



**Short Profile
October
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Luxembourg

Short Cultural Policy Profile

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1. Facts and figures

Political system: The Grand Duchy of Luxembourg is a parliamentary democracy in the form of a constitutional monarchy. Legislative power is exercised by the Chamber of Deputies. This unicameral parliament is composed of 60 deputies elected by direct universal suffrage for a term of five years. Universal suffrage was introduced in 1919 for citizens aged 21 and over. The legal age was lowered to 18 in 1972.

The Grand Duke is the head of state and exercises executive power jointly with the government. He promulgates laws and exercises regulatory power by issuing the regulations and decrees necessary for the enforcement of laws. He represents the Grand Duchy internationally.

Official language: The language of the Grand Duchy of Luxembourg is Luxembourgish, but the language regime is trilingual. The law regulates the use of Luxembourgish, French, and German¹. Legislative acts and their implementing regulations are drafted in French. In administrative matters, whether contentious or non-contentious, and in judicial matters, French, German, or Luxembourgish may be used².

	<i>Latest available data</i>	<i>minus 5 years</i>
<i>Population on January 1</i>	2025: 681,973 people	2020: 626,108 people
<i>GDP in million EUR</i>	2024: 86,180	2019: 62,415
<i>GDP per capita in PPS Index (EU27_2020 = 100)</i>	2024: 242	2019: 249
<i>General government expenditure (in % of GDP)</i>	2024: 46.9%	2019: 43.1%
<i>Public cultural expenditure</i>	2025: 3 287.7 million	2020: \$151.3 million
<i>Public cultural expenditure as % of GDP</i>	2025: 0.98%	2020: 0.73%
<i>Public cultural expenditure per capita</i>	No data available	No data available
<i>Percentage of employees in the cultural sector as a proportion of total employment</i>	2024: 5.1% ⁴	2019: 5.1%

¹ Constitution of the Grand Duchy of Luxembourg, consolidated version applicable as of July 1, 2023, Art. 4.

² Law of February 24, 1984 on the language regime, Articles 2 and 3.

³ <https://www.chd.lu/fr/budget2025-culture>, 4.07.2025 budget.public.lu

⁴ https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment#SE_MAIN TT 4.07.2025

Sources: Population on January 1st, *latest data available* / <https://ec.europa.eu/eurostat/data-browser/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

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

2. Cultural policy system

2.1 Objectives

Historically, cultural policy has focused primarily on preserving heritage and supporting major national institutions. The state, long perceived as primarily a manager and conservator, only began to evolve significantly in the second half of the 1970s, with a marked acceleration in the 1990s. *Luxembourg's designation as European Capital of Culture* in 1995 marked a turning point in this regard, paving the way for greater recognition of the role of culture. The two subsequent editions of the European Capital of Culture in 2007 and 2022 consolidated this momentum, strengthening the place of culture in the national landscape and affirming an international cultural orientation.

Since then, cultural policy orientations have been renewed, notably under the impetus of *the Kulturentwécklungsplang 2018–2028* (KEP). This plan affirms the ambition to "develop a cultural framework in which innovation and cultural activity can flourish freely"⁵ and highlights the central role of culture in democratic debate and in promoting the country's fundamental values. The main objectives of cultural policy are to guarantee universal access to culture as a fundamental right, to support the diversity of cultural expressions, to promote citizen participation and social cohesion, and to create a favorable environment for artistic creation and the development of the cultural sector. They also aim to decentralize cultural offerings and recognize culture as a factor in sustainable development and international attractiveness.⁶

Cultural policy now places greater emphasis on inclusion, democratic participation, cultural mediation, territorial balance, and adaptation to digital technology. It also promotes the professionalization of cultural actors in order to enhance the economic and social development of the cultural sector. The international dimension has also been

⁵ *Kulturentwécklungsplang 2018–2028* (KEP), page

12. <https://kep.public.lu/fr/documentation/kulturentwecklungsplang-2018-2028-1-0-derniere-version/kep-1.html>

⁶ https://mcult.gouvernement.lu/fr/Organisation/Orientation_strategique.html

strengthened , with the integration of UNESCO and European conventions and increased attention to issues of cultural diversity, cultural rights, and sustainability.

2.2 Key features

In Luxembourg, cultural policy is guided by the conviction that culture plays a central role in democratic debate. Its strategic framework is based on the *2018–2028 Cultural Development Plan (Kulturentwécklungsplang – KEP)*, the first long-term, supra-political national strategy for culture.

The KEP is based on principles such as interculturality, cultural democracy, cooperation, heritage preservation, openness, and cultural promotion. It aims to establish a cross-cutting cultural ecosystem that promotes the development of artists, professionals, and citizens.

To achieve these objectives, the plan provides for the creation of a new cultural governance based on the participation of civil society and cultural actors, the strengthening of dialogue between institutions and the cultural sector, and regular monitoring based on reliable indicators. Every two years, an evaluation allows for the implementation of its 62 recommendations to be adapted.

Cultural policy is mainly steered by the Ministry of Culture, which defines strategic guidelines, develops the legislative and regulatory framework, and manages a significant portion of public funding. The ministry directly supervises several national institutions, such as the National Library, the State Museums, the National Archives, the National Literature Center, and the National Fund for Audiovisual Production (Film Fund Luxembourg). The Ministry of Education, Children and Youth supports arts and music education, while the Ministry of Foreign and European Affairs collaborates on cultural diplomacy. Municipalities manage local and regional cultural institutions and support local cultural actors.

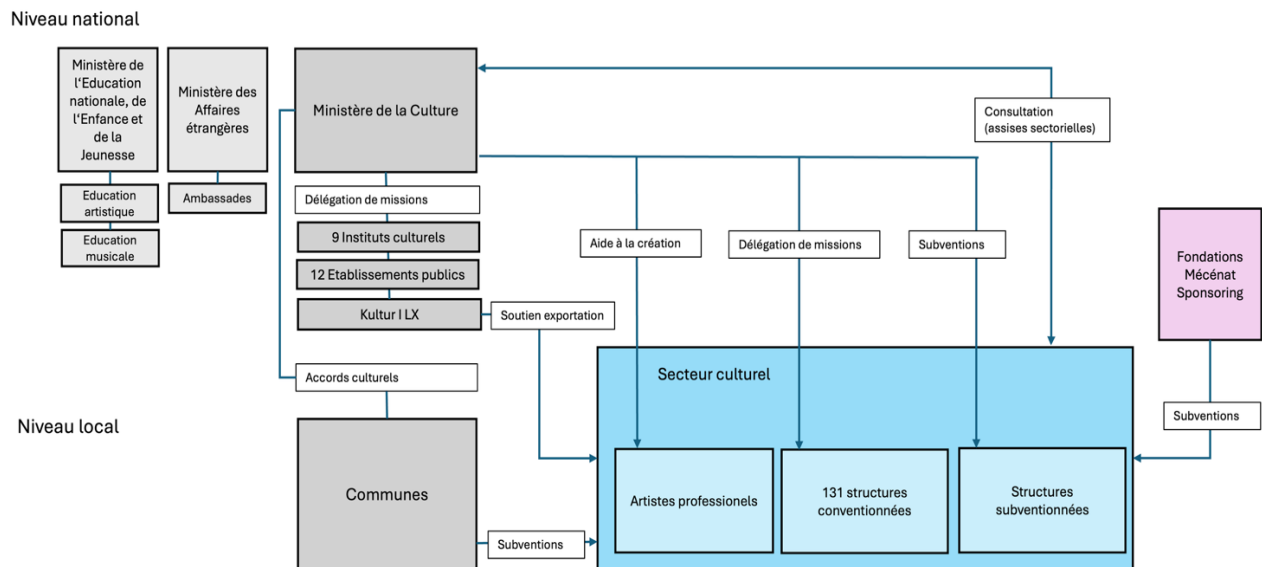
The funding model is based primarily on the state budget allocated to the Ministry of Culture. The Ministry of Culture provides funding and oversight for major national institutions and also supervises a number of cultural operators. Among them, the National Cultural Fund (Focuna), created in 1982 under the supervision of the Ministry of Culture, supports one-off, experimental, or innovative projects, awards grants, and can finance cultural mediation initiatives. For its part, Kulur | lx, founded in 2020, has a mission to support, promote, and disseminate the Luxembourg cultural scene. The Ministry of State is involved in the audiovisual sector through joint supervision with the Ministry of Culture, which involves regular transfers of powers and budgets depending on government reorganizations. The Ministry of Public Works also plays a key role, as it finances most of the investments related to the construction and maintenance of cultural infrastructure.

At the local level, municipalities finance local cultural structures and actors, often with co-financing from the Ministry of Culture. The contribution of patronage, via foundations or companies, to the co-financing of both local and national programs, remains modest

compared to public funds. The current challenge is to encourage and develop private patronage.

The budget allocation reflects the priorities set out in the KEP, with a marked focus on heritage preservation and the performing arts, compared to support for artistic creation.

2.3 Governance system: Organizational Chart



Source: Jean Reitz, Monique Borsenberger, 2025

2.4 Background

The Grand Duchy of Luxembourg was created in 1815 at the Congress of Vienna and took shape with the Treaty of London in 1839, which ended the tensions arising from the Belgian Revolution of 1830 by dividing the former province between Belgium and Luxembourg. For the country's centenary in 1939, the government planned the creation of a state museum (history, art, and natural history), which opened in 1946.

1946–1960

In the post-war period, reconstruction focused on protecting heritage, and the state's initial investments concentrated on the national archives and museums in order to preserve historical collections. From 1945 to 1959, the Ministry of National Education was responsible for the arts and sciences.

1960–1969

In 1964, cultural affairs fell under the jurisdiction of the Ministry of National Education, while a Department of Arts and Sciences was created within the Ministry of the Interior to manage cinema and heritage. From 1964 to 1969, the Ministry of National Education and Cultural Affairs brought together all cultural responsibilities. This was a period of expansion

for cultural infrastructure, with the creation of modern art galleries and increased state involvement in cultural life thanks to specific budget lines.

1970-79

From 1969 to 1972, cultural matters fell under the jurisdiction of the Ministry of Religious Affairs and Cultural Affairs. From 1972 to 1984, cultural affairs once again became the responsibility of the Ministry of National Education, Children, and Youth. Under the impetus of Minister Robert Krieps, a "*New Cultural Policy*" was launched, focusing on democratization and citizen participation as well as cultural activities. Krieps continued this policy until 1989. A historic monuments department was created in 1971 (renamed the National Sites and Monuments Department in 1977). In 1979, the National Cultural Fund (FOCUNA) was created to promote private cultural patronage for cultural development.

1980-89

In 1984, the first Ministry of Cultural Affairs was created, under the leadership of Robert Krieps, who continued the policy until 1989. Cultural policy also focused on heritage protection, decentralization, and international openness. This decade saw the founding of the National Literature Center in Mersch in 1986 and the National Audiovisual Center in Dudelange in 1989, as well as the modernization of institutions with the split of the National Museum in 1988 into two separate entities, the National Museum of History and Art and the National Museum of Natural History. It also marked the affirmation of international ambitions with the inclusion of Luxembourg's old town and fortress on UNESCO's World Heritage List, the bid to become European Capital of Culture, and culminated in the creation in 1990 of the Film Fund to support audiovisual production and attract international projects.

1990–2000

Cultural affairs were entrusted to a Minister Delegate for Cultural Affairs (1989-1992) and a Minister for Cultural Affairs (1992 to 1994) before the creation in 1995 of a Ministry of Culture headed by Erna Hennicot-Schoepges. She initiated major structural projects, including the Casino, Forum d'Art Contemporain (1996), the Philharmonie (1997), the Musée d'Art Moderne Grand-Duc Jean - MUDAM (1996), and the Dräi Eechelen Museum (1996) in the Fortress of the City of Luxembourg. The event *Luxembourg European Capital of Culture* in 1995 stimulated investment in infrastructure and the creative industries, revitalized cultural life, and strengthened Luxembourg's cultural image internationally. The cultural scene became more professional with the first law supporting artists in 1999. In the same year, culture was integrated into the Ministry of Culture, Research, and Higher Education, which remained under the responsibility of Erna Hennicot-Schoepges until 2004.

Since 2000

This period was marked by a desire to strengthen Luxembourg's cultural policy and international influence. In 2007, the event *Luxembourg and the Greater Region, European Capital of Culture* illustrated the ambition to intensify cross-border cultural cooperation⁷. In 2013, the development of creative industries became a mission of the Ministry of Culture. Participatory governance was affirmed with the holding of the first Cultural Conference in 2016, which paved the way for the development of the KEP Cultural Development Plan, presented at the following Conference in 2018 and setting the guidelines until 2028. Partnerships between the ministry and municipalities were strengthened through cultural agreements. In 2020, the *Minett* region⁸ was recognized as a biosphere reserve by UNESCO (Man and the Biosphere Program). In 2022, Esch-sur-Alzette and several partner municipalities in Luxembourg and France will hold the title of *European Capital of Culture*, confirming the cross-border dimension of cultural policy.

3. Current cultural affairs

3.1 Important developments

Luxembourg's cultural policy aims for inclusive and cross-cutting governance, promoting a pluralistic and open ecosystem. It relies on the participation of cultural actors, interministerial consultation, and reliable indicators, while continuously adapting the 2018-2028 cultural development plan to the needs and challenges of the sector⁹. Its main guidelines are defined in the KEP and in the 2023-2028 government agreement. The role of culture as a vector of social cohesion is reaffirmed, with growing importance in a multilingual society where nearly half of the residents are foreign nationals.

2.1 Key topics

The main themes of cultural policy are presented in the KEP¹⁰. These are:

- Cultural governance.

Its purpose is to promote cooperation between public, associative, and private actors, while simplifying procedures and harmonizing infrastructure management to strengthen the coherence of the cultural ecosystem.

A *Code of Ethics for Cultural Organizations* came into force on June 15, 2022, and applies to all organizations that are approved or receive budgetary funding.

- Artistic creation

⁷ The Greater Region includes Luxembourg, Lorraine, Saarland, Rhineland-Palatinate, and the French- and German-speaking communities of Belgium.

⁸ *Minett* is the Luxembourgish name for the Red Lands in the south of the country, where iron ore was mined and the steel industry developed.

⁹ https://mcult.gouvernement.lu/fr/Organisation/Orientation_strategique.html

¹⁰ <https://kep.public.lu/fr/documentation/kulturentwecklungsplang-2018-2028-1-0-derniere-version/kep-1.html>



Support for creation is based on the development of workspaces and artist residencies, in partnership with cultural institutions and municipalities. Specific aid to support artist residencies was introduced in 2020 as part of the post-Covid measures. The recognition of artistic creations has been enhanced by the creation of new awards. The presence of Luxembourgish artists in national cultural programming, radio, and television has been strengthened, in particular by raising awareness among local radio stations to broadcast indigenous music on their airwaves in 2022 and by Luxembourg's participation in Eurovision 2024.

- Promoting cultural work and professionalizing the sector

The professionalization of the sector is based on increased support for artists and cultural structures, with expanded agreements and a revision of the legislation relating to artists and intermittent workers adopted in 2022, providing for grants and better social protection. The law of February 8, 2023 (*1% artistic* or *Kunst am Bau*) guarantees the integration of works of art into public buildings. Finally, cultural leave was reintroduced in 2023.

- Cultural heritage.

The preservation and promotion of cultural heritage, both tangible and intangible, remains a key element of cultural policy and was the subject of the first sectoral conference in 2014. The heritage law was reformed in 2022 and a management plan for the World Heritage of the City of Luxembourg was put in place in accordance with UNESCO methodology, including a virtual dimension since 2024. Industrial heritage represents an important part of the national cultural heritage, and a dedicated institute is currently being set up. Finally, the Ministry of Culture promotes cultural heritage through the regular acquisition of works of art for public institutions.

- The development of culture in the regions

Cultural decentralization is underway and requires the development of an integrated strategy linking culture, local economic development, and cultural mediation. Culture is not included in the mandatory missions of municipalities, and the development of municipal or regional cultural development plans is encouraged.

The ministerial budget dedicated to regional infrastructure has been increasing in recent years. In addition, regional cultural development is also linked to national and international tourism, with the Minister of Culture also holding the portfolio of Minister Delegate for Tourism since 2023.

- Arts and cultural education

Collaboration between the Ministries of Education and Culture has been strengthened to develop arts and cultural education in school curricula. In 2022, the reform of music education in the municipal sector introduced free music, speech arts, and dance lessons for children from the age of 4.

The digital cultural mediation platform *Kuturama.lu* offers educational content and facilitates connections between artists, teachers, and students. At the same time, initial and continuing training in cultural mediation is being considered for teachers.

Since 2014, agreements between the Ministry of Culture and cultural institutions have included an educational component.

The *Jugendpass* guarantees free access to around 40 museums for young people under the age of 20 and students under the age of 26.

- Developing access to culture and cultural participation

Cultural policy aims to promote the inclusion, integration, and well-being of citizens, in particular through cultural and intercultural mediation initiatives. The publication of an annual brochure listing cultural offerings adapted to people with disabilities (action plan of the 2019-2024 Collective Agreement on the Rights of Persons with Disabilities) has given greater visibility to cultural offerings tailored to these audiences. In addition, training courses on welcoming audiences with specific needs to cultural venues have been organized since 2021.

Developing access to culture for young people and increasing the distribution of *the Kulturpass* are among the priorities. In addition, since 2022, two annual calls for projects have specifically targeted "Culture in prisons" and "Access to culture" for marginalized audiences. Finally, annual training in cultural mediation helps to develop the skills of professionals in the sector.

- Cultural and creative industries, research and innovation

Luxembourg actively contributes to the European platform *Europeana*, which is dedicated to digital cultural heritage. A national digital strategy has been launched with the creation of a network of expertise bringing together experts from cultural institutes under the supervision of the Ministry of Culture. The development of the shared database *LUDAP* centralizes and harmonizes authority data on cultural and scientific heritage, gradually integrating the resources of the various institutes. At the same time, the *Museonet* project promotes the networking of museums and the digitization of their collection management.

3.3. International Cultural Cooperation

Luxembourg's cultural diplomacy is based on close interministerial cooperation. The Ministry of Culture defines and supervises international cultural action in conjunction with European and international programs, in collaboration with the Ministry of Foreign and European Affairs, which integrates culture into foreign policy and bilateral agreements. The Ministry of Family Affairs, Integration and the Greater Region is involved in cross-border issues, while the Ministry of Education, Children and Youth contributes to the development of artistic and musical training.

The embassies, consulates, and Houses of the Grand Duchy of Luxembourg are essential relays, promoting artistic, scientific, and educational exchanges in the countries where they are located. Alongside them, several national actors play a major role: *Kultur / lx – Arts Council Luxembourg*, whose funding was increased in 2024, develops the international presence of artists; the *National Cultural Fund (Focuna)* supports creation and its dissemination abroad; finally, the *Film Fund Luxembourg*, under the joint supervision of the Ministry of Culture and the Ministry of Audiovisual Affairs, represents the Luxembourg audiovisual industry on the European and international scene. In 2024, the Ministry of Culture created the Coordinating Committee for External Cultural Activities (COFACE), which brings together these key players to coordinate funding related to diplomatic missions.

The international cultural policy strategy, which is a priority in the 2023-2028 coalition agreement, is currently being formalized in a strategic plan. It has several objectives: to promote Luxembourg's image and foster intercultural dialogue, to promote the country's cultural diversity and creative industries internationally, to deepen cooperation with UNESCO, and to encourage the mobility of artists, the circulation of works, and co-productions.

4. Cultural Institutions

4.1 Overview

Cultural infrastructure consists of public, semi-public, private non-profit, and commercial institutions, with the public sector playing a central role in strategic direction and funding. In October 2025, nine state cultural institutes were under the supervision of the Ministry of Culture. In addition to these, there were twelve public institutions and economic interest groups and 131 cultural structures under agreement with the ministry, which entrusted them with specific missions.

Between 2022 and 2023, six cultural organizations obtained public institution status as part of a governance reform aimed at strengthening the effectiveness of state oversight and adapting tools to the needs of the sector. The ten regional cultural centers, meanwhile, operate mainly as non-profit associations or, more rarely, as municipal services, and have agreements with the ministry.

At the same time, the state supports a policy of cultural development aimed at promoting public access to high-quality cultural facilities. In this capacity, the Ministry of Culture may participate in capital investments by municipalities and municipal associations (SYVICOL-Syndicat des Villes et Communes Luxembourgeoises) for the creation, extension, or redevelopment of cultural infrastructure. In addition, it provides financial support for the organization of cultural projects led by municipalities, associations, and individuals.

4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions by sector and field

Field	Cultural institution (sub-field)	Public sector		Private sector	
		Number (2025)	Number (2020)	Number (2025)	Number (2020)
Cultural heritage	Cultural heritage (recognized sites)	4	4	0	0
	Archaeological sites	19	18	0	0
Museums	Museum institutions	14	13	29	29
Archives	Institutions	3	3	0	0
Visual arts	Public art galleries / exhibition halls	8	7	1	1
Performing arts	Scenic and stable spaces for theater	4	3	3	4
	Concert halls	2	2	1	1
	Theater companies	0	0	33	32
	Dance and ballet companies	0	0	0	0
	Symphony orchestras	1	1	2	2
Libraries	Libraries	9	8	10	11
Audiovisual	Cinemas				
	Broadcasting organizations	1	1	8	5
Interdisciplinary	Socio-cultural centers / cultural houses	9	7	8	9
Others (please explain)	- Trois-CL dance center	1	1		
	- Zaltimbanque Circus				
	- Photothèque de la Ville de Luxembourg			1	1
	- Plomm Kannermuseum Wiltz	1	1		
	- Documentation Center on Human Migration Dudelange			1	0
				1	1

Sources: ICOM Luxembourg

- Ministry of Culture
- Luxembourg Union of Public Libraries (<https://www.ulbp.lu/>, 09/23/2025)
- Current situation Theater Kulturentwécklungsplang e-book 1.0 – Volume 7, March 2022
- Current situation Classical music Kulturentwécklungsplang version 1.0 – Volume 9, November 2023



- *Status report on visual arts Kulturentwécklungspiang version 1.0 – Volume 10, June 2024*
- *Research Jean Reitz/Monique Borsenberger*

5. Cultural Funding

5.1 Overview

In Luxembourg, public cultural expenditure is divided between two levels of government: the state and the municipalities. While the state is the main source of funding, primarily through the Ministry of Culture, other ministries also contribute to public spending on culture. This is the case for the Ministry of State, which is responsible for media and communications; the Ministry of Public Works, which is responsible for state buildings and the construction and renovation of cultural infrastructure; the Ministry of Foreign and European Affairs, which is responsible for international cultural relations, European policy, and cooperation with the Greater Region; the Ministry of Internal Affairs, which is responsible for municipal affairs and municipal planning; and finally the Ministry of the Civil Service, which is responsible for the remuneration of state personnel.

Other ministries are also involved in cultural spending to a lesser extent. These include the Ministry of Tourism, which is responsible for certain museums; the Ministry of National Education, Children and Youth, which is responsible for music education, for example; the Ministry of Family, Solidarity, Living Together and Reception, which is responsible for volunteering, general policy for people with disabilities, and intercultural living together; and the Ministry of Economy, which is responsible for *nation branding*.

Local authorities bear a significant share of the costs, particularly in terms of financing, managing, and providing municipal infrastructure and organizing cultural activities. Some cities, such as Luxembourg, Esch-sur-Alzette, and Dudelange, have substantial cultural budgets and dedicated municipal services. In most other municipalities, cultural activities are organized by non-profit associations that have agreements with the Ministry of Culture. Sponsorship still plays a modest role in the financing of culture. Contributions from the private sector include corporate sponsorships and foundations such as the Œuvre nationale de secours Grande-Duchesse Charlotte. The main cultural sponsors often come from the banking, finance, and telecommunications sectors. Focuna, traditionally focused on the performing arts, has recently shifted its focus to artist residencies and grants.

5.2 Public cultural expenditure by level of government

Table 2: Public cultural expenditure by level of government, in EUR, 2024 and 2019

Level of government	2024		2019	
	Total expenditure in EUR	%share of total	Total expenditure in EUR*	% share of total
State (central)	€255,028,952*	50.9	€145,193,693	47.4
Regional (provincial, Länder, etc.)	Not applicable			
Local (municipality)	€245,825,013	49.1	€161,339,965	52.6
TOTAL	€500,853,965	100	€306,533,658	100

Sources:

<https://budget.public.lu/lb/budget2019/am-detail.html?chpt=depenses&dept=2>, 23.09.2025

<https://budget.public.lu/lb/budget2024/am-detail.html?chpt=depenses&dept=4>, 23.09.2025

Ministry of Internal Affairs, Directorate-General for Municipal Affairs, Department of Public Finance. For 2024, figures are missing for two out of 100 municipalities.

Note: * Figures from the Ministry of Culture refer to current expenditure.

5.3. Public cultural expenditure per sector

Table 3: Public cultural expenditure*: by sector, in EUR, Year

Field / Domain	2018		2013	
	Total expenditure in million EUR	% share of total	Total expenditure in million EUR	% share of total
Cultural Heritage	34.0	24.1	28.7	23.6
Museums	30.0	21.3	24.5	20.1
Archives	3.1	2.2	2.5	2.1
Visual Arts	0.1	0.1	0.3	0.2
Performing Arts	42.0	29.8	37.1	30.5
Audiovisual and Multimedia cinema	0.3	0.2	8.7	7.1
Interdisciplinary Sociocultural Cultural Relations	23.8	16.9	15.1	12.4
Print and Press (books, literature, press)	2.2	1.6	1.5	1.2
Architecture	0.3	0.2	-	
Other	5.2	3.7%	3.3	2.7
TOTAL	141.0	100.0	121.7	100

Source: KEP, vol. 1, p. 53.

6. Legislation on Culture

6.1 Overview of national cultural law

The Constitution of Luxembourg, adopted in 1868, has undergone several revisions, the most recent of which dates from July 1st 2023. The current version introduces for the first time an explicit constitutional right to access to culture and a constitutional principle of protection and promotion of cultural heritage with Article 42: " The State guarantees access to culture and the right to cultural development. The State promotes the protection of cultural heritage¹¹ ."

The cultural sector has undergone many legislative changes over the past decade. A *Code of Ethics for Cultural Organizations* has been developed by the Ministry of Culture and stakeholders in the cultural sector. It came into force on June 15, 2022, and applies to all structures that are approved or receive budgetary funding from the Ministry. It aims to support the professionalization of the cultural sector, guarantee cultural diversity, equal

¹¹ Constitution of the Grand Duchy of Luxembourg, Consolidated version applicable as of July 1, 2023: <https://legilux.public.lu/eli/etat/leg/constitution/1868/10/17/n1/consolide/20230701>

opportunities and gender equality, and eco-responsibility. An action plan promoting gender equality in the cultural sector is also in preparation.

The Law of February 25, 2022, on tangible and intangible cultural heritage modernizes preservation frameworks and aligns them with international conventions. It enables the promotion and protection of intangible heritage (creation of a dedicated section within the Commission for Cultural Heritage (COPAC), strengthening of the capacity of public authorities to safeguard intangible cultural heritage, first celebration of the International Day for Intangible Heritage in 2024). This law was amended on April 10, 2025, to simplify classification procedures, clarify the criteria for heritage properties, and organize the State's responsibility for preventive archaeological excavations (excluding diagnostics).

The law of December 16, 2022, modernized the governance of national cultural institutions under the supervision of the Ministry of Culture. Five institutions were granted cultural institute status in 2022 and one in 2023. One example is "Kultur | lx – Arts Council Luxembourg," created in 2020 and responsible for supporting artists and cultural actors at the national and international levels.

In 2023, the system for recognizing artists and the terms and conditions for supporting cultural and artistic creation were revised. Until then, the law of December 19, 2014, on the status of independent professional artists and intermittent workers in the entertainment industry regulated the working conditions, social protection, and income support for cultural professionals. Following the realization during the COVID-19 health crisis of the precarious nature of this status, the law was amended in 2023, with adjustments to eligibility criteria, income thresholds, and training requirements to improve social protection and professional development. The national awards system was extended to all artistic sectors in 2022, and the following year saw the reintroduction of cultural leave.

6.2 Overview of international cultural law

<i>Convention</i>	<i>Ratification Luxembourg</i>
Constitution of the United Nations Educational, Scientific and Cultural Organization (UNESCO)	Law of July 25, 1947
The Paris Convention (European Cultural Convention) (1954)	Law of June 16, 1956
The Hague Convention (Protection of Cultural Property in the Event of Armed Conflict) (1954)	Law of July 13, 1961
International Covenant on Economic, Social and Cultural Rights - PIDESC / ICESCR (1966)	Law of June 3, 1983



The Paris Convention (Means of Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property) (1970)	Law of December 17, 2014
The World Cultural and Natural Heritage Convention (1972)	Law of July 9, 1983
The Granada Convention (European Convention for the Protection of the Architectural Heritage of Europe) (1985)	Law of April 24, 2016
The Valetta Convention (Convention for the Protection of the Archaeological Heritage of Europe) (1992)	Law of December 7, 2016
European Charter for Regional or Minority Languages (1992)	Law of April 8, 2005
European Convention for the Protection of Audiovisual Heritage (2001)	Law of December 1, 2017
Convention for the Safeguarding of the Intangible Cultural Heritage (2003)	Law of December 23, 2005
Convention on the Value of Cultural Heritage for Society (Faro Convention) (2005)	Law of March 12, 2011
Convention on Protection and Promotion of the Diversity of Cultural Expressions (2005)	Law of December 13, 2006

Sources: Ministry of Culture:

<https://mcult.gouvernement.lu/lb/Organisation/legislation.html>;

Official Journal of the Grand Duchy of Luxembourg: <https://legilux.public.lu>