

## Ireland

### Short cultural policy profile

*Prepared by Paraic McQuaid*

**DATE: August 2022**

#### 1. Facts and figures

**Political system:** Parliamentary democratic republic with a two-chamber parliament

**Official language(s):** English and Irish (Gaeilge) are the two official languages in Ireland.

	<i>Latest available data</i>	<i>Latest available data minus 5 years</i>
<i>Population on January 1st</i>	5 006 907 (2021)	4 726 286 (2016)
<i>GDP in million EUR</i>	100.342bn (2021-Q2)*	275.6bn (2016)
<i>GDP per capita in PPS Index (EU27_2020 = 100)</i>	211 (2021)	177 (2016)
<i>General government expenditure (in % of GDP)</i>	28.2% (2021)	28% (2016)
<i>Public cultural expenditure</i>	384.5 million EUR (2022)	206.5 million EUR (2017)
<i>Public cultural expenditure as % of GDP</i>	0.8% (2019)	N.a.
<i>Share of cultural employment of total employment</i>	3.2% (2020)	3.7% (2015)

Sources: Population on January 1st, *latest data available* / <https://ec.europa.eu/eurostat/databrowser/view/tps00001/default/table?lang=en>

GDP in million EUR, *latest data available* /

[https://ec.europa.eu/eurostat/databrowser/view/namq\\_10\\_gdp/default/table?lang=en](https://ec.europa.eu/eurostat/databrowser/view/namq_10_gdp/default/table?lang=en) ;

<https://www.cso.ie/en/releasesandpublications/ep/p-mip/mip2016/ef/>

*\*NB: From 2015 onwards, Ireland's national accounts are distorted by the reclassification of multinational companies and their assets as being resident in Ireland. Given the presence of such large distortions, GDP and GNP have less information content in regards to Ireland's economic activity. The reclassification of multinational companies' activity as Irish expanded the capital stock in 2015 by c. €300bn or c. 40%. In some cases, whole companies re-domiciled in Ireland while in others multinationals moved assets (mostly intangibles) to their Irish-based subsidiary. The goods produced by the additional capital were mainly exported. This resulted in a step change in net exports Q1 2015. Net exports grew by over 100% in 2015. Complicating matters, the goods were produced through "contract manufacturing". The result of contract manufacturing is a goods export is recorded in the Irish Balance of Payments even though it was never produced in Ireland. There is little or no employment effect in Ireland from this contract manufacturing. <https://www.ntma.ie/business-areas/funding-and-debt-management/investor-relations/irish-economy>*

GDP per capita in PPS Index (EU27\_2020 = 100), *latest data available* /

<https://ec.europa.eu/eurostat/databrowser/view/tec00114/default/table?lang=en>

General government expenditure (in % of GDP), *latest data available* /

<https://ec.europa.eu/eurostat/databrowser/view/tec00023/default/table?lang=en>

Public cultural expenditure / Public cultural expenditure as % of GDP / Public cultural expenditure per Capita: see also chapter 7.1.1 of the national Compendium profile

Share of cultural employment of total employment / *latest data available*:

[https://ec.europa.eu/eurostat/databrowser/view/cult\\_emp\\_sex/default/table?lang=en](https://ec.europa.eu/eurostat/databrowser/view/cult_emp_sex/default/table?lang=en)

## **2. Cultural policy system**

### **2.1 Objectives**

The principle objectives of cultural policies in Ireland relate to the protection, development and presentation of heritage, culture, Irish language and the arts. Promotion of access to culture for all citizens is emphasised. More recently, government strategy documents have highlighted the potential of culture in regards to wellbeing. Irish cultural policy is commensurate with European cultural policy principles of support of creativity, participation in cultural life and cultural rights interpreted mainly as right to participate in public cultural (arts) offerings.

In 2015, government promised to deliver a new national cultural policy that would replace the *Arts Act 2003*. The policy process offered an opportunity to review, adapt and renew the existing cultural policy legislation under one overarching cultural policy. While no legislative change came from this process, a draft policy

framework document was created with some new strategic objectives. An all-of-government strategic approach has been initiated to support programmes that support improved wellbeing, as well as new partnerships to support arts education. A new section within the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media called Creative Ireland has been the vehicle for much of these strategic goals. This agency has mediated some successful partnerships between different departments as well as different levels at National, semi-state, and local levels. There remains a lack of clear strategic objectives for the Creative Industries. In 2022, the government has acknowledged the precarious nature of working in the cultural sector with the introduction of a Basic Income for Artists pilot scheme in 2022. This three-year pilot scheme offers 2 000 artists and arts workers a basic income of 325 EUR per week (near the Irish minimum wage) from 2022 to 2025. At the end of the 3-year pilot, the data collected will inform future arts and culture support schemes.

## **2.2 Main features**

Ireland operates two models of cultural policy with both an arm's length and architect model. The arm's length model is provided through autonomous semi-state agencies such as the Arts Council, the Heritage Council, Údarás na Gaeltachta or Screen Ireland. The Arts Council (established 1951) is the national agency for the promotion and development of the arts. The Heritage Council (established 1995) advises government on heritage issues. Údarás na Gaeltachta (established 1979) is responsible for the economic, social and cultural development of Irish-speaking (Gaeltacht) regions in Ireland. Screen Ireland (established 1980) offers support for TV and film writers, directors and production companies.

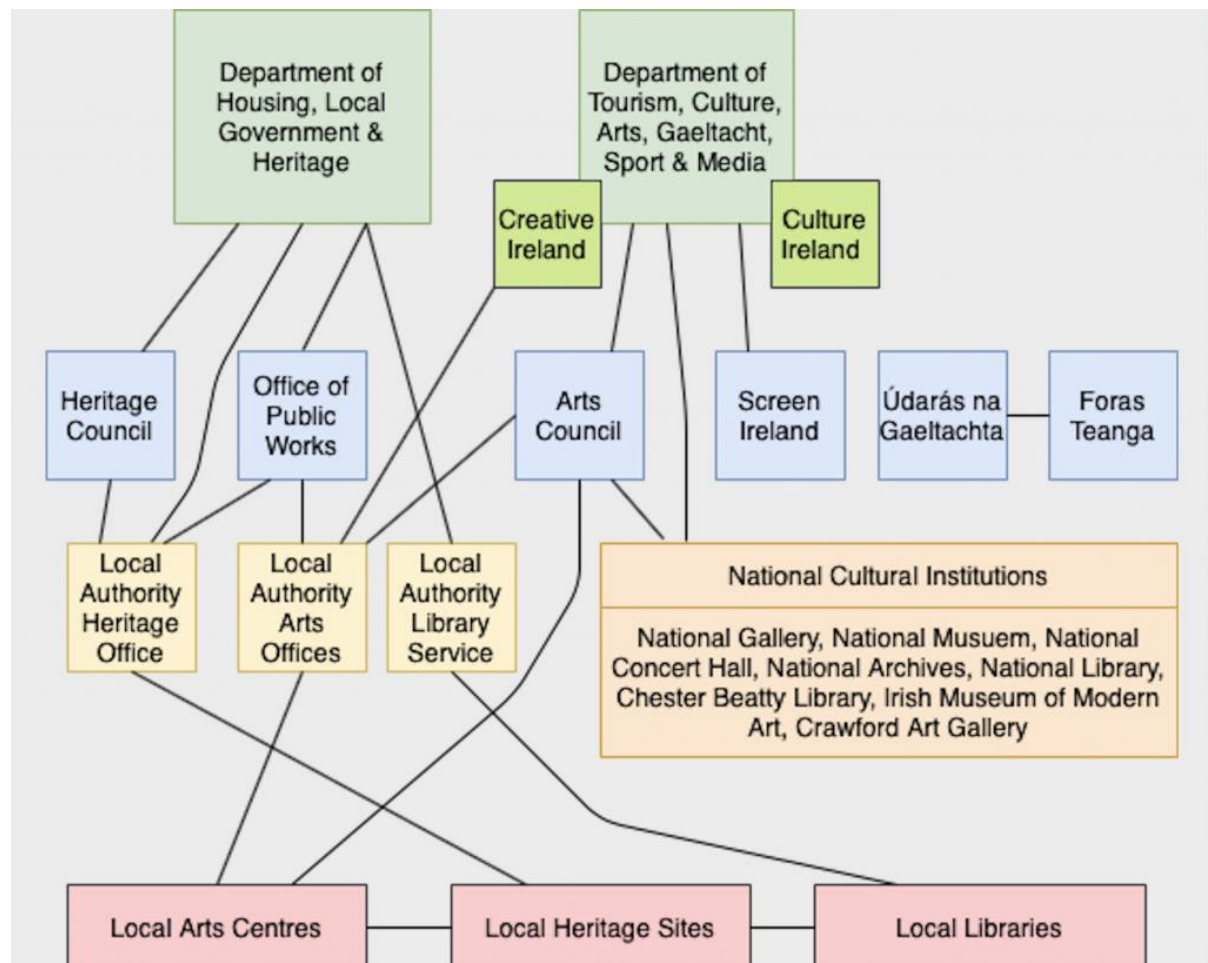
The architect model of cultural policy is provided through the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. The Minister/Teachta Dála (TD) in charge of this Department is assigned such responsibility under the legislation of the Arts Act (2003) to promote the arts both inside and outside the state, in consultation with the Arts Council/an Chomhairle Ealaíon. The Minister also has legislative responsibility for Gaeilge/the Irish language under the Official Languages Act (2003). While the department has responsibility for the development of the legislative and regulatory framework for broadcasting and for certain media in Ireland since 2018, this mainly addresses media safety. The regulation of social media remains non-interventionist. A new Media Commission is planned to be instated this year to focus in particular on online safety.

The effectiveness of the autonomy offered by the arm's length model has become increasingly limited after the Arts Act 2003, which defined for the first time the role of the Department and Minister as well as the relationship to the Arts Council. The expansion of the role of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media appeared to represent a shift in favour of a more centralised model of cultural policy. This portfolio expansion has included the subsumption of the semi-state agency Culture Ireland into the Department, the creation of a new agency/entity within the department called Creative Ireland that directly funds arts and culture programmes, the Limerick City of Culture project, and various other initiatives under the decade of centenaries. The Markievicz Award is granted directly by the Department. This increased portfolio of the Department occurred during the 2009 - 2019 period, when the funding allocation to autonomous agencies remained static. This imbalance has been addressed in recent years since 2019 with increased funding allocations to these semi-state agencies. In response to the Covid-19 Pandemic the government allocated significant increases in funding to the Arts Council in 2021 and 2022 budget allocations, effectively doubling the agencies budget.

Overall, the increased direct role of the department has demonstrated potential to be effective in delivering some interdepartmental strategic goals. There have been some successful partnerships established through the Creative Ireland programme. However, the Irish governmental system is not well configured for interdepartmental cooperation. These policies are currently reliant on good will and change champions.

## 2.3 Governance system: Organisational Organigram

### *Institutional and public actors*



## 2.4 Background

1950-1960: The *Arts Act* (1951) establishes the Arts Council/An Chomhairle Ealaíon as an autonomous semi-state agency to support arts in Ireland.

1960-1970: The dawn of television: Radio Telefís Éireann (RTÉ) is established as state broadcaster.

1970-1980: The *Arts Act* (1973) is amended to include film and allows for local authorities to assist the arts with funding or in kind.

1980-1990: The Film Board establishes in 1980 to support the development of film in Ireland. It is then disbanded in 1987 for six years until its reinstatement in 1993. The first regional arts officer is appointed in 1985. It takes another 15 years before

arts officers were appointed in almost every local authority in Ireland. Údarás na Gaeltachta establishes in 1980 as the regional authority for the economic, social and cultural development of the Gaeltacht.

1990-2000: A decade of Capital investment in culture. In 1993, the Department of Arts, Culture and Gaeltacht is established beginning a programme of capital investment in arts centres in local authorities across the country to increase access at a local level. Temple Bar Cultural Quarter is developed Dublin City centre. Telifís na Gaeilge is established as Irish language television channel. Heritage Council is established under Heritage Act 1995.

2000-2010: The *Arts Act* (2003) widens the definition of arts to include dance, circus and traditional arts, and clarifies the role of the Minister and department of Arts. Culture Ireland is established in 2005 as an autonomous agency to develop an international platform for Irish arts organisations and individual artists. The Official Languages Act (2003) provides for the use of both official languages of the State in public bodies. The recession of 2008 begins a series of cuts across the arts and cultural sectors.

2010-2020: A decade of significant underinvestment in cultural agencies yet increased direct intervention by the government. In 2012, Culture Ireland is subsumed into the Department of Arts, Heritage and Gaeltacht. In 2015, the Minister for Arts, Heritage and Gaeltacht announced a major cultural budget for the commemoration of the 1916 Rising. In 2016, the Department of Arts, Heritage and Gaeltacht launches a national consultation for the establishment of a new cultural policy for Ireland. Creative Ireland is established in 2017 within the Department.

2020-2022: In 2020: COVID-19 hits the cultural sector. The Government initially respond with an emergency social payment scheme (PUP) followed by additional budget allocation to the Arts Council which ultimately doubles their allocation compared to 2019. Basic Income for Artist pilot scheme is introduced 2022.

### **3. Current cultural affairs**

#### **3.1 Key developments**

The key development of the past 10 years has been a recent re-investment in arts and culture after a decade of underinvestment, austerity and lack of advocacy from government between 2009 to 2019. The first significant funding increase took place in 2020 with an additional budget allocation of EUR 25 million for the

Arts Council. This has been followed by a substantial increase in 2021 from EUR 100m to EUR 130m. This allocation has been welcomed by the cultural sector.

Central government has increased direct funding towards grand celebratory gestures such as the Gathering 2013, Limerick City of Culture 2014, the 2016 Centenary, and the decade of Commemorations. While these events have benefited the tourist economy, and offered some creative work as community engagement, they also represent an instrumentalisation of culture as well as an increased direct intervention by the Department at a time of austerity for arts and cultural autonomous agencies and organisations up until 2019.

There have been a number of government measures related to artists and arts workers beginning with JobsBridge work placement scheme (2011) aimed primarily at reducing the live register of unemployed through government sponsored internships. While the scheme improved national employment statistics, it impacted negatively on the quality of job contracts in the cultural sector with many arts organisations, that were under severe financial pressure because of austerity measures, as well as government imposed recruitment embargoes filled essential posts with jobs bridge candidates. Many roles were thus underpaid and offered little progression. The scheme can be seen therefore as a contributing factor in the rise of a 'precariat' class of cultural workers where work has become extremely unstable and infrequent to the point that it keeps workers on low pay and without the rights associated with longer term contracted employment.

Under pressure from the Visual Artist Ireland (VAI) national campaign fighting for fair pay for artists work the Arts Council has since launched of a new policy in 2020 entitled 'Paying the Artist.' The government responded in the first instance with a pilot social welfare scheme for professional artists that began in July 2019. The scheme allowed qualifying artists to avail of jobseekers allowance without having to take part in the job activation programme for one year. Subsequently, the Arts and Recovery Taskforce Report of 2021 made recommendations for recovery and improvement of working conditions. In response, in 2022, a new Basic Income for Artists (BIA) three-year pilot scheme was launched. This has been a greater success in terms of uptake with over 9 000 applicants for 2 000 places. The scheme offers artists and arts workers a basic income of 325 EUR per week (near the Irish minimum wage) from 2022 to 2025. At the end of the 3-year pilot the data collected will inform future arts and culture support schemes.

While policies have been elusive related to the Creative Industries, the government has been clear in its financial support and advocacy towards the audio-visual sector. Government continues to back the sector with increased allocation of EUR 6.65 million for 2022 bringing total funding to EUR 36.7 million.

### **3.2 Key themes**

Cultural access and participation are prominent in cultural policy and strategy documents of all levels of government in Ireland. The ratification of international agreements such as the UN International Covenant on Economic, Social and Cultural Rights (1989), or European Convention on Human Rights (2003) have led to improvements in human rights including cultural rights in Ireland including the right of everyone to take part in cultural life. While these rights are now written into most cultural institutions strategies, and there have been improvements in relation to access, there remain many barriers to participation for a number of minority communities. There are still a number of International agreements not incorporated into Irish law such as the International Covenant on Civil and Political Rights. Under the Equal Status Act (2000), which is complimented by the Employment Equality Act (1998) it is illegal to discriminate on the nine grounds of gender, marital status, family status, sexual orientation, religion, age, disability, race and membership of the traveller community.

Artistic freedom is not explicitly anchored in the Constitution, but freedom of expression is stated as a stand-alone fundamental right within the Constitution. In this sense, it generally protects any kind of artistic creation from state intervention. However, artistic freedom is not one of absolute freedom as there is a stated limitation in Article 40.6.1.i. which provides that the State guarantees liberty for the rights of citizens to express freely their convictions and opinions, "subject to public order and morality".<sup>1</sup> This provides that organs of public opinion such as the radio and the press must not be used to undermine public order or morality or the authority of the State. In effect, this means that prior restraint receives constitutional sanction.

Current challenges to media plurality as defined in the Broadcasting Authority of Ireland's (BAI) Media Plurality Policy (2019) include: changes in consumption patterns away from traditional media; concern regarding issues of misinformation, disinformation, and malinformation on political, social and cultural matters which is evident via discussions on fake news in the social media sphere and elsewhere;

---

<sup>1</sup> The Constitution of Ireland. <https://www.irishstatutebook.ie/eli/cons/en/html>



the aggregation of personal data by media businesses, in particular social media businesses, and its use in ways that are neither transparent nor ethical; the impact of news filters, intermediaries and algorithms that can lead to polarisation and to a limitation of exposure to a diversity of viewpoints; threats to the sustainability and quality of news and cultural production due to the loss of income from the decline in payments for news content and from shifts in advertising towards online media.

References to the societal impacts of arts are frequently made in many policy framework documents of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media as well as the Arts Council. However, there is currently a lack of investment in evidence-based research to underpin and support the policy claims.

### ***3.3 International Cultural Cooperation***

The Department of Foreign Affairs support a number of cultural activities to raise awareness of Ireland as a destination for trade and investment and also to promote Irish culture, heritage and tradition. Activities include cultural exhibitions, cultural initiatives through Irish embassies abroad and Irish studies programmes. The cultural programme of the department is relatively small.

Culture Ireland is a division of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. It is responsible for the promotion of Irish arts worldwide. They do this through strategic support of Irish arts presence at international festivals as well as creating new platforms. The funding to the division has now returned to 2011 levels after a substantial drop in funding.

During The Gathering (2013) and the 1916 Commemoration (2016), increases in cultural funding were given to these interventions aimed at reaching out to the Irish diaspora to return to connect with Irish culture. This mainly benefited the tourism economy. But came at a time of cut backs in government subsidy of the cultural sector.

## 4. Cultural Institutions

### 4.1 Overview

Cultural Institutions can be described in four layers. The first is underpinned in legislation by the *The National Cultural Institutions Act (1997)* which provides that certain cultural institutions hold a special status as National Cultural Institutions. Examples include the National Archives of Ireland or the National Gallery of Ireland. Overall, the national cultural institution infrastructure is quite centralised with a majority based in the Dublin area.

The second layer operate at a national level in terms of artistic ambition, but is supported also through semi-state agency as well as local authority funding. These include multiple art forms and type of institutions for example the Abbey Theatre, Project Arts Centre, Sculpture Society of Ireland or Visual & Bernard Shaw, Carlow. This layer has developed ad-hoc outside of any national spatial plan.

A third layer is supported predominantly by local authority arts offices, along with some programme funding support from the Arts Council. These organisations support multiple art forms. Examples would include Rua Red Arts Centre or Solstice Arts Centre. This infrastructure was built with capital support from the ACCESS aimed at increasing local access to arts and culture. The programming of these institutions is supported by both local authority as well as Arts Council.

A final layer is operated by private institutions such as Bord Gáis Energy Theatre, Dublin; the 3Arena, Dublin; Kerlin Gallery, Dublin.

## 4.2 Data on selected public and private cultural institutions

**Table 1: Cultural institutions, by sector and domain**

<b>Domain</b>	<b>Cultural Institution (Subdomain)</b>	<b>Public Sector</b>	
		<b>Number (YEAR, latest available data)</b>	<b>Number (YEAR, latest available data minus 5 years)</b>
<b>Cultural Heritage</b>	<i>Cultural heritage sites (recognised)</i>	780 (2003)	
	<i>Archaeological sites</i>	150 800 (2020)	
<b>Museums</b>	<i>Museum institutions</i>	140-186 (2016)	
<b>Archives</b>	<i>Archive institutions</i>	212 (2005)	
<b>Visual arts</b>	<i>Public art galleries / exhibition halls</i>	69 (2016)	
<b>Performing arts</b>	<i>Scenic and stable spaces for theatre</i>	82 (2020)	
	<i>Concert houses</i>		
	<i>Theatre companies</i>	90 (2020)	
	<i>Dance and ballet companies</i>	1 ballet & 15 dance (2020)	
	<i>Symphonic orchestras</i>	2 (2020)	
<b>Libraries</b>	<i>Libraries</i>	330 (2019)	
<b>Audiovisual</b>	<i>Cinemas</i>	463 (2018)	
	<i>Broadcasting organisations</i>	2 (2020)	
<b>Interdisciplinary</b>	<i>Socio-cultural centres / cultural houses</i>	138 (2018)	

**Sources:** Heritage Ireland; Heritage Council; Irish Museums Survey/Irish Museums Association; National Monuments Service, Sites and Monuments Record (SMR) database; Arts Council; Visual Artist Ireland; Irish Theatre Institute; Statista; Department of Rural and Community Development; Department of the Environment, Climate and Communications.

## **5. Cultural Funding**

### **5.1 Overview**

At present, due to the lack available and reliable data, it is not possible to provide a cumulative figure for the amount of government funding provided to arts and culture across different departments and reporting procedures do not facilitate easy analysis of this information. While the main focus on arts and cultural expenditure is on Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media funding or Arts Council funding other government departments contribute cultural funding. For example, local authority arts funding and heritage funding come from the Department of Housing, Local Government and Heritage. There are also many government semi-state agencies that also offer financial support such as Fáilte Ireland to festivals, the Broadcasting Authority of Ireland to film, the Office of Public Works to heritage and many others. There are many partnership arrangements between government departments. Then there are a number of tax relief schemes such as the Film Tax Relief and the Artist Tax Exemption.

What can be stated is that the majority of public cultural expenditure in Ireland comes from the national government. Central government expenditure on culture peaked in 2007/2008, but — similar to other areas of public expenditure — declined during each year after the economic recession up until 2013. For example, Arts Council funding allocation peaked in 2008 at EUR 83 million, fell to EUR 56.7 million in 2013 and rose again very marginally every year to EUR 68 million in 2018.

Government funding allocation for culture improved slightly in the 2020 budget allocation and was then supplemented mid-year to reflect changed circumstances for the sector under COVID-19 restrictions. The government's 2021 budget allocation to culture increased by 70% reflecting the impact of COVID-19. More importantly, the 2022 allocation has remained at this higher level.

Private funding of the arts and culture remains low in comparison with public funding. There have been attempts to increase philanthropy and private sponsorship in the years after the recession. These have led to marginal increases in private funding.

## 5.2 Public cultural expenditure by level of government

**Table 2: Public cultural expenditure by level of government, in EUR, 2022 and 2017**

<b>Level of government</b>	<b>Total cultural expenditure in 2022</b>		<b>Total cultural expenditure in 2017</b>	
	<b>In million EUR*</b>	<b>% share of total</b>	<b>In million EUR*</b>	<b>% share of total</b>
<b>State (central, federal)</b>	346.5*	90%	166.4**	80.5%
<b>Regional (provincial, etc.)</b>	N/a	N/a	N/a	N/a
<b>Local (municipal, incl. counties)</b>	38 (2021)***	10%	40.1***	19.5%
<b>TOTAL</b>	384.5	100%	206.5	100%

Source: (research body and year of data publication)

Note: \* At the date of expenditure

\*Source: Department of Public Expenditure and Reform, (2022) Expenditure Report, p.158.

<https://assets.gov.ie/201256/3efe3b32-a9d5-41bd-a2ed-41387528b8cc.pdf>. Expenditure of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media in 2022. This figure includes expenditure on Arts and Culture but does not include expenditure on heritage, Gaeltacht or cultural elements of tourism. Gaeltacht expenditure was €85.7m. Heritage expenditure was €165.8m (now under the Department of Housing Local Government and Heritage). There was not a reliable figure for the cultural spend under tourism at the time of writing.

\*\*Source: Department of Public Expenditure and Reform, (2017) Expenditure Report, Part II - Expenditure Allocations 2017-2019 p. 42. <https://assets.gov.ie/181457/f55a26e8-0af6-43b5-8319-f99942ee945f.pdf>. Expenditure of the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs in 2017. This figure includes expenditure on Arts and Culture but does not include expenditure on heritage, Gaeltacht or cultural elements of tourism. Gaeltacht expenditure was €46.7m. Heritage expenditure was €45.9m.

\*\*\*Source: Arts Council. Based on Arts Council data collected from Local Authority Arts Offices the investment in arts and culture by Local Authorities in 2021 was €38M – this does not include - Capital, Per cent for Art, Arts Council Contribution. This does not include the Arts Council investment in local authority arts programmes amounting to €7m. These issues also apply to 2018.

## 5.3 Public cultural expenditure per sector

No reliable comparative breakdown available.

## 6. Legislation on culture

### 6.1 Overview of national cultural legislation

In the absence of one singular overarching legislation for culture, the *Arts Act* (2003) establishes the main legislative framework for cultural policy-making in Ireland. The Act defines the arts, sets out the role and functions of the Minister, local authorities and the Arts Council, and prescribes the membership and procedures of the latter. Other legislation affecting cultural policy in Ireland are listed in the table below:

Title of the Act	Year of Adoption
Public Libraries Act	1947
Finance Act	1969
Film Board Act	1980
Local Government Act	1994, 2001
National Cultural Institutions Act	1997
Taxes Consolidation Act - Section 481, Section 195	1997
Copyright and Related Act, Copyright and Other Intellectual Property Law Provisions Act	2000,2019
Heritage Fund Act	2001
Heritage Act	2018
Arts Act	1951, 1973, 2003
Broadcasting (Funding) Act	2003
The Official Languages Act	2003
Planning and Development Act	2003
National Monuments Act	1930, 1994, 1954, 1987, 2004
Broadcasting Act	2009
National Tourism Development Authority Act	2003, 2011, 2016

### 6.2 Overview of international cultural legislation

International legal instruments implemented by Ireland in the cultural field:

Title of Legislation	Year of Adoption
International Covenant on Economic, Social and Cultural Rights (ICESCR)	Signature: 1973 Ratified: 1989
Optional Protocol to the International Covenant on Economic, Social and Cultural Rights	Signature: 2012 Not Ratified
UN Convention on the Protection and Promotion of the Diversity of Cultural Expressions	Ratified: 2006
UN Convention concerning the Protection of the World Cultural and Natural Heritage	Ratified: 1991
Universal Copyright Convention	Signature: 1952 Ratified: 1958
Constitution of the United Nations Education, Scientific and Cultural Organisation (UNESCO)	Acceptance: 1961
UN Agreement on the Importation of Educational, Scientific and Cultural Materials	Acceptance: 1978
Convention for the Protection of Cultural Property in the Event of Armed Conflict	Signature: 1954 Ratified: 2018

European Agreement on the Protection of Television Broadcasts	Signature: 1960 Not Ratified
European Agreement Concerning Programme Exchanges by Means of Television Films	Signature: 1958 Ratified: 1958
European Convention on the Protection of Archaeological Heritage	Signature: 1992 Ratified: 1997
UN International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations	Signature: 1962 Ratified: 1979
European Convention on Cinematographic Co-Production	Signature: 2000 Ratified: 2000
European Landscape Convention	Signature: 2002 Ratified: 2002
Convention on Cybercrime	Signature: 2002 Not Ratified
Convention for the Safeguarding of the Intangible Cultural Heritage	Ratified: 2015
WIPO Berne Convention for the Protection of Literary and Artistic Works	Ratified: 1968
WIPO Copyright Treaty	Signature: 1997 Ratified: 2009
Convention on Wetlands of International Importance Especially as Waterfowl Habitat	Ratified: 1984

---