural center**. A share of **49.1%** of respondents report the presence of a **Youth or Cultural Center** in their local community, while a slightly larger share, **50.9%**, say such a facility does **not** exist. This nearly even split highlights a key structural gap: for half of surveyed communities, there is no designated space where youth can engage with culture, participate in activities, or access informal learning opportunities.

The presence of a youth or cultural center is more than a facility—it represents a gateway to **cultural participation, community involvement, and intergenerational exchange**. Such centers can play a meaningful role in supporting exposure to **intangible cultural heritage**, whether through workshops, performances, or oral storytelling events. The absence of these spaces may limit youth access to cultural knowledge and reduce opportunities for ICH learning, skills building and empowerment.

The following Chart 58 compares the presence of **Youth or Cultural Centres** across Albania's three main regions. In the **Northern Region**, **60.8%** of respondents confirmed the existence of such a centre in their community, while **39.2%** reported none. A similar pattern is observed in the **Southern Region**, where **60.6%** said **Yes** and **39.4%** said **No**, indicating relatively strong access to cultural infrastructure in both regions. In contrast, **Tirana**—despite being the capital and traditionally seen as the most resource-rich area—shows a different picture: **only 47.6%** of respondents reported having access to a youth or cultural centre, while **52.4%** said such a space does not exist.



Youth/Cultural Centre in Local Community by Region

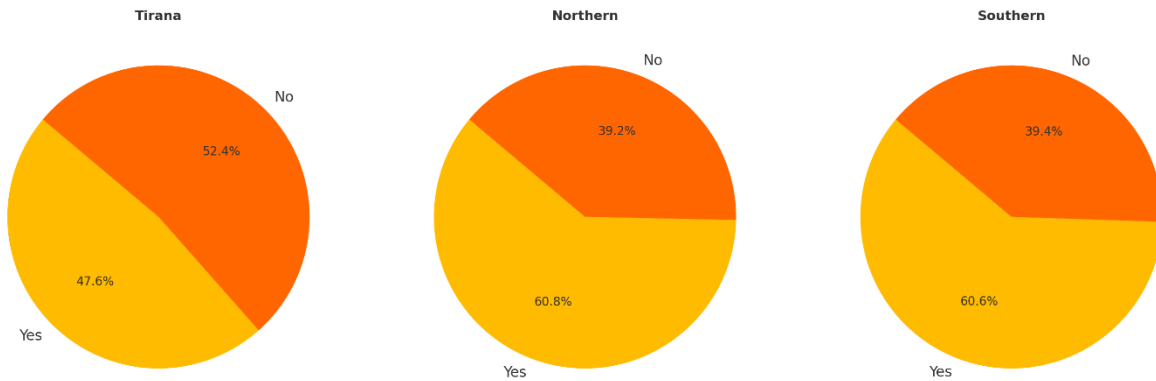


Chart 58

Data from Tirana may appear counterintuitive given that the capital city county has the largest availability of centers and spaces for youth, however it likely reflects the composition of the respondent base, which includes not only urban Tirana but also its **rural and peri-urban municipalities**, where public infrastructure is often less developed. Hence survey day indicates that while the capital may be rich in cultural institutions overall, **inequitable access within its broader territory** persists. The presence of a dedicated space for youth and cultural activity is an important indicator of local capacity to support **heritage engagement, informal learning, and intergenerational dialogue** – therefore the figures highlight a need to address such disparities within all three regions in order to ensure inclusive access to intangible cultural heritage.

#### Q29.a If YES, are events related to intangible heritage organized there?

Are ICH Events Organized in Youth/Cultural Centres?

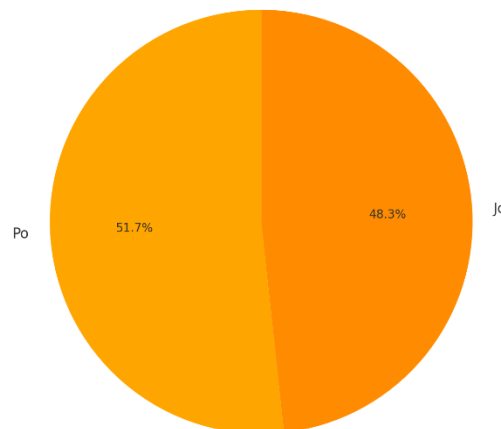


Chart 59

Chart 59 gives data on the organization by **Youth/Cultural centers of ICH-related events**. The survey shows a nearly even split in responses regarding whether ICH events are organized in Youth or Cultural Centres, with **51.7%** of participants answering yes and 48.3% saying no. This close division is striking and suggests a substantial gap in youth access to cultural engagement opportunities at the community level. The fact that nearly half of respondents report the absence of such events points to a clear area for improvement. There is significant room to support and encourage these Youth and Cultural Centers in becoming active spaces for promoting ICH, incentivizing these spaces to become active platforms for ICH education and transmission – especially by investing in youth-focused cultural programming and ensuring that local institutions are equipped and motivated to engage young people in the safeguarding of intangible.

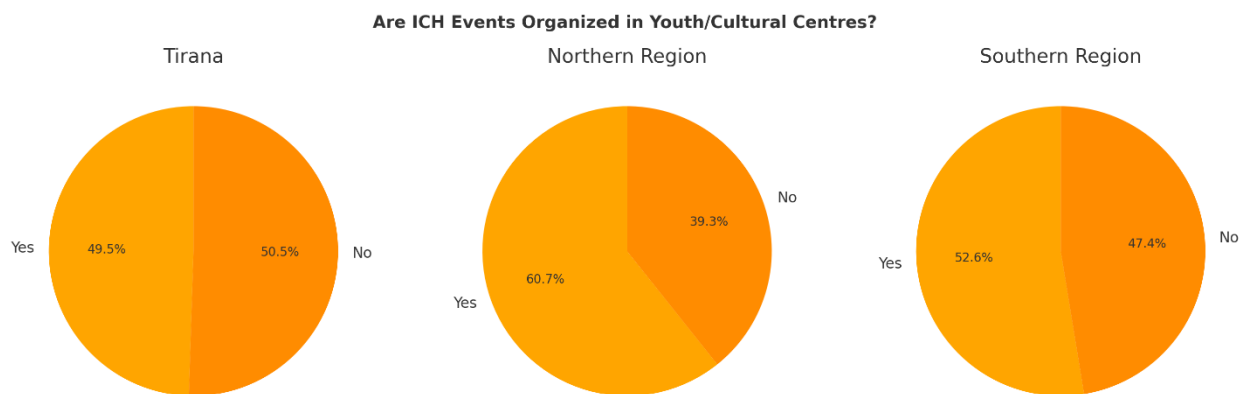


Chart 60

Chart 60 reveal **regional differences in the organization of ICH events within Youth or Cultural Centres**. In **Tirana**, responses are nearly evenly split, with **49.5%** of participants stating that such events are organized, while **50.5%** said they are not. This balance indicates that although Tirana, as the capital city county, might be expected to lead in cultural programming, nearly half of the respondents report a lack of such activities, highlighting room for improvement across urban, suburban and rural areas. In contrast, the **Northern Region** shows the most positive results, with **60.7%** of respondents confirming the presence of ICH-related events, indicating a stronger linkage to intangible heritage at the local level. The **Southern Region** follows, with **52.6%** saying yes and **47.4%** no. Both regions surpass Tirana in positive responses. These findings point to a clear opportunity for regional and national initiatives to strengthen and harmonize ICH engagement through youth centers across Albania.

The following Chart 61 shows that the strong majority of **92.7%** of Albanian youth respondents reported having access to **either a school cultural-artistic club or a community Youth/Cultural Centre with ICH events**. However, **7.3%** stated they lacked access to **both**. This contrast highlights that while the national landscape offers broad cultural engagement opportunities, a small but important segment of youth remains underserved in both school and community-based cultural spaces and infrastructure to get engaged – pointing to the pressing need for stakeholders to take action so as to ensure that





youth is left behind with regard to basic access to recreational and learning opportunities related to intangible heritage.

### Youth Access to Cultural Engagement Spaces School Clubs or Community Youth/Cultural Centres

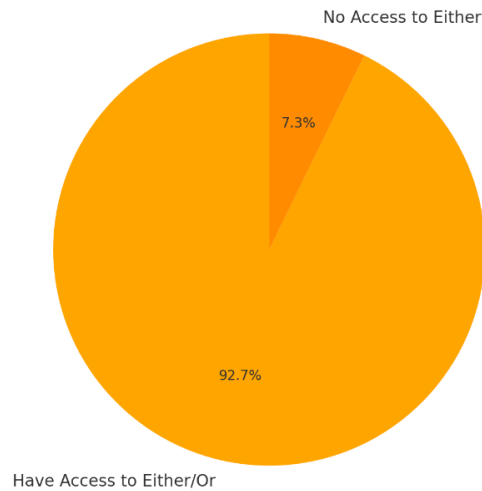


Chart 61

### Youth Without Access to School Clubs or ICH Centres

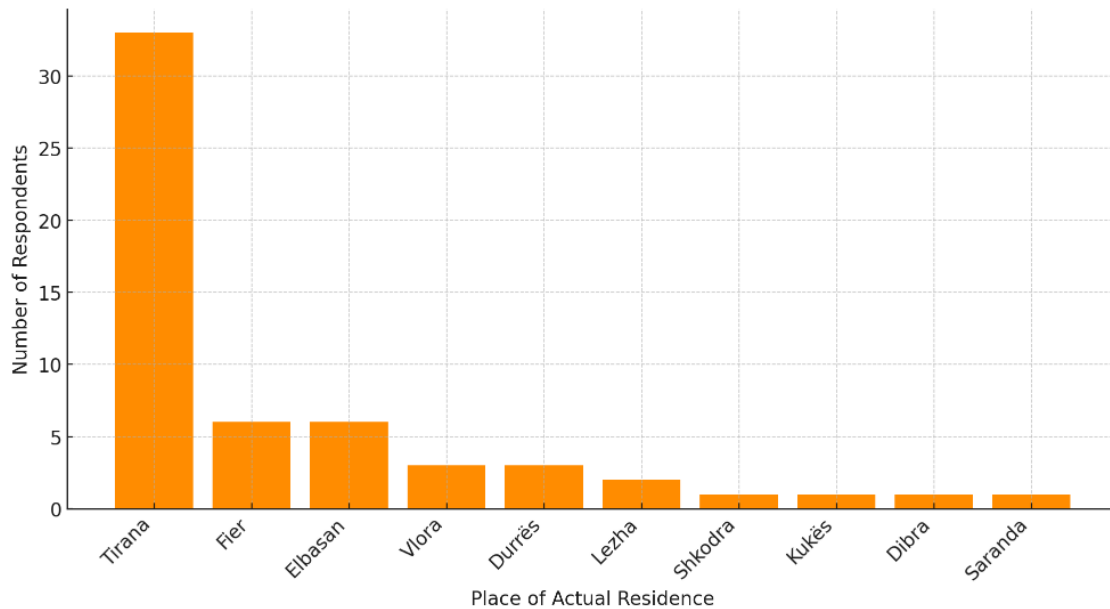


Chart 62

Chart 62 shows only **Albanian-based respondents** who reported **no access to either school clubs or ICH centres**. **Tirana dominates** this category with **33 respondents**, making up over half of this underserved group. Other locations like **Fier** and **Elbasan** follow distantly, each with 6 respondents. Smaller numbers appear in **Vlora**, **Durrës**, and others. These data indicate an area of priority engagement by stakeholders, including local and central institutions and CSOs, in order to mobilize resources and partner in initiatives in areas where youth lack access to either a school cultural-artistic group or local community-based ICH events. Importantly, the network of Local Youth Councils nationwide network can potentially contribute through their participation in governance and decision-making regarding ICH-related budgeting and programming at the local level. Notably, **Gjirokastra**, **Korça**, and **Berat** recorded **zero respondents** in this category, suggesting that all youth surveyed from these areas reported access to at least one form of cultural engagement — either through school clubs or community-level ICH initiatives.

### Q30. Can intangible heritage offer employment opportunities and economic development for the local community in your region of origin?

**Perceived Economic Potential of ICH  
Employment & Local Development Opportunities**

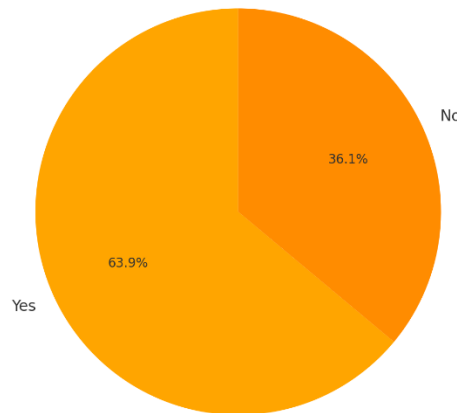


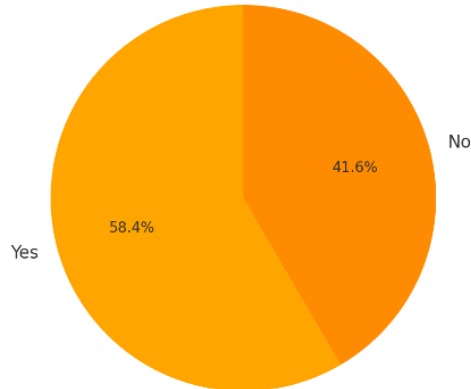
Chart 63

Chart 63 shows youth perceptions regarding the **economic potential of intangible cultural heritage**, specifically whether it can offer **employment opportunities** and **support local development**. A clear **majority of 63.9%** of respondents answered **“Yes”**, indicating a strong belief that ICH can contribute meaningfully to local economies and create job prospects, especially in areas like traditional crafts, gastronomy, music, and tourism. On the other hand, **36.1%** responded **“No”**, suggesting a substantial portion of youth remain skeptical or unconvinced of ICH’s economic value — highlighting the need for awareness, visibility, and concrete examples of ICH-driven livelihood models. This contrast underscores the importance of both promoting successful examples and creating enabling conditions—such as training, funding, and market access—for youth to engage with ICH not just as heritage, but as a viable path to sustainable employment and community development.



### Youth Views on ICH as a Source of Employment & Local Development By Gender

Perceived ICH Economic Potential – Male



Perceived ICH Economic Potential – Female

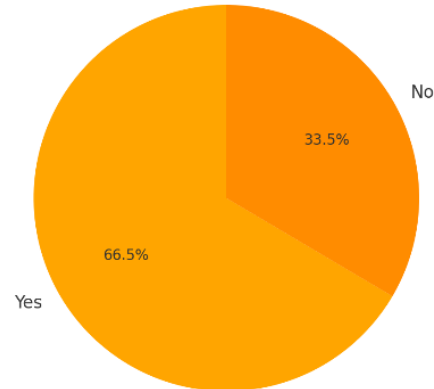


Chart 64

Chart shows how **male and female youth** differ in their perceptions of ICH as a source of employment and **local economic development**. Data reveals that among **male respondents**, **58.4%** believe that ICH holds potential to generate employment and support local economic development, while **41.6%** do not share this view. Among **female respondents**, confidence in the economic value of ICH is notably stronger: **66.5%** answered “Yes,” while only **33.5%** responded “No” – reflecting greater awareness or experience among young women of how income-generating activities. The data give a somewhat positive indication on the outlook of the majority of both male and female survey respondents regarding ICH as a driver of economic opportunity, including for entrepreneurial activities in the tourism sector, such as agro-tourism, local cuisine, tourist guides, craftsmanship etc., while at the same time indicating the need to conduct targeted awareness-awareness – coupled with skills-building and empowerment opportunities – so as to prompt the interest that youngsters perceive vis-à-vis the potential of ICH for job opportunities and entrepreneurship.

The following Chart 62 shows only **Albanian-based respondents** who reported **no access to either school clubs or ICH centres**. **Tirana dominates** this category with **33 respondents**, making up over half of this underserved group. Other locations like **Fier** and **Elbasan** follow distantly, each with 6 respondents. Smaller numbers appear in **Vlora**, **Durrës**, and others. These data indicate an area of priority engagement by stakeholders, including local and central institutions and CSOs, in order to mobilize resources and partner in initiatives in areas where youth lack access to either a school cultural-artistic group or local community-based ICH events. Importantly, the network of Local Youth Councils nationwide network can potentially contribute through their participation in governance and decision-making regarding ICH-related budgeting and programming at the local level. Notably, **Gjirokastra**, **Korça**, and **Berat** recorded **zero respondents** in this category, suggesting that all youth surveyed from these areas reported access to at least one form of cultural engagement — either through school clubs or community-level ICH initiatives.

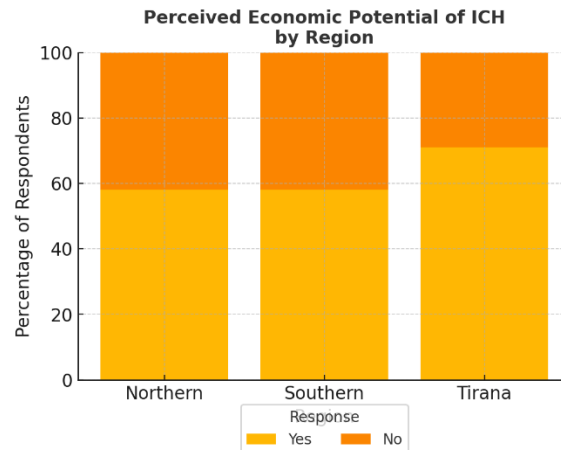


Chart 65

Chart 65 highlights **regional variations** in how Albanian youth perceive the economic potential of ICH. Data reveals strong optimism. In **Tirana**, **71%** of respondents believe ICH offers economic opportunities, the highest among all regions. This is followed by the **Northern** and **Southern** regions, where approximately **58%** of respondents in each region also perceive ICH as economically valuable. Conversely, **29%** of youth in Tirana, and **42%** in both Northern and Southern regions, do not recognize such potential. This suggests a stronger alignment in Tirana between cultural heritage and economic development narratives. It is in place to note that that, given the amazing historical and cultural heritage that Tirana county has and the great potential that this has heritage offers for economic growth it offers – there is room for important awareness-raising and skills-building capacities so as to encourage youth to engage in income-generating activities related to ICH.

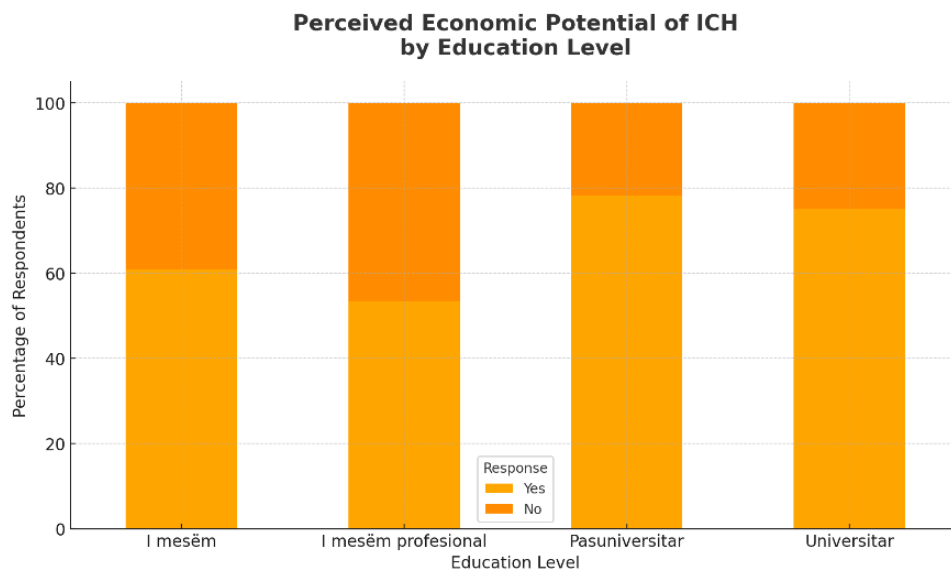


Chart 66

Chart 66 illustrates perceptions of ICH as a source of employment and local economic development vary by **educational attainment**. Among youth with **postgraduate education**, **78%** believe ICH has strong



economic potential, the highest percentage across all groups. This is followed closely by those with **university-level education**, where **73%** also view ICH as a viable contributor to employment and community development. In comparison, the outlook is less optimistic among those with **vocational secondary education**, where **65%** see economic potential in ICH, and even lower among respondents with **general secondary education**, at **61%**. These figures suggest that higher levels of education may correlate with a greater recognition of the socioeconomic value of cultural heritage – including due the cohort’s older age and thus longer timeframe for exposure and professional experiences exploring ICH-related income-generating activities. The data highlights the importance of raising awareness, promoting successful models, and integrating ICH-related economic opportunities into vocational and secondary education programs.



## VI.V DIGITAL & BROADCAST MEDIA

Q31. What sources of information do you prefer to learn about our intangible heritage?

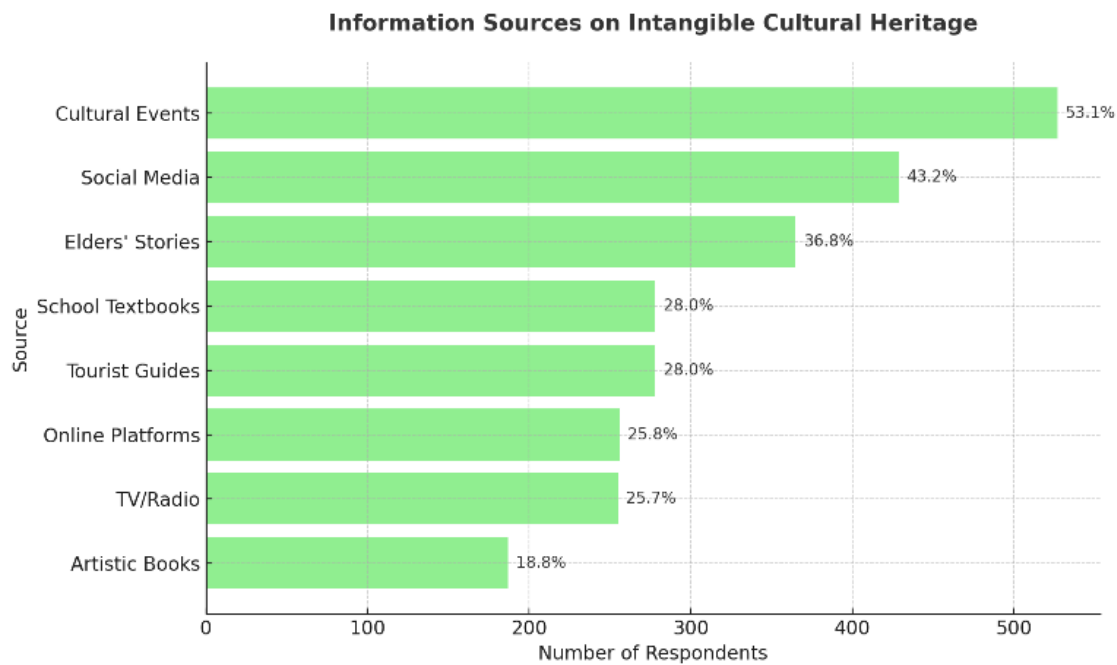


Chart 67

Chart 67 shows the distribution of **information sources preferred by respondents to learn about ICH**. It reveals that **53.1%** of respondents identify **Cultural Events** as their primary source of knowledge and learning, showing how influential ICH related activities and happenings are for youth. **Social Media** follows as the second most common source, with **43.2%** of respondents relying on social media platforms like **Facebook**, **Instagram**, and **TikTok** collectively.

Ranking third, and despite being somewhat lower than the top two sources, **Elders' Stories** at **36.8%** still emerges as an important channel for transmitting intangible cultural heritage, underscoring the continued value of oral storytelling traditions. The sources ranked fourth through sixth — including **School Textbooks** (28.0%), **Tourist Guides** (28.0%), **TV/Radio** (25.7%), and — have relatively close percentages. It is in place to note here the relative importance that school curricula have for youth — comparable to Tourist Guides and TV/Radio as channels for ICH learning. The lowest ranking category chosen is **Artistic Books** at **18.8%**, indicating that while literature is less prominent compared to other media and educational sources.



Considering a single combined **Digital & Broadcast Media** category – including Social Media, Online Platforms, and TV/Radio – survey data shows that it takes the lead with **63.4%** of respondents, surpassing the Cultural Events category. Overall, the data reflects a mix of traditional and modern channels contributing to cultural awareness, with a preponderance of broadcast/digital media and experiential/ community-based sources.

Grouped Information Sources by Education Level

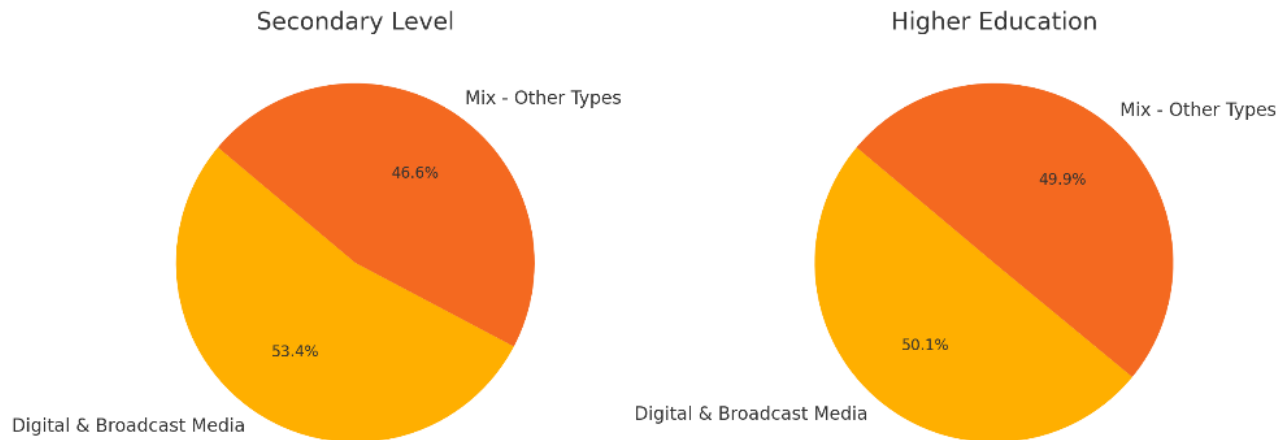


Chart 68

Although one might expect significant differences in media preferences between youth with **Secondary Level** and **Higher Education educational attainment level**, the data shows a surprisingly balanced distribution. Both groups rely heavily on **Digital & Broadcast Media**, with only a marginal difference—**53.4%** for Secondary Level and **50.1%** for Higher Education. This suggests that **Social Media**, in particular, acts as a strong equalizer, dominating across education levels and shaping how young people access information about ICH and bridging gaps that education level might otherwise create.

The similar shares for **Mix–Other Types** sources for both secondary and higher education level respondents indicate that access to diverse heritage channels may be widely available, regardless of one’s formal education level and that these other sources—like cultural events, elders’ stories, and school materials— have continued value and play an important role for the respondents’ learning about ICH. Overall, Albanian youth at both the secondary and university levels appear to engage with a shared combination of digital/broadcast media, as well as more traditional and community-based ways of connecting with their heritage.



Digital & Broadcast Media Use by Education Level

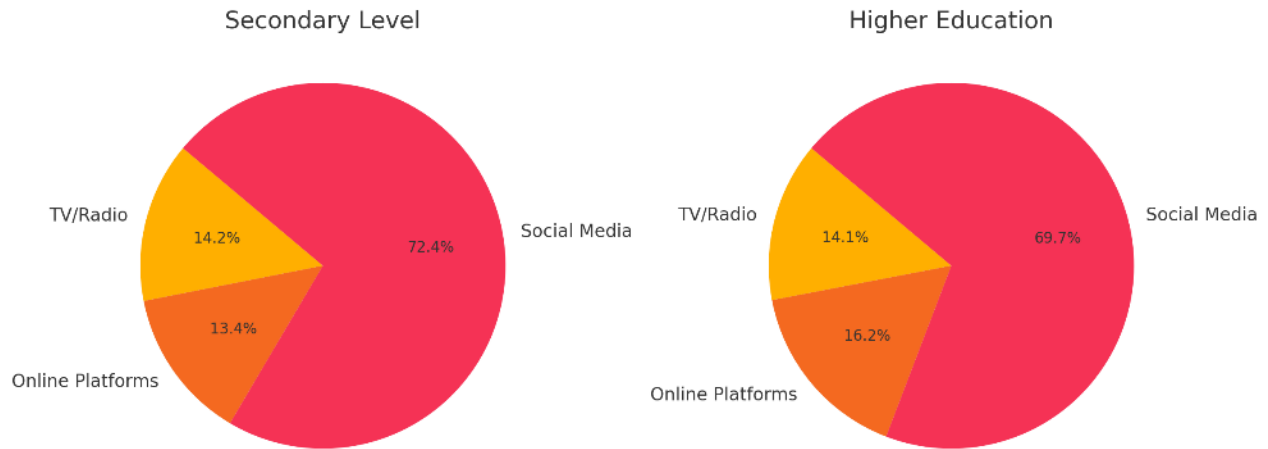


Chart 69

Chart 69 compares **digital and broadcast media preferences among Albanian youth by education level** and reveals a relatively similar distribution between secondary and higher education students. In both groups, **Social Media** dominates, accounting for **72.4%** among secondary students and **69.7%** among university-level youth. The cohort of secondary level and higher education students display similar levels of **TV/Radio** (at **14.2%** and **14.1%** respectively) and in the use of **Online Platforms** (at **13.4%** and **16.2%**). This indicates a shared media engagement pattern regardless of education level, with only slight variations in platform preference.

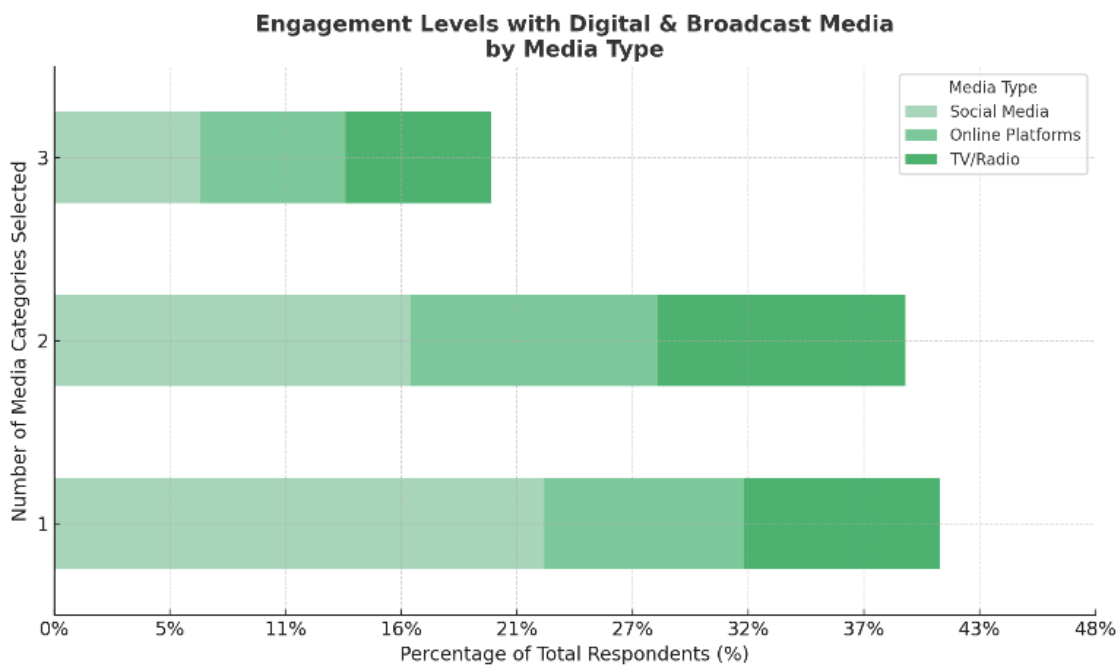


Chart 70



Chart 70 reveals how youth distribute their **choices among digital and broadcast media types** based on the number digital and broadcast media types of sources they avail. The group selecting **1 Category** represents 43% of respondents engaging with TV/Radio, Social Media, and Online Platforms. Within this group, Social Media dominates, comprising about 74%, while Online Platforms and TV/Radio account for roughly 14% and 12%, respectively. This highlights that youth preferring a single media source overwhelmingly favor Social Media. The group selecting **2 Categories**, also about 43% of respondents, frequently chooses Social Media (74%), followed by Online Platforms (63%) and TV/Radio (49%). This indicates that youth engaging with two sources commonly pair Social Media with the other platforms. Lastly, the group selecting **all 3 Categories**, though the smallest at 16%, shows the most diverse media use, reflecting a multifaceted approach to accessing cultural heritage information.

Notably, the groups selecting **1 Category** and **2 Categories** are almost equally represented, each. This indicates that while a large portion of youth prefer engagement through a single media channel—predominantly Social Media—an equally significant share embraces a more diversified media experience, combining two platforms. The smallest group, selecting **3 Categories**, represents a highly engaged minority with comprehensive use of digital and broadcast media. This high level of engagement may reflect greater curiosity, access, or motivation to explore diverse sources, highlighting a key audience segment for targeted educational or cultural initiatives.

### Q32. From TV, I have learned most about intangible heritage through...

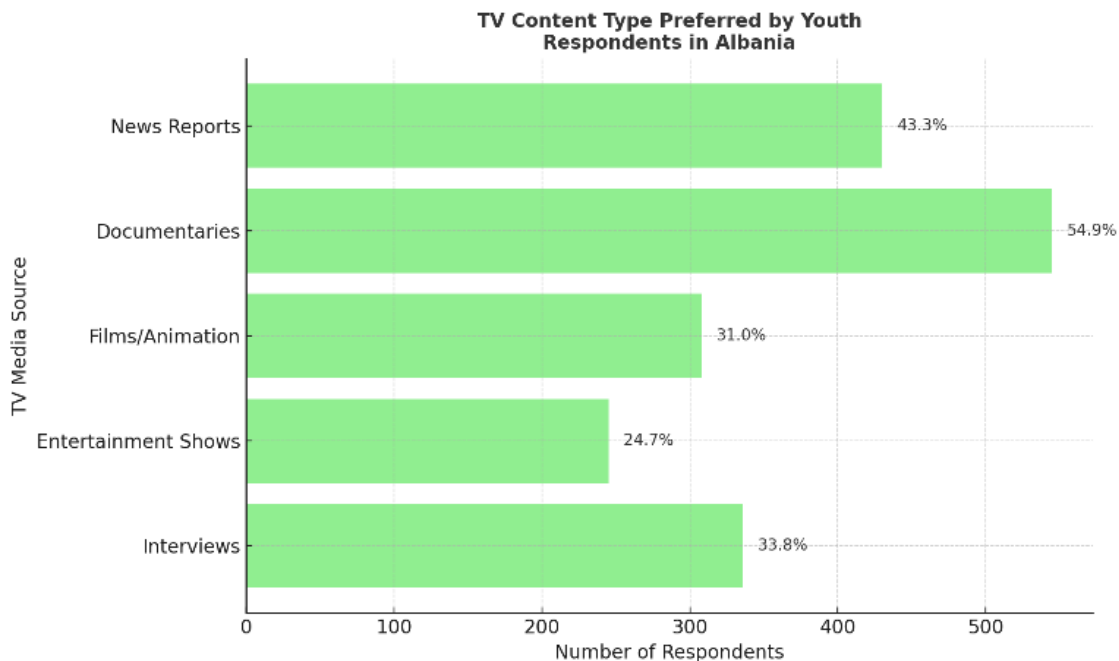


Chart 71

Chart 71 shows how **youth resident in Albania** engage with various **types TV media content to learn about ICH**. **Documentaries** are the most influential source, cited by **54.9%** of respondents, signaling a

strong preference for in-depth, narrative-driven educational content. **News Reports** follow with **43.3%**, showing that traditional journalistic formats continue to play a significant role in heritage transmission, importantly because of the visibility that is given to cultural-artistic activities locally and nationally. **Interviews** are also notable, with **33.8%** of youth indicating they learn about ICH through this format, reflecting the value placed on personal testimony and lived experience. **Films and Animation**, selected by **31.0%**, suggest that creative and visual storytelling is another effective medium for cultural education. **Entertainment Shows**, while the least cited at **24.7%**, still represent nearly a quarter of youth, indicating that light entertainment can serve not only recreational time but also contribute to informal learning about heritage.

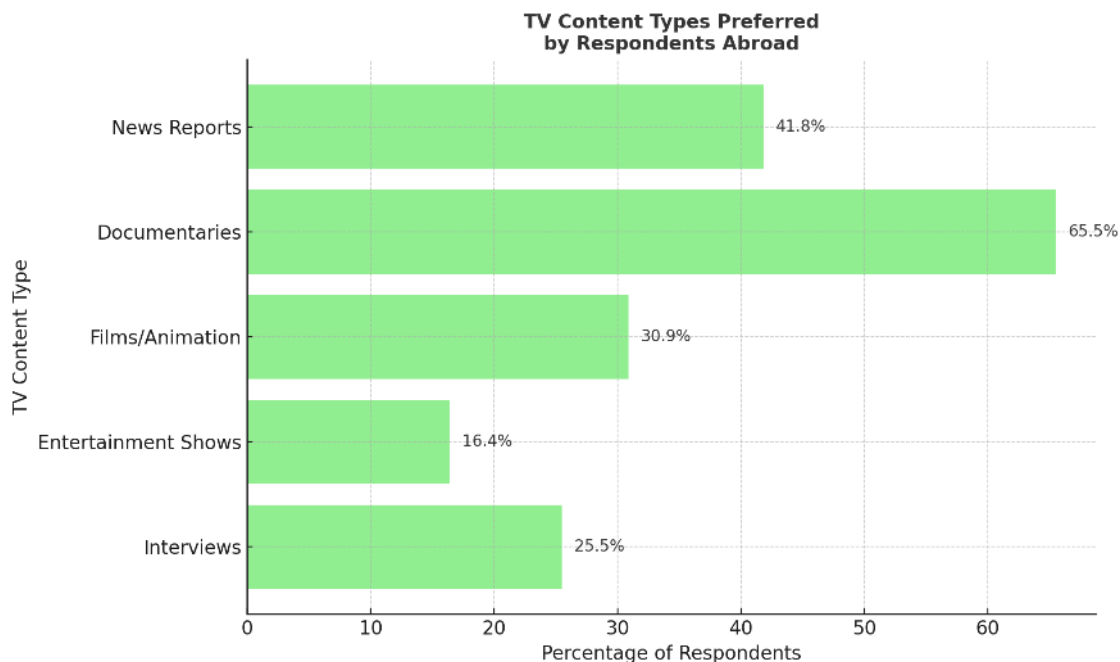


Chart 72

Chart 72 displays **TV content preferences among respondents living abroad**, revealing a strong inclination toward **Documentaries**, chosen by **65.5%** of respondents. **News Reports** follow with a substantial **41.8%**, indicating that formal, informative programming is highly valued. Other formats such as **Films/Animation (30.9%)**, **Interviews (25.5%)**, and **Entertainment Shows (16.4%)** are less favored but still contribute to the diversity of content consumed.

Comparing the two distributions shows that youth respondents in Albania and abroad both favor **Documentaries** (54.9% and 65.5% respectively) and **News Reports** (around 43% respectively) as primary TV content for learning about intangible cultural heritage. **Films and Animation** maintain steady interest near 31% in both groups. However, data on youth in Albania vs. abroad show higher engagement with **Interviews** (33.8% vs. 25.5% respectively) and **Entertainment Shows** (24.7% vs. 16.4% respectively) compared to those abroad. This suggests that while diaspora audiences prioritize formal, educational content as compared to the more diverse mix of TV content consumed by youth in Albania,



possibly reflecting a preference for more structured or educational formats while away from their from their native environment and pointing to tailor heritage visibility and promotion according to media habits for youth audiences in Albania and abroad.

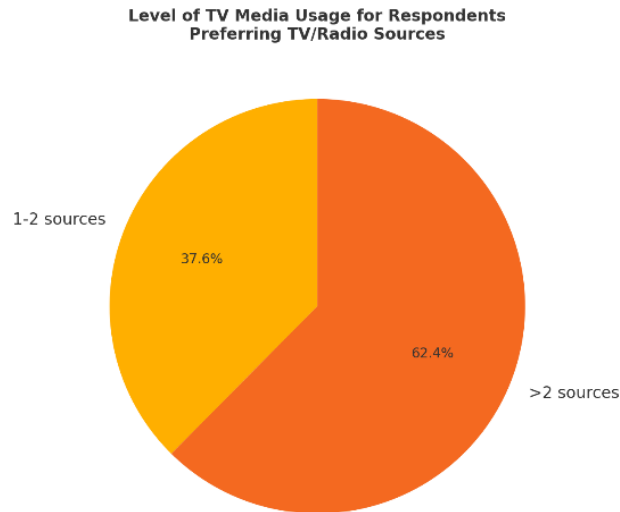


Chart 73

Chart 73 illustrates the proportion of **respondents who prefer TV/Radio** as an information source, categorized by **how many different types of TV media content** they engage with regarding intangible cultural heritage. Survey data reveals that a significant majority of respondents who prefer TV/Radio as an information source (see Question 16) engage with a **broader spectrum of media**, with **62.4%** using more than two TV media content types. This suggests that these respondents are more diversified in their media consumption habits, likely seeking richer and more varied content related to intangible cultural heritage. Meanwhile, **37.6%** rely on one to two sources, indicating a more limited and selective approach to their TV media usage. This split highlights that most respondents preferring TV/Radio are not limited to a single format but instead explore multiple types of programming. The substantial share of users consuming TV products points to the importance that higher presence of ICH in TV content has to potentially effectively reach and educate youth about intangible cultural heritage.

### **Q33. From the internet, I learn most about intangible heritage through...**

Chart 74 illustrates the distribution of **internet sources through which respondents living in Albania learn about ICH**. The most frequently cited source is **Internet (Google/Website)** representing **60.5%** of respondents. Following this, **YouTube** is mentioned representing **45.5%** share of the total. Next follow **TikTok** and **Instagram** with close popularity with **37.0%** and **36.8%** mentions, respectively. **Facebook** ranks lowest among the specified categories, with **24.1%** mentions from youth survey participants.

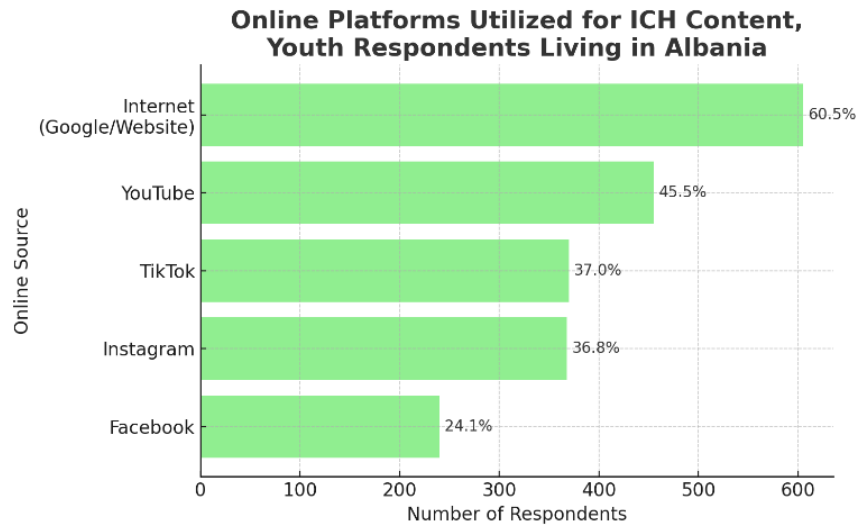


Chart 74

These figures reflect a diverse engagement with online platforms, where more traditional web searches and informational websites remain the top resources to which youth resort to in searching and learning about ICH. Furthermore, data reveals a strong presence of video-based platforms like YouTube and TikTok underscoring the importance of visual and interactive content in cultural learning. Instagram's comparable popularity further points to the role of social media in facilitating heritage awareness. Facebook's lower share may indicate a shift in youth preferences towards newer, more dynamic digital spaces. Overall, this distribution suggests that a multi-platform approach is vital for effectively reaching and educating youth about ICH online.

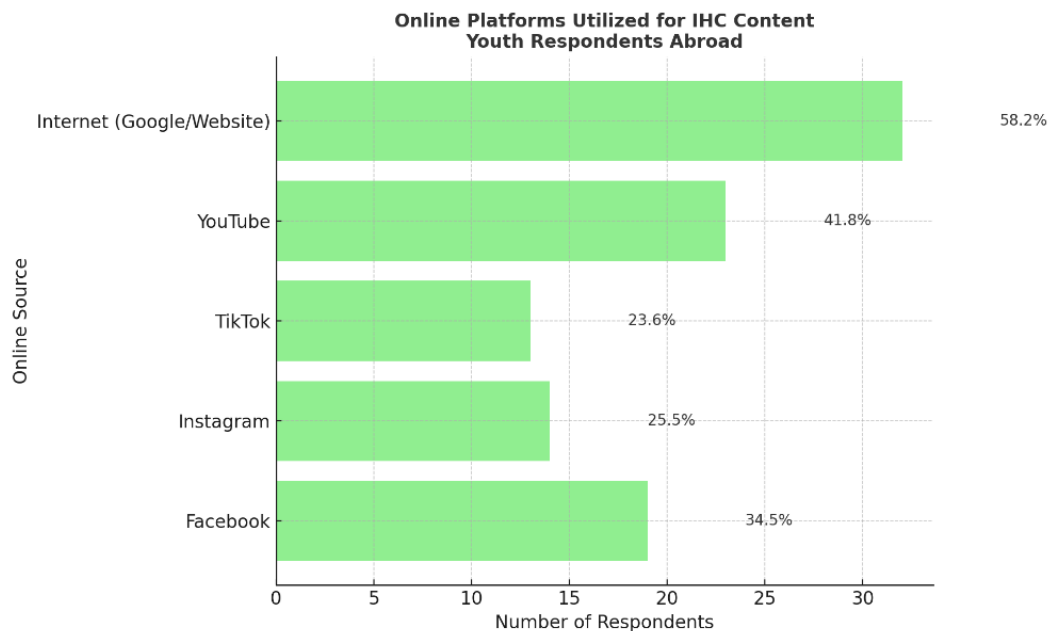


Chart 75

Chart 75 shows the online platforms utilized by youth respondents living outside the main Albanian regions for accessing intangible cultural heritage (ICH) content. The most popular source is **Internet (Google/Website)**, used by **58.2%** of these respondents, followed by **YouTube** at **41.8%**. Social media platforms like **Facebook (34.5%)**, **Instagram (25.5%)**, and **TikTok (23.6%)** are less frequently used in this group. Compared to the overall sample, where TikTok and Instagram have higher usage, respondents abroad demonstrate a stronger preference for traditional internet searches and video content on YouTube, while showing relatively lower engagement with newer social media platforms. This suggests that diaspora youth may rely more on established online sources when exploring cultural heritage.

#### Q34. Does your region of origin have online platforms that promote its intangible heritage?

**Are There Online Platforms Promoting ICH  
in Your County of Origin?**

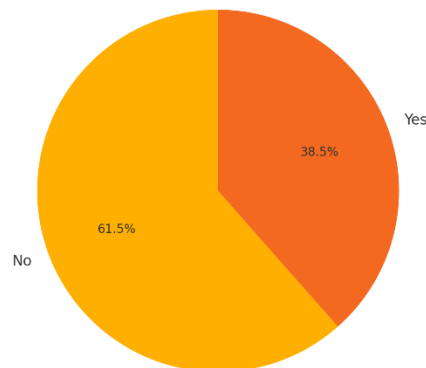


Chart 76

Chart 76 shows how respondents perceive the **presence of online platforms that promote ICH in their county of origin**. A clear majority—**61.5%**—answered **No**, suggesting that many youth are either unaware of such platforms or that these platforms are lacking in their localities. This highlights a need to improve visibility and awareness of these tools from the side of entities managing them (including local governing institutions, CSOs, ICH clubs etc.), ensuring that digital engagement with ICH becomes more widespread and inclusive among youth. Meanwhile, **38.5%** responded **Yes**, indicating that over a third recognize the existence of digital platforms promoting ICH from their county of origin. In this context, given the meaningful share of youth who are aware of and have likely interacted with these platforms, it is important that the institutions managing them regularly update and enrich their content to keep them engaging and relevant, ensuring they continue to raise awareness and serving as learning resources for youth audiences online.

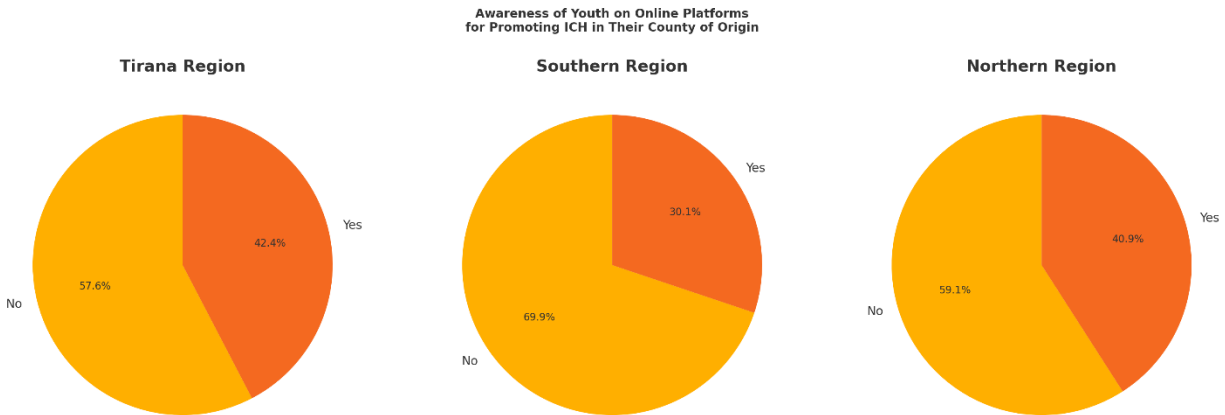


Chart 77

Chart 77 shows how youth from different regions perceive the presence of online platforms promoting in their county of origin. In Tirana, 42.4% of respondents answered Yes indicating awareness of these digital tools, while 57.6% said No reflecting either a lack of awareness or the absence of such platforms. In the Southern region, only 30.1% reported Yes and 69.9% No, marking the lowest awareness level among the three regions. The Northern region showed a slightly higher positive perception, with 40.9% responding Yes and 59.1% No. These figures reveal a generally modest awareness of ICH-related digital platforms across all regions. The data suggests that a significant proportion of youth either do not know about existing platforms or that such platforms have not been effectively developed or promoted in their areas. The Southern region, in particular, trails notably behind. This points to a broader need for improved communication strategies, localized digital engagement, and proactive outreach efforts—especially in underrepresented regions—to raise visibility, foster awareness, and encourage interaction with digital tools and platforms that safeguard and promote ICH among the younger population.

### Q35. Would you like to learn more about events & materials from the “Heritage is our brand!” project?

Chart 78 shows the overall level of interest among surveyed youth in learning more about the project “Heritage is Our Brand!” and its related events and materials. Chart 1 illustrates that a strong majority of respondents—approximately 70.6%—express interest in learning more, while about 29.4% responded negatively. This indicates a high level of curiosity and potential engagement among youth regarding ICH events organized and resources developed in the project framework. Therefore, in the wide context of project outreach efforts regarding planned forthcoming project components, targeted communication can be pursued vis-à-vis the survey participants with a view to enabling their potential

engagement and utilization of resources developed the framework of the project *“Heritage is Our Brand!”*.

**Are You Interested in Learning More about the Project  
‘Heritage is Our Brand!’**

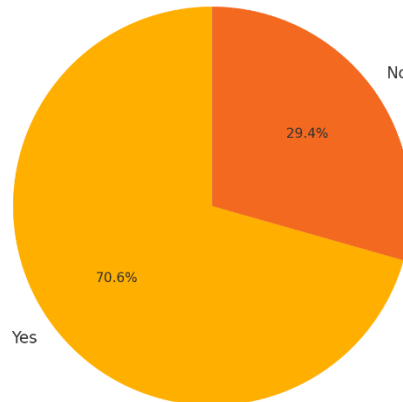


Chart 78

Female respondents showed a higher interest in the project, with **74.7%** answering **Yes**, compared to **64.8%** of male respondents. Conversely, **35.2%** of males said **No**, versus only **25.3%** of females—indicating stronger engagement and curiosity among young women toward the project's themes and materials. This higher level of interest aligns with the overall gender profile of the survey, which saw greater participation from female youth compared to males—even though the survey outreach did not specifically target any gender. In this context, outreach for upcoming project activities and resources should be pursued broadly to sustain overall engagement, while also placing targeted emphasis on reaching and motivating greater interest among young male participants and ensuring gender balance.

**Interest in Learning More about the Project  
‘Heritage is Our Brand!’ by Gender**

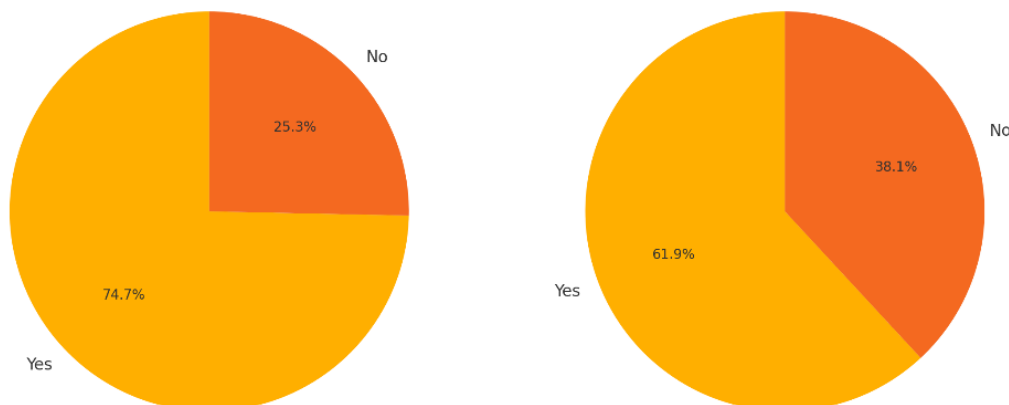


Chart 79



## VII. RECOMMENDATIONS

In light of the key findings of this survey assessing the young people's understanding, perceptions and interaction with intangible cultural heritage in Albania, there follows a set of recommendations address various governmental and non-governmental stakeholders, including the civil society, local and central governing institutions, educational institutions, as well as international organizations and donor community working at the intersection of youth, education and intangible cultural heritage.

### Civil Society Organizations

- ✓ **Enhance outreach and communication** approaches with a view to **increasing the level of information and perception** that youth have regarding the role of CSOs.
- ✓ **Implement innovative projects and good international practices** based on participatory models with a view to **increasing the level of interest and engagement of young people** in platforms and actions related to intangible heritage.
- ✓ **Encourage the participation of young people in safeguarding and promoting** local intangible heritage **through documentation and digital content creation**, including for the enrichment of the national ICH digital register.
- ✓ **Promote successful models and support skills building for young people for the cultural and creative sectors** for the leveraging of intangible heritage as a resource for local growth and sustainable development.
- ✓ **Actively contribute to enriching and enhancing formal and informal learning resources** by in support of the education systems, particular with regard to the **curricular integration of ICH** and extra-curricular activities that support a nationwide outreach of “**Education through Culture**” platform and **enable access to culture by youngsters** both urban and rural areas.
- ✓ **Support capacity-building for the national network of Local Youth Centers** with a view to facilitating its participation and contribution to **decision-making related to intangible heritage at the local governance level**.
- ✓ **Contribute to initiatives by institutional, civil society and private sector stakeholders** aimed at engaging young people for **promoting and valorizing** intangible heritage for **branding and content creation**.

### Educational Institutions at the Pre-university Level

- ✓ **Actively participate in the process of reviewing existing curricular programs to enhance the integration of intangible heritage** as part of the learning program, responding to the high level of interest by youth and enabling their participation in this process.





- ✓ Implement good practices established by the “Education through Culture” platform and support extra-curricular activities facilitating access to intangible cultural heritage and providing informal learning opportunities and resources on the diverse forms intangible heritage.
- ✓ Support student self-organization in clubs that engage with intangible heritage and facilitate their interaction with local artists and artisans, professional cultural group and local CSOs and practitioners working in the intangible cultural heritage sector.
- ✓ Support the participation of the school community in ICH-related activities and initiatives enabling the participation of youngster including in the preservation and promotion of ICH through contributions in the **documentation and digital creation of content of local intangible heritage**, including for the enrichment of the national ICH digital register & online platforms dedicated to ICH.
- ✓ Increase and diversity the number of school-organized visits to institutions, parks or sites **related to intangible cultural heritage** in order to offer a broader educational experience and varied opportunities for informal learning for students

### Higher Education Institutions and the Albanian Academy of Sciences

- ✓ **Actively engage and contribute with expertise to the review process of academic curricula** for the enhanced integration of intangible cultural heritage in pre-university level academic programs.
- ✓ **Dedicate resources research projects, documentation and safeguarding of ICH** and ensure a wide participation by the **faculty and student community** in the preparing content for the national digital ICH register and **future applications for UNESCO recognition of Albanian intangible heritage**.
- ✓ **Lead a wide collaborative initiative dedicated specifically to dialect heritage** with a view to safeguarding this precious intangible heritage through **formal and non-formal learning resources and opportunities** for young people.
- ✓ Contribute with expertise in the process of **evaluation and formulation of national strategic documents** with a bearing on youth, education and the intangible cultural heritage sector, notably the National Strategy for Culture, the National Youth Strategy for Youth, the National Strategy for Education and the National Strategy for Employment and Skills.

### Local governing institutions

- ✓ Encourage and support the **diversification of the typology of intangible cultural heritage presented** in local cultural events, tourism fairs and festive activities, with a view to nurturing awareness about and **giving visibility to a wide spectrum of local intangible heritage** – ranging from UNESCO-enlisted heritage of world renown to the lesser-known forms of ICH.



- ✓ Carry out **targeted communication actions** to raise awareness and interest of youngsters to **participate in the Local Youth Council platform** established recently in 2023, with a view to their facilitating and supporting their contribution to **local governance and decision-making on ICH related issues**.
- ✓ Encourage and support the **participation of local youth, CSOs, artists and professional groups dedicated to intangible heritage, artisans, cultural practitioners and entrepreneurs** in the safeguarding, promotion and valorization of ICH as a precious resource for local tourism development and creative industries sectors.
- ✓ **Enhance the quality of information and resources on intangible cultural heritage** made available in institutional **web and social platforms** as venues to inform and reach out to young audiences online.
- ✓ **Facilitate the participation of young people in documenting and creating content** related to local intangible heritage, serving the safeguarding and promotion of ICH at large and contributing to the open platform of the national digital ICH register.

## Central Governing Institutions

### *Recommendations addressed to the Ministry of Education and Sports (MAS):*

- ✓ **Engage in wide consultation process and collaborative framework** with the local and national stakeholders, the community of experts and educational practitioners, CSOs and youth groups, with a view to **supporting educational initiatives focused on intangible heritage**, including in particular the review of curricular programs for an enhanced **integration of cultural heritage in the national educational system**.
- ✓ **Leveraging resources and wide partnerships with CSOs and the international community** in support of **local youth and culture centers** with a view to **ensuring equitable access for youngsters in urban and rural areas** to activities and resources related to intangible heritage, including skills building and empowerment for entrepreneurship in the ICH sector.
- ✓ **Create a statistical basis for the evaluation of the implementation of strategic policy documents and action plans** (notably the National Strategy for Education 2021–2026) and for **their prospective updating and adjustment** ensuring an enhanced policy-making and design of measures of issues at the intersection of youth, education and intangible cultural heritage.

### *Recommendations addressed to the Ministry of Culture, Innovation and Economy (MEKI):*

- ✓ **Support awareness-raising initiatives on the diverse typology of the country's intangible heritage**, with a view to increasing the level of youth knowledge and interest on the country's



rich ICH of national and international renown, as well as lesser-known types of local and national intangible cultural heritage.

- ✓ **Encourage the diversification of the intangible cultural heritage offer for Albania's evolving tourism industry**, including by supporting the development of learning and skills-building resources and opportunities for youth in both urban and rural areas nationwide.
- ✓ **Create a statistical basis for the evaluation and monitoring of the implementation of strategic policy documents and action plans** (notably the National Strategy for Culture 2019-2025 and the National Employment and Skills Strategy 2023 -2030 and) and for **their prospective updating and adjustment** ensuring an enhanced policy-making and design of measures on issues at the intersection of youth, education and intangible cultural heritage.
- ✓ **Step up funding and institutional support for the "Education through Culture" initiative** and build on good practices with a view to ensuring **equitable access to culture and learning opportunities on ICH by young people in both rural and urban areas nationwide**.
- ✓ **Support capacity-building by local stakeholders to leverage funding from the EU, UNESCO and the international donor community** for projects on ICH and youth, with a view to enabling increased funding for intangible heritage sector and addressing pressing the needs that cannot be fully addressed solely through national budgetary resources.
- ✓ **Sustain a wide collaboration with the local stakeholders to enable participation of youth in the safeguarding and promotion of ICH**, including through documentation and content creation for the National ICH Digital Inventory.
- ✓ In partnership with MAS, **engage in wide consultation process and collaborative framework** with the local and national stakeholders, the community of experts and educational practitioners, CSOs and youth groups, with a view to **supporting educational initiatives focused on intangible heritage**, including in particular the review of curricular programs for an enhanced **integration of cultural heritage in the national educational system**.

#### *Recommendations addressed to the Minister of State for Youth and Children (MSYC):*

- ✓ **Create a statistical basis for the evaluation and monitoring of the implementation of strategic policy documents and action plans** (notably the National Youth Strategy 2022–2029") and for **their prospective updating and adjustment** ensuring an enhanced policy-making and design of measures on issues at the intersection of youth, education and intangible cultural heritage.

#### **International Stakeholders**

#### *Recommendations addressed to the European Union / the EU Delegation in Albania.*



- ✓ **Step up institutional and financial support related to intangible cultural heritage** with a to the assisting Albania's advancing EU integration process and framework developments **in alignment with Chapter 26 "Education and Culture" of the EU *Acquis*** on standards in the fields of education, training and culture
- ✓ **Continue the support of Albania's participation in EU's flagship programs Erasmus+ and Creative Europe, EU for Culture** benefiting youth mobility, cultural exchanges, and heritage-related projects involving young people and educational institutions
- ✓ **Promote EU and international best practices for youth engagement in the safeguarding, promotion and valorization of IHC**, enabling enhanced the visibility and access to Albanian intangible heritage by European and international audiences and facilitating the participation of Albanian youth in inter-cultural dialogue.
- ✓ **Support collaborative initiatives and participatory approaches to raising capacities** of local and national stakeholders to **develop formal and informal learning resources and provide access to** and engagement with intangible heritage by youth in both urban and rural areas.
- ✓ **Support the strengthening of the role of the Local Youth Councils** nationwide network with a view to encouraging their engagement in local governance and decision-making related to intangible heritage.

#### *Recommendations addressed to UNESCO.*

- ✓ Support initiatives by governmental and non-governmental stakeholders in Albania dedicated to the **incorporation of ICH in academic curricula and informal learning** for youth attending pre-university level educational institutions.
- ✓ Support **collaborative initiatives for capacity building for educators and cultural practitioners** to effectively teach and promote ICH within communities and to enable youngsters access to ICH.
- ✓ **Support community-based platforms and actions** enabling the participation of local communities and in particular young people in identifying, preserving and promoting ICH, notably the participation through documentation and content creation for the **community-based inventory project of the National ICH Digital Inventory and for the country's application of ICH for UNESCO enlisting.**
- ✓ Support **awareness-raising initiatives targeting young people intangible heritage enlisted in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity**, so as to foster their appreciation and interest in engaging with the country's ICH of outstanding value.



## VIII. KEY STATISTICS & INSIGHTS

### YOUTH UNDERSTANDING & KNOWLEDGE OF INTANGIBLE HERITAGE

Youth engagement with intangible cultural heritage reflects a dynamic interplay between traditional and modern channels of knowledge transmission. **Cultural events** remain the most influential medium, underscoring the importance of direct, immersive experiences in connecting young people with their heritage. **Digital platforms, especially social media**, play a crucial and growing role, serving as accessible and popular sources of information that bridge educational divides. **Oral traditions through elders' storytelling** continue to hold cultural significance, complementing formal sources like school materials and tourist guides. This blend of channels highlights how youth navigate a diverse media landscape to learn about and engage with ICH, with digital and broadcast media collectively shaping cultural awareness in meaningful ways.

Despite differences in formal education levels, youth display remarkably similar patterns of media use, with social media dominating regardless of educational background. Media consumption ranges from focused single-platform users to highly engaged individuals who actively seek information across multiple sources, suggesting varied levels of interest and access. However, awareness of online platforms dedicated to regional heritage remains limited, pointing to disparities in digital outreach and the need for more inclusive, localized digital initiatives. Addressing these gaps could enhance youth access to intangible heritage, strengthen cultural identity, and foster more meaningful engagement across Albania's diverse regions.

#### Recognizing Intangible Cultural Heritage

- The most widely recognized form is **Traditional Songs & Dances (63.6%)**, followed by **Language or Dialects (57.7%)** and **Folktales & Legends (50.9%)**.
- Less than half of respondents recognized **Rituals and Customs (47.4%)** and **Festivals & Commemorative Days (44.7%)**, while **Craftsmanship Knowledge** was recognized by only **26.6%**.
- A large share (**27.8%**) of youth recognized only one type, and only **17.4%** identified all seven types, highlighting mixed awareness and a need to broaden understanding of intangible heritage's full spectrum.
- **19.2%** erroneously selected "**Archaeological Sites**", reflecting confusion between tangible and intangible heritage.

#### Awareness on ICH in the Region of Origin

- The most frequently associated intangible heritage elements are **Folk Songs & Dances (61.6%)**, **Traditional Recipes & Cooking (39.4%)**, and **Festivals & Rituals (25.1%)**.



- Other notable mentions include **Legends (21.5%)**, **Traditional Costume-making (18.8%)**, **Craftsmanship Knowledge (15.8%)**, and **Transhumance (11.4%)**.
- This distribution highlights the central role of expressive and practical traditions in regional identity, with storytelling and costume making less prominent but still valued.

### Knowledge of UNESCO-Recognized Albanian ICH

- **Tropoja Dance (39.9%)** and **Iso-Polyphony (36.8%)** are the most recognized UNESCO-listed elements among youth.
- Awareness of **Xhubleta Crafting & Know-how (25.7%)** and **Transhumance (7.6%)** is much lower, indicating region-specific heritage with limited broader visibility.
- **15.9% reported “None”**, and only **19.5% selected “All”**, revealing significant gaps in comprehensive knowledge.
- Limited awareness persists even in historical heartlands, e.g., less than 40% of youth in Shkodra, Kukës, and Lezha recognize Xhubleta heritage.
- The strong recognition of Iso-Polyphony and Tropoja Dance indicates the overall popularity of the “Traditional Songs & Dance” category among youth respondents, while also suggesting that visibility through cultural events positively impacts youth awareness.

### Perceptions on Intangible Heritage and National Identity

- A majority of youth (**56.7%**) consider transmission “**Very important**”, and **24.2%** rate it as “**Important**”, showing strong overall support for cultural continuity.
- The younger cohort (16–26 years) expresses slightly higher combined importance (**83.4%**) compared to older youth (**71.6%**).

### Responsibility for Preserving and Promoting Intangible Heritage

- Youth see the greatest responsibility resting with **Local Government (59.3%)** and **Central Government (55.8%)**.
- **Educational Institutions** at **50.3%** are also perceived by youth respondents as key actors.
- While **Civil Society Organizations** receive moderate recognition (**33.8%**), the **Academy of Sciences** is considered least responsible (**21.3%**),
- A notable **56.9%** emphasize the family’s role in safeguarding intangible heritage.

### Measures to Protect and Promote Intangible Heritage



- The top priority identified is **“More Intangible Heritage Content in Schools” (53.8%)**.
- Followed by **“More Public Investment” (45.3%)** to support infrastructure and services.
- Other significant measures include increased **NGO projects (34.7%)**, **local government involvement (33.7%)**, **media attention (32.7%)**, and **local awareness campaigns (32.7%)**.
- Results indicate youth favor a **multi-level, collaborative approach** combining education, public funding, and community engagement.

## SCHOOLS & INTANGIBLE HERITAGE

School-based cultural engagement is a well-established practice, with most students participating in at least one type of extracurricular visit, predominantly to museums focused on historical and ethnographic themes. While visits to natural sites and archaeological locations are less common, regional differences highlight a broader cultural exposure in the Southern region and a stronger preference for historical themes among Tirana youth. However, the predominance of single-type visits suggests limited diversity in school cultural programming, pointing to opportunities for expanding the range of heritage experiences offered to students across Albania.

Participation in intangible heritage activities within schools centers mainly on folk dances and songs, with less frequent involvement in local traditions and storytelling. Despite this, a notable proportion of students report no engagement in such activities, especially in the Northern region where access gaps are more evident. Attitudes toward the integration of intangible heritage in school curricula reflect moderate recognition of its importance, though strong support exists nationally for increased inclusion. Low participation rates in cultural-artistic groups and uneven availability across regions further emphasize the need for more consistent cultural programming and institutional support to foster deeper youth involvement and equitable access to intangible heritage education.

### School Visits & Intangible Heritage

The two most common school extra-curricular visits are to **Historical-Archaeological Museums (59.6%)** and **National Parks (35.4%)**.

- Visits to **Ethnographic Museums (22.4%)** and **Archaeological Sites (17.5%)** are less frequent, showing a preference for museum-based learning.
- **No respondents reported having no visits**, indicating that school-organized cultural visits are a well-integrated practice.
- Most students **(56.7%)** experienced only **one type of cultural visit**, with only **8.6%** attending all four types, suggesting room for diversifying school programming.

### Types of ICH-related activities organized in schools

- **Folk dances & songs (63.5%)** are the most common intangible heritage activities in schools.
- **Local festive traditions (30.6%)** and **Storytelling (19.9%)** are less prevalent, indicating opportunities to expand oral heritage practices.
- Notably, **10.4% of students reported no ICH-related activities** in their schools.
- Regional differences show the **Northern region has the highest rate (17.9%) of schools with no such activities**, compared to **6.3% in Tirana**.
- **Tirana emphasizes folk dances & songs most strongly (69.5%)**, while storytelling is fairly evenly distributed across regions.
- Most students participate in only **one (57.5%) or two (30.8%) types of ICH activities**, with **11.6% reporting no activities**, highlighting limited cultural exposure.

### Perception on integration of ICH in school curricula

- Only approximately **46% of respondents believe ICH is “very important”** in current school programs.
- Approximately **37% consider it “somewhat important”**, while **17% see it as “not important”**.
- Regional perceptions are similar, with Tirana showing slightly higher perceived importance (**49.6% “very important”**) and lower disengagement (**14.1% “not important”**) compared to the Northern and Southern regions.
- These results suggest ICH is present but not strongly emphasized in curricula, and there is a need for more consistent cultural programming nationwide.

### Perceptions on enhancing integration of ICH in school curricula

- A strong majority (**75.9%**) support expanding ICH content in school curricula.
- Support is higher in Tirana (**84.5%**) than in the Northern and Southern regions combined (**65.9%**).
- This reflects greater cultural resource access and awareness in Tirana, highlighting the need for targeted outreach in other regions.

### Cultural-artistic groups at school

- **67.5% of students do not participate** in cultural-artistic groups; only **20.4% do**, while **12.1% say their schools lack such groups**.
- Among schools offering these clubs, only **23.2% of students participate**, suggesting a need to encourage greater engagement.
- Participation rates are higher in the **Northern (23.5%) and Southern (29.4%) regions** compared to Tirana (**17.8%**), possibly due to fewer external opportunities outside school.





- The presence of clubs varies across regions, pointing to a need for institutional support to promote these extracurricular activities nationwide.

## FAMILY & INTANGIBLE HERITAGE

The survey findings highlight the household's key role in preserving and transmitting cultural identity among Albanian youth. Language use at home is nearly evenly split between dialects and standard Albanian, showing the vitality of regional speech alongside the influence of schooling and media. Foreign language use is minimal but more common among diaspora youth, pointing to reduced access to linguistic heritage and the need for targeted outreach. In the North, dialects dominate, while Tirana and the South show a more balanced profile. Traditions are mostly observed during festive or family events, with fewer families maintaining them in daily life—a sign of shifting engagement. Traditional songs and dances are the most commonly transmitted heritage elements, followed by recipes, storytelling, and rituals, while games and artisanal skills are less often passed down. Grandparents and parents are the main transmitters, confirming the value of intergenerational ties. While many homes contain traditional relics, far fewer include media or books related to heritage, and only a small portion have all three types. Most young people report having just one type of heritage-related object, and some none at all—indicating missed opportunities for informal cultural learning. Family-based heritage businesses are rare and mostly centered around tourism and crafts, with slightly more activity in the North and limited involvement in the South. These insights point to untapped opportunities for cultural entrepreneurship and the importance of linking heritage with local development and youth empowerment.

### Language Use at Home

- 49.3% of respondents speak in **dialect** at home, while 44.1% use **standard Albanian**.
- Only 6.6% report speaking a **foreign language**, reflecting the survey's mostly Albania-based youth.
- Among diaspora respondents (27.7% of the sample), the use of foreign languages at home raises concern over **loss of linguistic heritage**.
- Dialect use dominates in **Northern counties** (71.4%), compared to a more balanced use in **Tirana** (48.1% dialect, 51.9% standard) and the **Southern region** (50.8% dialect, 49.2% standard).
- These findings highlight the need for **targeted outreach and tools** to support dialect and standard Albanian, particularly for **youth abroad**.

### Transmission of Traditions in the Household

- **59.4%** report that traditions are practiced on **festive days**, and **50.3%** cite **family events** as key contexts.

- Only **20.0%** experience traditions in **daily life**, suggesting that regular cultural practices are less common.
- **12.7%** say traditions are **no longer practiced** in their homes, indicating signs of cultural disengagement.
- These results suggest that while traditions persist during key occasions, there is a decline in **everyday ritual continuity**.

### Types of ICH Learned in the Family

- **64.0%** of youth have learned **traditional songs and dances**, making it the most transmitted ICH element.
- **51.1%** learned **traditional recipes**, reflecting strong culinary heritage.
- **Folktales and legends** (43.9%) and **rituals tied to holidays** (42.9%) are also common, highlighting the family as a key channel for oral and festive heritage.
- Less frequently passed on are **traditional games** (27.7%) and **craft knowledge** (11.6%), suggesting vulnerability in these domains.

### Who Transmits ICH in the Family?

- **Grandparents** are the primary transmitters of ICH (78.1%), followed by **parents** (62.3%).
- **Extended relatives** are cited by 17.3%, and **siblings** by only 7.8%.
- These data confirm the essential role of **intergenerational transmission**, especially by older family members.

### ICH-Related Objects in the Home

- **Traditional relics** are the most common objects, present in **61.3%** of households.
- **Audio/video media** (12.5%) and **heritage books** (10.7%) are far less prevalent.
- **15.5%** of respondents report having **no such objects** at home, reflecting a lack of tangible ICH prompts.
- Only **5.8%** of youth report having all three categories of ICH-related objects, while **71.7%** have only one.

### Family Involvement in ICH-Related Businesses

- Only **8.1%** of respondents have a family member involved in ICH-related business activities; **91.9%** do not.
- Regional breakdown: **Northern region** leads slightly (11.0%), followed by **Tirana** (7.6%) and **Southern region** (6.7%).

- This limited engagement highlights a largely **untapped potential** for heritage-based entrepreneurship and income generation.

### Types of ICH-Related Family Business

- The most common domain is **Tourism & Cultural Guiding** (47.8%), including agro-tourism and cultural hosting.
- **Artisanal & Traditional Crafts** follow with **32.6%**, covering workshops, costume-making, and handicrafts.
- **Performing & Visual Arts** account for **12.5%**, including music, dance, and cultural exhibits.
- **Agriculture & Livestock** activities make up just **3.6%**, despite representing important traditional practices.
- These findings suggest **tourism and craft sectors dominate**, while arts and agriculture remain **underdeveloped** areas for heritage-related economic activity.

## LOCAL COMMUNITIES & INTANGIBLE HERITAGE

The findings highlight how young people in Albania engage with and perceive intangible cultural heritage in their local environments. Community events such as festivals and traditional performances are widely recognized, indicating that collective celebrations remain a central channel through which heritage is expressed and experienced. However, other forms—like art exhibitions, culinary showcases, or craftsmanship—tend to be less visible, revealing gaps in cultural infrastructure and programming. A notable proportion of youth report the absence of heritage-related activities in their areas, underscoring unequal access to cultural life. While youth and cultural centers exist in many communities, their role in promoting intangible heritage is not always active or effective, suggesting a disconnect between physical infrastructure and meaningful cultural participation.

At the same time, the data show that perceptions of the economic potential of intangible heritage vary by education level, gender, and region. Young people with higher levels of education tend to view heritage as a more viable contributor to employment and local development. Regional differences also emerge, with some areas showing stronger belief in heritage as a development resource, while others appear more skeptical—possibly due to greater access to alternative opportunities or a lack of visible success stories. Female respondents generally express more optimism than their male counterparts. Taken together, the insights point to the need for more inclusive, better-communicated, and regionally balanced cultural policies that not only preserve tradition but also empower youth through economic and educational pathways tied to their heritage.

### Intangible Heritage Visibility in Local Communities

- **Local Community Festivals dominate**, recognized by **65.4%** of youth, emphasizing public celebrations as central cultural anchors.



- **Folk Song & Dance Festivals** are also widely acknowledged (51.3%), highlighting intergenerational transmission of performative traditions.
- Other recognized expressions include **Local Products & Food events (34.9%)**, **Tourism Fairs (31.1%)**, and **Art Exhibitions (23%)**, with art exhibitions least recognized due to infrastructure and programming gaps.
- The data suggests a need for **more inclusive, diverse cultural programming and better communication and partnerships** at the local level.

### ICH-Related Professional Artistic Groups in the Local Community

- Approximately **70% confirm the presence** of professional artistic groups practicing ICH; **33.9% report none**, indicating gaps in cultural infrastructure and support.
- Professional groups are vital for **authentic transmission, cultural pride, and inspiring youth engagement** with intangible heritage.
- Regional differences show the **Northern region leads with 42.3% presence**, followed by the **Southern region (33.1%)**, and **Tirana lowest at 25.1%**.
- The low presence in Tirana may reflect a **gap between institutional visibility and community-level engagement**.
- Findings highlight the need to **enhance visibility, accessibility, and support for professional ICH groups** nationwide.

### Typology of ICH-Related Professional Artistic Groups

- **“Folk Dance” & “Folk Songs” dominate**, accounting for **nearly 90% of mentions** combined, underscoring the centrality of performance traditions.
- **Artisanship** is present but less visible at **9.0%**, possibly reflecting private practice or limited integration in community groups.
- **Culinary (0.8%)** and **Visual Arts (0.3%)** are underrepresented, indicating areas for targeted promotion and education.
- The diversity of group types reflects a vibrant local cultural scene especially with view to performance ICH, while others such as craft traditions and culinary heritage underrepresented and in need of targeted actions and support.



### Youth/Cultural Centers in local communities

- Only **49.1%** of respondents report such a center, while **50.9%** say none exists, showing a significant infrastructural gap.
- These centers are crucial for **cultural participation, youth engagement, and informal learning** about intangible heritage.
- Regional disparities exist: the **Northern (60.8%)** and **Southern (60.6%)** regions report better access than **Tirana (47.6%)**, reflecting urban-rural divides within the capital region.

### Youth/Cultural Centers and ICH-Related Events

- Responses are nearly split, with **51.7%** confirming ICH events at youth/cultural centers and **48.3%** reporting none.
- This gap indicates a need to **support and motivate centers to actively promote intangible heritage**, especially for youth engagement.
- Regional data show **Northern region leads with 60.7%**, followed by **Southern (52.6%)** and **Tirana (49.5%)**, highlighting opportunities for harmonized national efforts.

### Access to Cultural Engagement Opportunities

- A strong **92.7%** report access to either school cultural-artistic clubs or community youth/cultural centers with ICH events.
- **7.3%** lack access to both, highlighting a vulnerable group needing focused intervention.
- Notably the larger share of underserved group is concentrated in Tirana, suggesting **priority areas for resource mobilization** to ensure equitable access in urban, sub-urban and rural areas.
- Local Youth Councils could play an important role in governance and ICH programming at the local level to address these gaps.

### Perception on ICH Potential for Employment Opportunities & Economic Development

- A majority (**63.9%**) believe ICH can provide **employment and support local development**, especially in crafts, gastronomy, music, and tourism.
- Skepticism exists with **36.1%** not convinced, pointing to the need for **awareness raising and showcasing successful livelihood models**.



- **Females are more optimistic (66.5%)** than males (58.4%) about ICH's economic potential.
- Regional optimism is highest in the **Tirana (71%)**, followed by the **Northern** and **Southern regions** at approximately **58%**, likely due to the capital's standing as the country's economic and creative industries' hub.
- Higher education correlates with greater recognition of economic value: **Postgraduates (78%)** and **University graduates (73%)** show more optimism than secondary education levels.
- This underscores the importance of integrating ICH economic opportunities into education and training programs.

## DIGITAL & BROADCAST MEDIA

Youth engagement with intangible cultural heritage reflects a balanced integration of traditional and modern channels. Cultural events remain a vital source of knowledge, reinforcing the importance of direct, participatory experiences. At the same time, digital platforms—especially social media—play a significant role, acting as accessible hubs that bridge educational and regional divides. Oral traditions, through elders' storytelling, continue to contribute meaningfully, alongside formal educational materials and media such as tourist guides and TV/radio. This blend illustrates a diverse media ecosystem where broadcast and digital media collectively enhance youth cultural awareness and engagement.

Patterns of media use show remarkable consistency across education levels, with social media dominating regardless of whether youth have secondary or higher education. Media consumption varies from focused reliance on single platforms to diversified use of multiple sources, reflecting differing degrees of engagement and curiosity. Television programming favored by youth centers on documentaries and news reports, valued for their depth and informative content, while internet sources are led by general web searches and video platforms like YouTube, with newer social media platforms also gaining traction. However, awareness of online platforms promoting regional heritage remains limited, especially outside the capital and in southern areas, highlighting a need for targeted digital outreach to enhance accessibility, foster cultural pride, and encourage active youth participation across all regions.

### Preferred Sources of Information on Intangible Heritage

- **Cultural Events** are the top source, favored by **53.1%** of respondents, highlighting the impact of live, immersive cultural experiences.
- **Social Media** follows closely at **43.2%**, underscoring the importance of digital platforms like Facebook, Instagram, and TikTok in youth engagement with ICH.
- Combined, **Digital & Broadcast Media (Social Media, Online Platforms, TV/Radio)** lead with **63.4%**, surpassing Cultural Events, showing a dominant role for digital outreach.



## Education Level & Media Use

- Preferences for **Digital & Broadcast Media** are nearly equal between youth with **Secondary Level (53.4%)** and **Higher Education (50.1%)**.
- **Social Media** dominates media use in both groups: **72.4%** (Secondary) and **69.7%** (Higher Education).
- Usage of **TV/Radio** and **Online Platforms** is similar between groups, indicating **media engagement patterns are consistent regardless of education**.

## Media Source Combination Patterns

- Among respondents using one media category (**43%**), **Social Media dominates (74%)**, with Online Platforms and TV/Radio less used.
- For those using two media categories (also at approximately **43%**), Social Media remains dominant (74%), frequently paired with Online Platforms (63%) and TV/Radio (49%).
- The smaller group selecting all three media types (**16%**) shows the highest diversity in media consumption, reflecting a highly engaged minority.

## TV Content & ICH Learning

- **Documentaries** are the top TV content source (**54.9%** in Albania; **65.5%** abroad), showing preference for in-depth educational programming.
- **News Reports** also play a significant role (**43.3%** in Albania; **41.8%** abroad), supporting heritage visibility.
- **Interviews** (33.8% in Albania; 25.5% abroad) highlight interest in personal stories.
- **Films and Animation** are popular (**31.0%** in Albania; **30.9%** abroad), supporting creative cultural storytelling.
- **Entertainment Shows** have lower but notable presence (**24.7%** in Albania; **16.4%** abroad).
- Most TV users (62.4%) engage with multiple content types, demonstrating diversified consumption patterns.

## Online Content & ICH Learning

- The most used internet source is **Internet search engines/websites (60.5%)** in Albania, closely followed by **YouTube (45.5%)**.



- TikTok (37.0%) and Instagram (36.8%) are popular social media platforms, while Facebook ranks lowest (24.1%).
- Among youth abroad, traditional sources like Google (58.2%) and YouTube (41.8%) dominate, with less engagement on newer platforms.
- This suggests a need for a **multi-platform online strategy**, emphasizing video and interactive content for effective youth outreach.

### Dedicated Online Platforms Promoting Local ICH

- A majority of youth (61.5%) report **no awareness or absence** of online platforms promoting ICH in their county of origin.
- Only 38.5% recognize the existence of such platforms, indicating **limited visibility and digital engagement**.
- Regional differences show **Tirana with highest awareness (42.4%)**, followed by the Northern region (40.9%), and the Southern region lowest (30.1%).
- This highlights the need for **better digital outreach, communication, and localized online platforms**, especially in underrepresented areas like the South.





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