

The Netherlands

Short cultural policy profile

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July 2023

1. Facts and figures

- Political system: Constitutional monarchy and parliamentary democracy
- Official language(s): Dutch and Frisian

	2021	2017
<i>Population on January 1st</i>	17 475 415	17 081 507
<i>GDP in EUR</i>	855 billion	738 billion
<i>GDP per capita in PPS Index (EU27_2020 = 100)</i>	130	129
<i>General government expenditure (in % of GDP)</i>	46.7%	42.5%
<i>Public cultural expenditure</i>	3 842 million EUR	3 120 million EUR
<i>Public cultural expenditure as % of GDP</i>	0.44%	0.42%
<i>Public cultural expenditure per Capita</i>	219.79	182.67
<i>Share of cultural employment of total employment</i>	5.1%	4.5%

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

GDP in million EUR, https://ec.europa.eu/eurostat/databrowser/view/naida_10_gdp/default/table?lang=en

GDP per capita in PPS Index (EU27_2020 = 100), <https://ec.europa.eu/eurostat/databrowser/view/tec00114/default/table?lang=en>

General government expenditure (in % of GDP), <https://ec.europa.eu/eurostat/databrowser/view/tec00023/default/table?lang=en>

Public cultural expenditure, Ministry of Education, Culture and Science, Statistics Netherlands - Expenditures on culture by municipalities and provinces;

Share of cultural employment of total employment,

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

2. Cultural policy system

2.1 Objectives

In the Netherlands, cultural policy is based on the premise that the state should distance itself from judgements regarding the value of specific expressions of art. Hence, the government acts as a moderator of cultural activities and the largest patron of public art and culture, while the Ministry of Education, Culture and Science creates conditions conducive to maintaining, developing and disseminating (both socially and geographically) cultural expression.

From 2011 onwards, after entrepreneurship was spearheaded for some years, Dutch cultural policy increasingly focused on participation, the societal role of arts and culture, and enhancing the accessibility of cultural offerings, both on a regional and on an individual level. This included a push for better cooperation between the different tiers of government in cultural policy. Since 2017, there has been increasing attention to improving working conditions for cultural professionals, and the importance of this has been further highlighted due to the impact of Covid-19. State-secretary for Culture and Media Gunay Uslu presented the following focal points for the coming years: strengthening the position of the cultural and creative professionals; making sure creativity is put to better use in dealing with complex societal transitions; breaking down barriers that prevent people from interacting with the arts and culture; investing in digitization to strengthen the societal impact of culture and; taking good care of the heritage of our future.

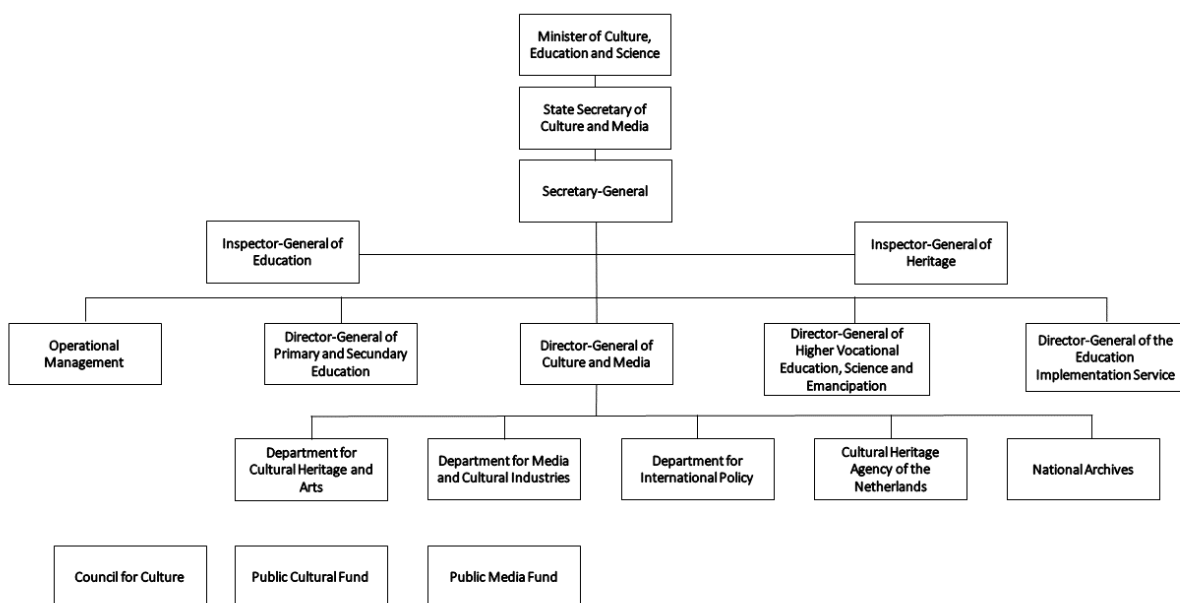
2.2 Main features

In the Netherlands, public governance is organised as a three-tier system consisting of a central, and provincial and municipal governments, that pursue their own cultural policy with their own funding and advisory streams. The main role of the central government, through the Ministry of Education, Culture and Science, is to take responsibility for the availability of high-quality subsidised arts, cultural institutes and companies, i.e. those of (inter)national importance. The regional and local authorities are responsible for the implementation of their own cultural policies and distribution of funds. Their role is to support arts education accessibility and amateur arts and maintain cultural facilities. Moreover, the cooperation between the three tiers is accomplished through the framework based upon consultation between the Association of Provinces of the Netherlands ([IPO](#)), the Association of Netherlands Municipalities ([VNG](#)) and the central government.

The Ministry of Education, Culture and Science is responsible for providing conditions for the preservation, development and social and geographical distribution of cultural expressions of national significance. Every four years, the Minister is obliged to present a policy memorandum intended to review the past policy cycle, recognise developments that impact the execution of cultural policy and give the guidelines for cultural policy in the years to come, including the budget plan for public spending on the cultural sector.

Direct state funding is distributed based on the national basic cultural infrastructure (BIS), i.e. the register of cultural institutions and funds receiving direct state subsidies, and from 2015 onwards the Heritage Act. With the recommendations from the Council for Culture, the BIS is redefined every four years in order to provide support for high-quality art and culture (see chapters 1.1. and 1.2. of the country profile). Part of the BIS are the six Public Cultural Funds that allocate state subsidies from an arm's length principle.

2.2 Governance system: Organisational Organigram



2.4 Background

1930s

Media policy started to be implemented with a resolution to abandon a single national broadcasting company scheme in favour of a system reflecting the "pillarisation" (*verzuiling*) of the Dutch society. Hence, different social groups, or "pillars" — liberals, socialists, Catholics, Protestants — expressed their ideology via

their own specialised media. Pillarisation lasted until the 1970s, but its impact is still visible in Dutch public broadcasting today.

1945-1960

In the post-war years, the government extended its financial support to new areas such as film, theatre and literature, with an intention to repair a disrupted relationship between the artists and society. In the early 1950s, the Dutch Arts Council (now Council for Culture) was established.

1960-1970

The influence of pillarisation decreased, while the importance of diversity in artistic expression grew. It led to a more structural support for the arts and culture, aiming to achieve a nationwide infrastructure to provide cultural supply of a standardized quality.

1970-1980

Cultural policy became increasingly important in the government's welfare policy. The benefits and relevance of culture to society as a whole was recognised as a priority, notably in terms of cultural participation and access to all.

1980-1990

The economic stagnation, followed by budget cuts, prompted cultural institutions into reducing their dependence on subsidies. Furthermore, the systematic four-year Arts Plan (adopted in 1988) required the Council for Culture to assess the quality of the state-funded institutes.

1990-2000

Cultural organisations were privatised and encouraged to become more independent and increase their focus on their markets and audiences, with particular attention to a younger audience and the increasing population of ethnic minorities. The *Cultural Policy Act* (1993) established the four-year renewal of the cultural policy plan.

2000-2010

In the period 2007-2010, cultural policy was focused on participation and better facilities for and guidance of outstanding talent. In this same period economic crisis ceased the relatively long period of gradual growth in the state budget for cul-

ture and media. In 2009, the BIS was introduced. Since then, smaller cultural institutions and companies should apply directly for subsidies from the public cultural funds, which increased the funds' responsibilities.

2010-2020

The 2010-2012 government determined the outlines for subsequent budget cuts and separated media affairs from the cultural portfolio. Minister Jet Bussemaker envisioned her plans in the policy letter *Culture moves* (2013), stressing the social value of culture and creativity in a changing society. Her plan for the period 2017-2020 was presented in the letter *Space for culture* (2015).

The next minister, Ingrid van Engelshoven, presented her cultural agenda in the letter *Culture in an open society* (2018), which sets as priorities: encouraging openness and curiosity from a young age onward as well as the development of new culture and new creatives; and a strong and inspiring cultural environment (in relation to heritage, the creative industries and international cultural policy) (see [chapter 1.1. of the country profile](#)).

2020-present

Three codes of conduct were introduced in the cultural sector: the code for cultural governance, the code for diversity and inclusion, and the fair practice code. Although these codes were initiated earlier, endorsing or reflecting on the steps to implement them became mandatory for cultural organisations seeking state funding for the period 2021-2024. Their importance will be further emphasized in the period 2025-2028. The fair practice code will become mandatory in the period 2025-2028.

In the upcoming years, the State Secretary Uslu has requested the Council for Culture to critically review the existing cultural infrastructure, since it proved unsuited to develop along with the reality of the cultural sector. The review should propose alternative strategies giving attention to improved cooperation between different tiers of government, providing a broader toolbox for state funding for less formalized cultural activity, and fostering the relation between the BIS and the Public Cultural Funds.

3. Current cultural affairs

3.1 Key developments

Obviously, Covid-19 has had a strong influence on developments in the cultural sector in the last years. When the Covid-19 pandemic hit in March 2020, the state government introduced different forms of support. Part of this support was leniency towards the targeted goals organisations were supposed to achieve around their activities. Soon after, additional funds were secured specifically for the cultural sector, in addition to the general support funds. Although there have been discussions about the extent to which these funds effectively helped others besides the organisations already receiving direct state funding (with freelancers seemingly drawing the shortest straw), these funds helped to keep almost all cultural organizations from falling into financial distress.

The development of digitization and what has come to be known as digital transformation of culture made a big leap during the period where Covid-19 caused most of the cultural institutions to temporarily close their doors. However, the Council for Culture argued that the government and stakeholders in the sector lack a long-term vision on these developments. Furthermore, several stakeholders note that the initiatives to explore new ways to digitally open up culture have stagnated since the lockdowns ended, missing out on opportunities to reach audiences that were previously not reached. Investment in innovation, knowledge sharing, and infrastructure, including substantial financial support for expertise development, is being directed towards helping institutions in the BIS develop a long-term vision for digital transformation, partly on a structural basis.

Fostering a sector that is more diverse, equitable and inclusive has also been an important development that has gained a lot of attention. One of the challenges lies in effectively monitoring the progress that is made, often due to a lack of a clear definition of the problem that is being researched. Subjects that are most apparent sector-wide are: gender inequality, accessibility, representation, decolonisation, a broader definition of culture, the role of the public cultural funds, and inappropriate behaviour within the cultural domain, including its educational institutions.

This last subject also touches on growing concerns on how the precarious working conditions within the cultural domain affect power relations and social safety. Since its introduction in 2017, the Fair Practice Code has been developed as a tool

to address much more than Fair Pay. Its focus is also on sustainable working conditions, diversity, trust, transparency, and solidarity. Nevertheless, the precarious working conditions in the sector are still a matter of concern with a relatively high number of self-employed, low wages and inequality between different parts of the cultural sector.

Another important development in current cultural policy that has been on the agenda for quite some time, is the harmonisation of cultural policy efforts between the different government tiers. The central government, the Council for Culture and the regional authorities are keen on increasing coordination and cooperation between the various administrative levels. The municipalities and provinces emphasised the need to cooperate more and to have a closer look at the function and qualities of cultural institutions in the region.

3.2 Key themes

Important themes that have been addressed in the last decade, include the cultural labor market, cultural participation, regionalization, the digital transformation, ecological sustainability, and diversity, equity and inclusion.

- In the labor market, the high number of self-employed cultural workers in the Netherlands continue to be in a precarious position. Covid-19 had a significant impact on the cultural job market, with a substantial decline in income for self-employed individuals in the cultural sector, particularly affecting recent art school graduates more than those with a similar level of education. By creating more awareness regarding the costs of fair pay and appealing more to solidarity amongst cultural workers and their contractors, the hope is that a more systemic change can be realized. An additional 34 million euros will be invested in 2024 to help this process along.
- In cultural participation the number of visits to cultural venues obviously dropped during the Covid-19 pandemic. In the aftermath, it became apparent that the more 'traditional' – and demographically older – visitor groups had trouble finding their way back, whereas younger visitors returned in bigger numbers. The share of art practitioners also decreased during the pandemic, although not as drastically as the decline in cultural venue visits. Research even indicates a slight increase in the participation of 'individual' artistic activities.
- Stemming from the idea that municipalities have a better understanding of the cultural ecosystems in their region, there has been an increased call for better

regional differentiation, through which all Dutch citizens have equal access to cultural activities.

- The Covid-19 pandemic measures sped up processes around digital transformation in the cultural sector which offers many possibilities. However, institutions lack the funds for investment in and the appropriate skills needed to structurally implement this transformation. Furthermore, most data on this subject is on the use of digital technology, where a better understanding is needed of how these technologies effectively transform organizations and art forms.
- Many of the themes mentioned contribute to a growing call for a structural change of the national apparatus for cultural policy. Due to the effects of the pandemic, state secretary Uslu announced that no structural changes will be implemented in the next policy period (2025-2028), but she has asked the Council for Culture to critically assess the system and come up with an advice for changes. This report is expected in November 2023 (see 2.4).

3.3 *International Cultural Cooperation*

The Netherlands' international cultural policy is a joint policy of the Ministries of Education, Culture and Science, Foreign Affairs, and Foreign Trade and Development Cooperation. The main goals are strengthening the position of and markets for Dutch arts, creative industries and heritage abroad, through visibility, exchange and long lasting cooperation; supporting bilateral relations with other countries using Dutch arts and culture; and using the potential of the cultural field in reaching the SDG's, especially in relation to the agenda regarding the 24 countries that have the government's focus in current international cultural policy.

The Netherlands does not have publicly mandated cultural agencies outside its borders. Instead, the cultural departments of the Dutch embassies and consulates fulfil this role. The public cultural funds and the organizations within the BIS supporting the audiovisual and design domains play an important role in the international cultural policy, with specifically allocated budgets for international promotion. The agency DutchCulture functions as an intermediary between all these parties. The diplomatic posts and the agencies meet each other in local EU-NIC clusters. DutchCulture coordinates the EUNIC cluster in the Netherlands.

4. Cultural Institutions

4.1 Overview

In accordance with the Cultural Policy Act (1993), the Dutch government guarantees a financial contribution to a selection of cultural institutions and six public funds, that form the national basic cultural infrastructure (BIS) (see 2.2). For many years, the museums in the BIS are often former state owned museums that were privatized in the last decades of the 20th century in possession of state collection and therefore sure of their position in the BIS. Since 2015, these museums are directly funded through the Heritage Act for managing their collection and organizing activities for the public and thus are no longer part of the BIS. This contributed to including regional museums (one from each province) in the BIS from 2021 onwards. Allocating more money to regional institutions is in line with the advice of the Council for Culture to invest more in regional cultural networks.

Furthermore, efforts have been directed to creating more funding possibilities for organisations in cultural domains that thus far have been underrepresented or even absent in what has been considered the cultural infrastructure. This taps into the growing demand for a more diverse and equitable playing field within the cultural sector.

Data on private cultural institutions is scarce and not readily available. This lack of availability at the moment hinders a clear understanding of the ratio between public and private institutions.

4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain

Domain	Cultural Institution (Subdomain)	Public Sector		Private Sector	
		Number 2021	Number 2016	Number 2021	Number 2016
Cultural Heritage (1)	Cultural heritage sites (recognised)	484 (1*)	480		
	Archaeological sites	1467	1448		
Museums (2)	Museum institutions	629	604		
Archives (3)	Archive institutions	130	135		
Visual arts (4)	Public art galleries / ex- hibition halls			445	442
Performing arts (5)	Performing art venues (5*)	574	556		
	Performing art organiza- tions (5*)	334	335		
	Symphonic orchestras (6)	10	10		
Libraries	Libraries (7)	139	154		
Audiovisual	Cinemas and movie the- atres (8)			199	194
	Broadcasting organisa- tions (9)	6 (9*)	6 (9*)	7	8
Others (please explain)	Obviously, these num- bers do not represent all the available institutions and venues. In a more informal infrastructure, cultural capacity is much broader (10)				

Sources: (1) *Heritage Monitor*, (1*) UNESCO world heritage sites plus designated conservation; (2) *Statistics Netherlands*; (3) *Statistics Netherlands* (sbi-code 91019 numbers in the 4th quarter); (4) *Nederlandse Galerie Associatie* (Dutch only) (5) *Statistics Netherlands*; (5*) no differentiation can be made in the background of companies and organisations within the performing arts (theatre, music, dance,

etc.), this is only possible in the amount of performances and visitors; (6) Members of the Dutch Association for Orchestra's, so this is an approximation; (7) Royal Library, sum of library organisations not locations; (8) NVBF, sum total of cinemas and movie theatres; (9) for public: these are the broadcasting associations that are acknowledged for public broadcasting: Ministry of Education, Culture and Science; for commercial: the number of organisations behind the different television stations, Mediamonitor, (9*) Excluding 14 regional public broadcasting companies; (10) Find more information in the Cultuurmonitor (Dutch only, for now).

5. Cultural Funding

5.1 Overview

As stated earlier, the state government funds arts and culture mainly through the BIS - and, as a part of that, the public culture funds - and the Heritage Act. This usually adds up to around 25% of total governmental expenditure on culture. Approximately two-thirds of public cultural expenditure comes from the municipalities and some 10% from the provinces. With the support programmes to deal with the effects of the Covid pandemic, these ratios shifted somewhat, because of a strong increase on state expenditure. The six public cultural funds are:

The Performing Arts Fund NL supports professional music, music theatre, dance, theatre and festivals in the Netherlands.

The Cultural Participation Fund supports innovative initiatives that create cultural participation among all Dutch citizens. The fund aims to build a bridge between Dutch society and culture and to increase and encourage cultural participation.

The Mondriaan Fund aims to stimulate the development and visibility of the visual arts and cultural heritage in the Netherlands. It provides financial support in areas where a profitable market does not exist (yet). Many of the Mondriaan Fund's grants are aimed at encouraging cooperation between organisations, artists, mediators, clients and/or other private or public parties.

The Creative Industries Fund NL started operating in 2013 on behalf of the Ministries of Foreign Affairs, Economic Affairs and Education, Culture and Science. The fund awards project-based grants in order to: 1) foster substantive quality in urban, landscape, product and graphic design, architecture, fashion and e-culture; 2) to foster innovation and cross-sector approaches; and 3) to professionalise entrepreneurship.

The Netherlands Film Fund is responsible for supporting Dutch film production. It focuses on the quality and diversity of feature films, documentaries, shorts, animation and experimental films. By giving priority to script writers and filmmakers, the fund intends to ensure the quality of Dutch films.

The Dutch Foundation for Literature supports writers and translators and promotes Dutch literature abroad. It invests in the quality and diversity of literature through grants for writers, translators, publishers and festivals, and contributes to the production and distribution of Dutch and Frisian literature in the Netherlands and abroad.

Private cultural foundations

The Prince Bernhard Cultural Foundation is the largest private cultural foundation in the Netherlands. It stimulates the conservation of nature and culture by supporting over 3 500 initiatives, individuals and projects every year. The VandenEnde Foundation was founded in 2001. Its focus is on stimulating cultural entrepreneurship and increasing the interest of young people in culture. It offers scholarships for talented young people, to enable them to further develop their opportunities. The VSB Fund provides funding for cultural projects that focus on the public and participants, stimulating the connection or interaction between art and people. The Turing Foundation focuses on, amongst other things, art, visual arts, classical music and Dutch poetry in particular. Fund 21 directs its funding towards projects that engages with either arts and culture, or with youths and society. There are also specific collaborations between the government and private funds.

5.2 Public cultural expenditure by level of government

Table 2: Public cultural expenditure by level of government, in EUR, 2021 and 2017

<i>Level of government</i>	<i>Total expenditure 2021</i>		<i>Total expenditure 2017</i>	
	<i>in EUR*</i>	<i>% share of total</i>	<i>in EUR*</i>	<i>% share of total</i>
<i>State (central, federal)</i>	1 455 624 000**	37.9	738 415 000	25.6
<i>Provincial</i>	325 489 000	8.5	301 502 000	10.4
<i>Municipal</i>	2 060 849 000	53.6	1 844 816 000	64.0
TOTAL	3 841 962 000	100%	2 884 733 000	100%

Source: Ministry of Education, Culture and Science, Statistics Netherlands - Expenditures on culture by municipalities and provinces

Note: * At the date of expenditure / ** These numbers include extra funding for Covid-19 relief

5.3 Public cultural expenditure per sector

Table 3: Public cultural expenditure of the state government: by sector, in in EUR, 2021 and 2017

Field / Domain	Total expenditure 2021		Total expenditure 2017	
	in EUR*	% share of total	Total expenditure in EUR*	% share of total
Cultural Heritage	211 256 533	14.3	96 588 665	11.5
Museums	294 224 702	19.9	188 440 590	22.4
Archives	71 266 161	4.8	64 557 699	7.7
Visual Arts	82 737 890	5.6	33 209 457	4.0
Performing Arts	360 421 281	24.4	193 118 545	23.0
Audiovisual and Multimedia	126 339 706	8.5	64 451 706	7.7
Interdisciplinary Socioculture Cultural Rel. Abroad Administration Cultural Education	94 165 141	6.4	56 309 525	6.7
Not covered by the above domains**	239 019 196	16.2	143 680 959	17.1
TOTAL	1 479 430 610	100%	801 571 369	100%

Source: Ministry of Education, Culture and Science

* Sum total in this table may differ from the numbers in table 2 as it excludes funding for culture from other departments.

** Including: Literature, Libraries, Creative Industries

Table 3b: Public cultural expenditure provincial governments: by sector, in EUR, 2021 and 2017

<i>Field / Domain</i>	<i>Total expenditure 2021</i>		<i>Total expenditure 2017</i>	
	<i>in EUR</i>	<i>% share of total</i>	<i>in EUR</i>	<i>% share of total</i>
<i>Cultural Heritage</i>	113 560 000	34.9	102 402 000	34
<i>Museums</i>	43 541 000	13.4	46 795 000	15.5
<i>Archives</i>	13 818 000	4.2	15 962 000	5.3
<i>Visual Arts</i>	5 667 000	1.7	4 854 000	1.6
<i>Performing Arts</i>	40 224 000	12.4	26 360 000	8.7
<i>Audiovisual and Multimedia</i>	3 541 000	1.1	3 251 000	1.1
<i>Interdisciplinary Socioculture Cultural Rel. Abroad Administration Cultural Education</i>	17 552 000	5.4	17 108 000	5.7
<i>Not covered by the above domains*</i>	87 586 000	26.9	84 770 000	28.1
TOTAL	325 489 000	100%	301 502 000	100%

Sources: Statistics Netherlands - Expenditures on culture by municipalities and provinces

* Including: Libraries and local press and broadcasting companies.

Table 3c: Public cultural expenditure municipal governments: by sector, in EUR, 2021 and 2017

<i>Field / Domain</i>	<i>Total expenditure 2021</i>		<i>Total expenditure 2017</i>	
	<i>in EUR*</i>	<i>% share of total</i>	<i>in EUR*</i>	<i>% share of total</i>
<i>Cultural Heritage</i>	109 316 000	6.1	109 830 000	6.7
<i>Museums</i>	255 281 000	14.3	250 889 000	15.3
<i>Archives</i>	71 092 000	4.0	56 056 000	3.4
<i>Visual Arts</i>	75 141 000	4.2	56 425 000	3.4
<i>Performing Arts</i>	590 138 000	33.0	516 517 000	31.5
<i>Audiovisual and Multimedia</i>	18 588 000	1.0	24 196 000	1.5
<i>Interdisciplinary Socioculture Cultural Rel. Abroad Administration Cultural Education</i>	188 090 000	10.5	192 591 000	11.7
<i>Not covered by the above domains</i>	482 616 000	27.0	435 687 000	26.5
TOTAL	1 790 262 000	100%	1 642 191 000	100%

Sources: Statistics Netherlands - Expenditures on culture by municipalities and provinces

* Including: Libraries and local press and broadcasting companies.

6. Legislation on culture

6.1 Overview national cultural legislation

According to the *Cultural Policy Act* (Wet op het specifiek cultuurbeleid, 1993), the Minister of Education, Culture and Science is obliged to present a policy memorandum every four years. These policy plans review the past policy cycle, name developments that impact the execution of cultural policy, and provide guidelines for cultural policy in the years to come. Thus, in these memoranda, a plan is laid down with regards to public spending on the cultural sector for a four-year period, providing a number of cultural institutions with a relatively secure basis for management and planning in the knowledge that they have sufficient financial support. The responsibilities that are assigned to the Minister of Education, Culture and Science are mainly found in providing conditions for the preservation, development, and social and geographical distribution of cultural expressions of national significance. To do so, the Minister should follow the principles of quality and diversity (in disciplines).

In order to provide a structure for a supply of high-quality art and culture, a national basic cultural infrastructure (BIS) is determined every four years, listing the cultural institutions that are to receive direct state subsidy. The Dutch Council for Culture provides the government with recommendations for this BIS. Because the number of institutions applying for state funding increased substantially after 1997, the Ministry of Education, Culture and Science established a number of public cultural funds in 2006 in order for them to distribute means to cultural institutions and artists based on their specific criteria (for a full list of these funds, see chapter 7.2.2 in the full profile).

After an amendment made to the *Cultural Policy Act* in 2009, smaller cultural institutions and companies had to submit their subsidy requests directly to the public cultural funds (see chapter 7.1). With that, the responsibility of these funds increased; besides granting project-based subsidies, they can also allocate structural two and four year-subsidies. In addition to these subsidies, provinces and municipalities also award grants (see chapters 1.2.3 and 1.2.4).

In 2015 different pieces of legislation were brought together in the *Heritage Act* (Erfgoedwet, 2015, see full profile).

6.2 Overview international cultural legislation

Title of the act	Year of adoption
UNESCO	
Protocol to the Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954)	1954
Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)	1992
Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict (1999)	1999
UNESCO Convention to Combat the Illegal Traffic (1970)	2009
Convention for the Safeguarding of the Intangible Cultural Heritage (2003)	2012
COUNCIL OF EUROPE	
European Cultural Convention (1954)	1956
Convention for the Protection of the Architectural Heritage of Europe (Granada 1985)	1994
European Landscape Convention (Florence 2000)	2005
European Convention on the Protection of the Archaeological Heritage (revised) (Valletta 1992)	2007
Faro Convention	2023 (announced)
OTHER	
Directive 2012/28/EU of the European Parliament and of the Council of 25 October 2012 on certain permitted uses of orphan works	2014