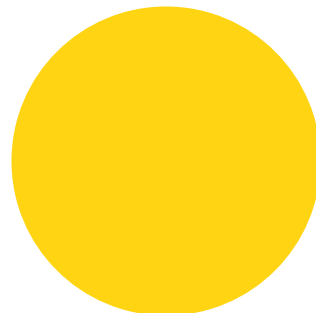
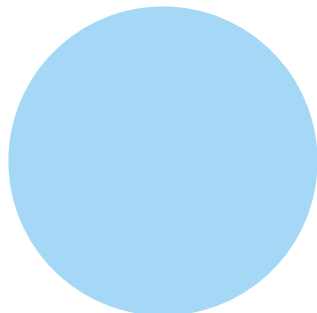
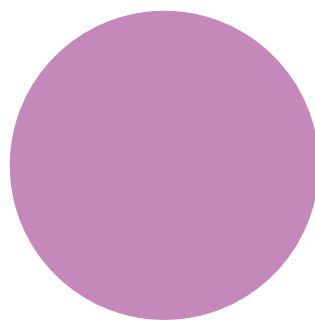
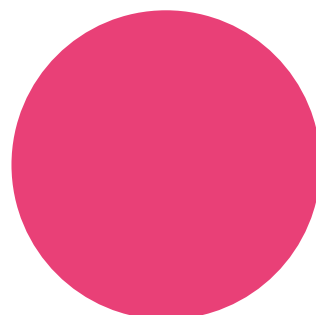
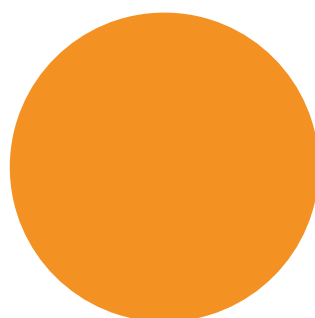
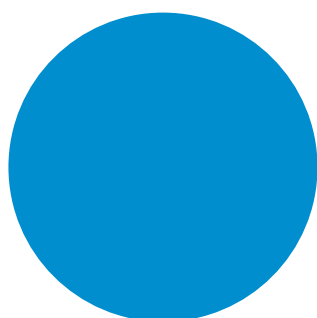
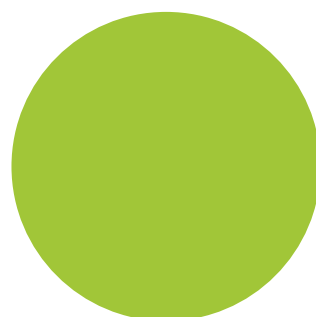




Esch2022

EVALUATION & IMPACT REPORT





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LUXEMBOURG
LET'S MAKE IT HAPPEN



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Esch2022

EVALUATION & IMPACT REPORT

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1.

INTRODUCTION

FOREWORDS

*Sam Tanson,
Luxembourg Minister of Culture (2018-2023)*

About a year ago, we concluded Esch-sur-Alzette, the European Capital of Culture for 2022. On that occasion, as at the beginning and throughout this journey, I have always emphasised that Esch2022 did not end on 31 December, 2022, but rather, it truly began at that moment.

As the most significant cultural action of the European Union, all European Capitals of Culture are called to work towards the same goal, to promote: European cultural diversity, coexistence among European citizens, a better understanding of our common Europe, and the role of culture in the development of Europe and its respective cities. In this regard, one of the two specific objectives that every European Capital of Culture is invited to serve is to contribute to the long-term development of the cities, in line with their strategies and priorities.

It is important to recall this overriding background in the spirit of this report, which centres on the impact and legacy of Esch2022. It is a fundamental logic of the European Capitals of Culture that neither of these aspects can, by nature, be appreciated without the necessary hindsight and foresight, going beyond the figures and even beyond

any misunderstandings as to the real *raison d'être* of this European action. And indeed, far beyond the year itself.

Esch2022 has given impetus to developments that it will be up to local and regional stakeholders to take up and carry further over the next few years by drawing on experiences and learning in terms of themes broached, audiences, participatory methods, venues, collaborations, projects, impacts and so on.

These processes are already underway, and the Ministry of Culture is helping them along by offering support to the stakeholders themselves, as well as to the city of Esch-sur-Alzette, with which the very first cultural pact will soon be signed. Other developments are in progress or still to be defined, in particular by using and studying the findings and figures in the present report. That is the reason why this *posteriori* study is interesting, not only in its own right, but as an important tool to support the courses of action we are pursuing.

This report is thus also a beautiful invitation to each reader to form – or reform – their own idea and evaluation in the coming years of the reflections and develop-

ments that Esch-sur-Alzette, European Capital of Culture 2022, has managed to inspire or support. I extend my heartfelt thanks to the entire Esch2022 team.

Sam Tanson
Luxembourg Minister of Culture
(2018-2023)

*Georges Mischo,
President of Esch2022, European Capital of Culture*

Dear readers,

When it was officially announced in 2017 that Esch-sur-Alzette, along with its neighbouring municipalities in southern Luxembourg and France, would bear the title of European Capital of Culture in 2022, the enthusiasm that reigned was as great as the skepticism generated. Our region, marked by a centuries-old industrial history and in constant structural transformation driven by ambitious visions of the future, was to become a grand stage. But were we going to be able to animate this stage adequately, at least throughout Europe?

This European Union initiative was, for us, and still is, a unique moment to take new paths with culture as a link, to overcome obstacles, to explore new things while restoring the image of old ones, to break down old imaginary borders and brush off the dust of our exciting industrial history, all with the shared aim of celebrating together multicultural identity and industrial culture

in all its colours and facets, building bridges and connecting individuals.

And I say it proudly and gratefully, we succeeded! We see this not only in the content of the entire program successfully offered during the title year, or in the enormous visibility of our region, within and outside both countries, but also in the numerous projects that continue and which have become fertile ground for our future, and not only from a cultural point of view.

Today, we are taking a look back at the European Capital of Culture project with all the exciting events carried out in new and known places, with old and new friends and a variety of new ideas that will continue to shape our region with all the Esch2022 communities in the future.

Esch2022 has inspired, motivated, and laid new foundations. Change has been pushed further, the present has been designed to have a future. 'Nothing is permanent except change'.¹ This ancient Greek philosophical quote remains relevant today. Just

like the Esch2022 project, which does not end here but marks a step towards renewal.

In this context, this final report documents and evaluates the impact of the European Capital of Culture Esch2022 and its associated projects on all the participating municipalities in the Esch2022 region.

Happy reading!

Georges Mischo

President of Esch2022's European Capital of Culture

1. Heraclitus of Ephesus, 535-475 B.C.

*Patrick Risser, President of the Communauté de Communes Pays Haut Val d'Alzette (CCPHVA),
Franck Leroy, President of the Grand Est Regional Council,
and Josiane Chevalier, Prefect of the Grand Est region*

Taking part in Esch2022 presented a real challenge for the Communauté de Communes du Pays Haut Val d'Alzette, which directly borders Luxembourg. It took some courage for this small community to accept an invitation that involved major administrative and financial challenges – especially since the initial commitment was made in relative isolation. The support of the French Ministry of Culture and of Région Grand Est, impressed by this European Capital of Culture in a post-steel region, proved to be very timely. It made it possible to unite players within the French territory, in particular by involving the Moselle and Meurthe-et-Moselle departments, to free up resources and to develop the awareness of the project on this side of the border.

As we take stock, the state and local authorities are pleased to have undertaken this cross-border adventure. The success of Esch2022 on the French side is undeniable. It is measured not so much in statistics as in something altogether more important, which can only be described as human achievement. Over a series of projects, municipalities have learned to work together, men and women have talked to each other, locals and schools have become involved, artistic organisations have been

given opportunities to express their talents, audiences have flocked to mass events and hitherto little-known landmarks have been brought to light. L'Arche, a major cultural venue for the CCPHVA, benefitted from the energy of Esch2022 for its launch, becoming a beating heart of the European Capital of Culture on the French side.

Strong new links were forged with our Luxembourg neighbours. While the cross-border community has been a reality for decades, and one that residents have come to experience on a daily basis, relations of a totally different kind have also developed. Faces have been put to names, connections across cultural facilities have been created, and projects have been carried out jointly. All of this is invaluable and collectively engages us to keep these achievements alive.

The real goal, beyond even the success of Esch2022, is the sustainability of its dynamics. It is with this destination in mind that the CCPHVA, the departments, the region, and the state embarked on this adventure.

Some lasting achievements already form a solid foundation for its continuation, like the Circuit transfrontalier de l'Acier that runs between the two countries. Several

cross-border projects born in 2022 continue to develop, such as associating the Thil town hall with the Musée National de la Résistance et des Droits Humains d'Esch-sur-Alzette. The intergovernmental conference between France and Luxembourg has included in its roadmap the desire to make culture an axis of cooperation between the two territories as a legacy of Esch2022. In this vein, municipalities from ProSud and the CCPHVA are preparing an Interreg project proposal for autumn 2023 to finance their joint cultural and environmental action.

These are just a few examples of the legacy that gives meaning to the region and its inhabitants and for which the mobilisation of public actors remains essential.

Patrick Risser

President of the Communauté de Communes Pays Haut Val d'Alzette (CCPHVA)

Franck Leroy

President of the Grand Est Regional Council

Josiane Chevalier

Prefect of the Grand Est region

*Nancy Braun,
General Director of Esch2022*

**What we were seeking to achieve:
a review!**

Another long report, you think ? No, definitely not!

If you are reading this document, you have chosen to learn more about Esch2022, European Capital of Culture. This document is not just a report; it's a review of how complex the process of such a European project is, how it is set up, what missions and objectives it aimed to achieve at a regional, local, national and European level, and what impact it has been able to achieve so far.

This cultural-political project is not about 'pleasing'; it is about the long process of development needed to achieve its objectives.

In record time and in a not very easy times, we have made the impossible possible – together with all our partners and with you – in very different areas and at various levels.

This is not simply a subjective statement; it is documented in this publication in a very detailed and straightforward manner.

The monitoring strategy and methodology are very complex and multi-layered and have allowed us, with the help of all our

partners, to collect information and data, to evaluate and analyse the different areas that are important in a European Capital of Culture project and to present results that reflect reality.

The aim here is not to gloss over something, of course, and this is the same in every project: there are elements that were less successful than hoped, or which did not please everyone, that was and can never be the aim of a cultural policy project.

Rather, it is about using the opportunity to provoke change through such a project, to determine the next steps to achieve a long-term impact, not only at a national level but also at a European one.

This evaluation should assist cultural policymakers in defining the necessary steps to grant culture an appropriate status in the future. It should not only support diversity but also fulfil its important mission of ensuring social cohesion. This will continue to give culture the chance it deserves.

We are all responsible for creating this impact; we have all contributed to the way in which Esch2022 has helped initiate a transformative process; the real success will only be measured years later.

**What we were seeking to achieve...
see for yourself!**

Luxembourg was previously the European Capital of Culture in 1995 and 2007, creating a significant impact that we were able to build upon. Let us give the Esch2022 project the same opportunity to make an impact and lay the foundation for future cultural development. The potential is undoubtedly present; it just needs to be exploited. This report also makes this clear.

Perhaps this documentation will help you to understand the project differently, perhaps it will show you new perspectives on what we should understand by the term culture, and last not least, it will also show you what a unique opportunity the region has taken to be the European capital of culture.

Have we made it? You decide!

Nancy Braun
General Director of Esch2022

PREFACE

PREFACE

Jacques Maquet and Lidia Gryszkiewicz, the report authors

How often do you get a chance to research the impact of the most prestigious cultural programme in Europe, let alone when it is the first time that any European Capital of Culture has been required to carry out its own impact measurement and monitoring?

For professionals in impact research, Esch2022 was as much an opportunity as it was a challenge.

Starting with a region almost devoid of statistical baselines and having no choice but to conduct most of the studies in the middle of a pandemic has been demanding. However, the rewards that come with being able to serve as witnesses to what turned out to be a transformative project for the region heavily outweigh any challenges.

We had several hopes for this report. First, that it would be as science-based as possible, despite the inherent research limitations we had to face, and methodologically inspiring for our research peers both

in Luxembourg and in other current and future European Capitals of Culture. Second, we wanted to present the outcomes and impacts of Esch2022 from a far broader perspective than that of culture alone, by taking into account results covering international, social, sustainable, regional and urban development, a policy, governance, and research spheres. Third, we hoped to include multiple perspectives in the evaluation: the Esch2022 asbl team, plus the countless project leaders and partners who put their hearts into individual Esch2022 projects, the various stakeholders who served as supporters, sponsors, experts, critical observers, the very audiences for whom all this work has been done in the first place, and the residents of the region themselves who had high expectations and hopes for the potential that the title could bring. Finally, our hope was to increase the national and international visibility of this beautiful yet still not

fully appreciated region in the very heart of Europe, where transformation is starting to take place and different nationalities are together leveraging the industrial past and their individual talents to shape the future of this cross-border territory.

We leave it up to you, to evaluate whether we have managed to realise at least some of our hopes.

Jacques Maquet

Quality & Impact Research Coordinator,
Esch2022 asbl

Lidia Gryszkiewicz, PhD

Director, The Impact Lab SARL

EXECUTIVE SUMMARY

Monitoring strategy and methodology

The evaluation of the organisation of Esch2022 and its impact is a response to a decision of the European Commission, according to which, each European Capital of Culture must independently evaluate the results of its ECoC year. The Esch2022 impact matrix was developed by an independent service provider, The Impact Lab, and commended by the ECoC expert panel at the first monitoring meeting in 2019. The analysis of available data sources and international research reports carried out to implement this plan revealed significant data gaps, especially in regional cultural data. To fill these and realise the high

research ambitions reflected in the indicators, a research plan was formulated. This plan encompasses 20+ studies, together covering 55+ impact, outcome and output indicators that reflect the ECoC objectives set out by the European Commission. These indicators have been partially adjusted, augmented and supplemented to fit the specific context of Esch2022. These included large-scale population and audience studies; qualitative and quantitative surveys of key stakeholders; cultural activity monitoring of, and beyond, Esch2022; media and online presence monitoring; economic, tourism and COVID-19 impact studies; as well

as in-depth studies of cultural 'third places'. The research work on such a small and cross-border territory, with significant cultural data gaps as a starting point, abounded in challenges in terms of complexity, data regionality, recency, timing, temporality and continuity, sample sizes, data completeness and representativeness. In addition, the COVID-19 pandemic has had a very significant impact on the research work. As a result, while impact measurement was the overarching ambition of the research team where possible, in many cases, an outcome or output level had to be measured instead.

Introduction to Esch2022

In 2022, Esch-sur-Alzette, the second largest city in Luxembourg, held the title of European Capital of Culture together with the 10 municipalities of the southern region of Luxembourg and the eight French municipalities of the Communauté de Communes Pays Haut Val d'Alzette (CCPHVA). Each year, this title is awarded to different cities or areas within the European Union. In addition to Esch-sur-Alzette, Kaunas in Lithuania and

Novi Sad in Serbia have also been selected as European Capitals of Culture for 2022. This is the third time that the country has been awarded the title: Luxembourg City was the European Capital of Culture in 1995 and 2007. The vision for Esch2022 was closely linked to the overarching European idea of forging closer links by encouraging the Minett region to be more united and making the entire former steel-working and

mining area more aware of its unique European identity and the extent of its own possibilities. The Esch2022 project was intended to act as a catalyst for sustainable development within the cultural, economic, and touristic sectors, giving a new impetus to the city of Esch-sur-Alzette and other involved municipalities, both in Luxembourg and France, all within a participatory and inclusive framework.

Cultural impact

Esch2022 has put together a rich and ambitious programme under its 'REMIX Culture' banner, which is split into four programme strands: REMIX Art, REMIX Europe, REMIX Nature, and REMIX Yourself. Undoubtedly, the latest technical innovations, especially digital technology, was at the forefront of the programming. The European Capital of Culture attracted over half a million visitors thanks to over a thousand cultural events (mostly workshops, shows, performances, concerts and exhibitions) and 3,000+ cultural activities. The Esch2022 programme encompassed a wide range of cultural domains. While the two most represented cultural fields were music and visual arts, over one-third of all events were multi-disciplinary in character. The Esch2022 projects realised in Belval, and the ones delivered in collaboration with various municipalities and other regional and international project partners, have all enhanced

the artistic quality of the programme. With such a multitude of events and projects, Esch2022 has been a clear contributor to the local cultural offer. Moreover, 153 of the projects completed as part of the European Capital of Culture have resulted in the delivery of numerous cultural goods, from books and movies to digital exhibitions, all of which have the potential to continue to serve audiences long after 2022. The vast majority of anonymously surveyed stakeholders regard the organisation of Esch2022 events and the Esch2022 programme as a success. Two-thirds of residents believe it has made it possible to improve and develop the cultural infrastructure of the territory and boosted the development of culture and cultural activities in the region. Furthermore, the findings of a representative satisfaction survey of Esch2022 event participants demonstrate consistently high levels of satisfaction with the quality,

creativity and organisation of shows and performances, concerts, festivals and temporary exhibitions. Esch2022 appears to have had an impact on both the cultural practices and the cultural capabilities of audiences. Project leaders, the non-profit organisation Esch2022 team and other cultural operators in the region reported positive impacts, too, especially in terms of network expansion, capacity building, skill development and strengthened resilience. Last, but not least, a positive impact can be recorded on the cultural heritage, both tangible and intangible, which was richly represented in the programming. Special emphasis was placed on industrial and natural heritage, both of which are prevalent in the region. Numerous projects took advantage of the chance to approach heritage in a novel way during the European Capital of Culture, breaking new ground.

European & international impact

With REMIX Europe as one of the four core themes, the cross-border nature of the endeavour, and more than a hundred nationalities residing in the title-holding region, Esch2022 has, from the onset, had high ambitions for making a significant European and international impact. A great deal of projects were thus devoted to the topics of European identity, the region's rich diversity of cultures and the associated societal challenges. As many as nine out of ten projects involved cross-border or other international collaboration, with fellow 2022 ECoCs Kaunas, Lithuania, and Novi Sad, Serbia, being the focus of special connections. Over 10,000 artists and other actors have participated in an international collaboration of some kind. It wasn't just the subject matter or the partnerships that were international; the projects were too. For instance, eight in ten were multilingual, while three-quarters of project teams included multiple nationalities. As well as delivering and assisting

with projects included in the cultural programme, the Esch2022 asbl team was actively engaged in forming international contacts and in cultural diplomacy initiatives. In addition to the inherent cooperation between Luxembourg and France, Esch2022 hosted representatives from over 30 former, present, future and candidate ECoCs. With some, it also engaged in focused cooperation on specific topics, like sustainable culture. Elsewhere, some of the most prestigious Esch2022 projects were realised with world-acclaimed partners, garnering further attention from the international creative community and experts. To raise awareness of Esch2022 and establish still more international partnerships, the leadership and foreign relations teams have attended numerous international political meetings (including with many ambassadors) and promotional events abroad. Even though attracting international audiences was one of the goals of these efforts,

the pandemic, international travel restrictions, and substantially altered travel practices in 2022 all had a lasting impression, making it nearly impossible to objectively assess whether the outcomes obtained are satisfactory. About six out of ten attendees at the Esch2022 activities held in Luxembourg and France were citizens of Luxembourg; over a quarter were inhabitants of France; and the remaining thirteen percent were foreign visitors. When it comes to online conversations about Esch2022, the reach is much wider. Lastly, the ECoC appears to have positively influenced some European appreciation markers: a vast majority of the audiences surveyed state that participation in the Esch2022 event has opened their eyes to the diversity of European cultures and has made them better appreciate the richness of European culture. The impact on the feeling of belonging to the European Union is not as evident, though.

Social impact

The active participation of various groups was one of the top priorities for Esch2022. Accordingly, the European Capital of Culture has offered people a multitude of ways to become actively involved: by participating in conception discussions at the application stage; by responding to the open call for projects by co-creating various cultural projects that have integrated the notion of citizen participation at the very heart of their thinking; by volunteering as part of the REMIXER community; or by simply engaging with Esch2022 online. Moreover, youth participation and multi-generational inclusion initiatives resulted in a breadth of audience-engaging activities, from events at the dedicated SKIP space to meaningful collaborations with external partners. Inclusion efforts also focused on serving diverse nationalities

and language needs, as well as people 'distanced' from culture who required either financial support or for the cultural activity to be 'brought' closer to their daily lives. 'Accessibility for all' was an underlying Esch2022 principle, and concrete measures were taken to ensure individuals with reduced mobility, impaired vision or hearing, or requiring simplified language were given adequate access. Despite very high awareness levels, with nine out of 10 residents having heard of Esch2022, attendance was affected by altered cultural practices and restrictions relating to COVID-19, as well as the outbreak of war in Ukraine coinciding with the opening celebrations of the European Capital of Culture. Overall, around a quarter of the country's population participated in a cultural event organised within the framework of Esch2022. ECoc programming has

been responsible for a large part of cultural attendance in the southern region in 2022. Impacts on the residents can already be perceived through large-scale population studies in terms of regional identity (Esch2022 made one in two residents of the Esch2022 territory more proud to be from the Minett or the South) as well as social integration and cohesion (positive impact registered by the majority of residents on a variety of aspects, such as rebuilding human connections in the wake of the pandemic, attracting less interested people to culture, or benefitting the population of the region, to name but a few). While health and well-being impacts were not surveyed specifically for Esch2022, the title year did grant the residents multiple opportunities to unwind, have fun and get active in the great outdoors.

Sustainability impact

Themes pertaining to nature and sustainability have played a significant role in the Esch2022 programme. A variety of projects have been dedicated specifically to these subjects through an array of channels, including art exhibitions and nature walks, all of which have been unified under the programme's REMIX Nature umbrella. However, Esch2022 was doing more than just 'preaching about' sustainability. Instead, significant influence has been facilitated through the creation of the Esch2022 Sustainable

Development Charter and the accompanying ELO toolkit, providing cultural players with tangible approaches to implementing 'green' culture. Both have sparked international interest and encouraged more European cooperation in this area. In addition, coordinating the European Capital of Culture provided an opportunity for inter-ministerial and multi-stakeholder discussions regarding the advancement of sustainable infrastructure in the field. There have been attempts to enhance regional trans-

port, encourage non-motorised forms of travel and promote the use of public transport for Esch2022 events, albeit not all of them have been successful. However, through awareness-raising efforts like European Mobility Week, "Den TICE rullt fir Esch2022", or "Vël'Ok" branding, Esch2022 and its partners proactively promoted green practices and kept up momentum on the topic of sustainable culture.

Regional & urban development impact

The investments required for organising a European Capital of Culture (ECOC) were substantial, and generated significant economic benefits throughout the region. Esch-sur-Alzette's designation as the European Capital of Culture has enabled the realisation, acceleration and funding of numerous projects. One must not forget all the investments that are not directly related to cultural programming. There is a broad consensus among the majority of Luxembourgish residents and three-quarters of the project's stakeholders that the South needed this type of investment in culture. Most stakeholders also believe that Esch2022 will have a positive long-term impact on the area. The title of European Capital of Culture has also allowed the Esch2022 territory to benefit from a new, more dynamic image both nationally and internationally. Many international journalists travelled for the occasion,

and several thousand articles about Esch2022 were published in 65 countries. Nearly half of those surveyed in a study on the region's image believe that the title of European Capital of Culture has had a positive influence on the image of the Grand Duchy of Luxembourg, the South/Minett region, and the city of Esch-sur-Alzette. Nearly six out of ten Esch2022 attendees now consider the southern part of Luxembourg more interesting than they previously thought. The region's image has been changing for several years due to innovation and the repurposing of former industrial sites. Esch2022 has helped to highlight this new image through the intense cultural activity in 2022, but also by complementing the existing offer with new touristic products. The cross-border region of Esch2022 had not been perceived as a tourist destination until now. This situation is changing, as the most

recent tourism statistics confirm. In terms of arrival numbers, the South experiencing one of the most favourable growth rates in tourism in Luxembourg, with a 25% increase in arrivals since 2019. The number of overnight stays in the region has also increased by nearly 40%, the highest increase among Luxembourg's tourist regions. The most celebrated exhibitions and festivals organised as part of Esch2022 have shown that cultural events can attract international tourists to the region. New cultural facilities have been created, and the renovation and repurposing of existing buildings into cultural venues have been prioritised. Existing spaces have been used in novel ways for culture. Other public spaces have been used for temporary cultural activities, thereby energising the urban space, and art and culture have been disseminated throughout the Esch2022 territory.

Cultural policy & governance impact

Analysis of the processes, governance structures and stakeholder survey results leads to the conclusion that the organisation of Esch2022 has positively contributed to cultural policymaking and governance in the region. In terms of the already advanced strategic cultural planning in Esch-sur-Alzette, the European Capital of Culture has served as an accelerator, while for many other municipalities in the title territory, Esch2022 acted more as an instigator of cultural policymaking and governance. In fact, the magnitude of political participation in Esch2022, ranging from the mayors and other representatives of the 19 participating municipalities to the Ministry and Board, has increased the importance of culture in policymaking. High patronage of the project by Her Royal Highness Maria Teresa has further elevated the role of culture in public life in the region. Capacity building in terms of cultural governance

and management also appears to have borne fruit. The majority of respondents in a survey of mayors, cultural services and operators in the region said that, following the Esch2022 experience, they now view cultural management differently, and that their teams' professional capacities have improved as a result of their involvement in the ECOC. One of the key positive impacts of Esch2022 in terms of cultural management was the stimulation of collaboration in the region. Indeed, the European Capital of Culture has brought about new alliances, expanded networks and, most significantly, increased willingness to collaborate across borders between Luxembourg and France as well as across municipalities. While Esch2022 attempted to positively influence other policymaking domains, such as mobility, this was somewhat less fruitful. It may take longer for the potential benefits of the

planned strategy, as well as the debates and projects that were started, to materialise. Where new groundwork has been successfully laid is the involvement of business in culture. Alongside the partnerships developed with immediate Esch2022 sponsors and attempts to stimulate local retail through partnerships with merchant associations, the Business for Culture Club can be counted as one of the cornerstone initiatives of Esch2022. For the first time at such a scale, businesses became involved in supporting culture, while cultural players were given various training opportunities to help elevate their message to potential sponsors and partners. Whether this endeavour will continue to have an influence down the road is still to be seen.

Cultural research impact

Finally, but equally importantly, Esch2022 has made an effort to make an impact in the field of research. This includes the Esch2022 team's own contributions to

national and international research, research partnerships with the City of Esch-sur-Alzette, the involvement of the University of Luxembourg in Esch2022 projects,

and other Esch2022-inspired studies that were conducted with a full or partial focus on the European Capital of Culture.

Challenges, lessons learned, successes and a glimpse into the future

We have carried out debriefings with the Esch2022 leadership and team to identify the main challenges encountered at the European Capital of Culture level. These range from the tight timeframe aggravated by the COVID-19 outbreak to dealing with incorrect assumptions and a lack of comprehension about the European Capital of Culture concept. In addition, we have surveyed all the project leaders, asking how challenging different types of project development aspects were for them. Public participation and communication were the trickiest aspects to manage, especially since both have been seriously disrupted by the health crisis. However, a clear majority of these same project leaders have reported having found solutions to the various challenges they encountered. We have also taken stock of the main successes of Esch2022, among which is undoubtedly the achievement of almost all the initially set cultural project objectives. Success stories

also abound across the different impact domains. These did come at the price of lessons learned, though. We have been able to capture those identified by the Esch2022 asbl leadership and team, as well as those elicited in a survey of project leaders. Finally, we attempted to take a peek into the future. Most surveyed Esch2022 project leaders expected their project activities to continue after 2022. Since Esch2022 asbl formally handed over the torch to the municipalities of the Pro-Sud syndicate and the Communauté de Communes Pays Haut de l'Alzette (CCPHVA) in January 2023, the legacy of Esch2022 has continued to live on through the newly emerged cultural infrastructures and the cultural programming that embraces a broader and more accessible notion of culture, viewing it as an important contributor to societal cohesion, regional development and education. In a cross-border setting, the cultural cooperation is set to continue, as illustrated by the recent day of studies and debates at

L'Arche in Villerupt (France) organised by DRAC Grand Est and the Grand Est Region, as well as the joint Interreg project Pro-Sud and CCPHVA application that is currently underway. In Luxembourg, the cultural volunteerism impetus provided by Esch2022 is being sustained by a partnership with the Luxembourg Volunteer Agency (Agence du Bénévolat). Furthermore, Esch-sur-Alzette has taken the lead in establishing the frEsch association as a successor of Esch2022, with exciting developments, such as the recent revamp of the Esch-sur-Alzette's cultural strategy [Connexions] and the creation of a new biennial already well underway. The cultural future for the cross-border region of Esch2022 and the city of Esch-sur-Alzette looks promising. However, the efforts undertaken must continue at a sustained pace to avoid squandering the benefits gained thanks to Esch2022, European Capital of Culture.

MONITORING STRATEGY AND METHODOLOGY

Impact strategy

○ ECOC OBJECTIVES AND INDICATORS ACCORDING TO THE EUROPEAN COMMISSION

The evaluation of the organisation of Esch2022 and its impact is a response to a decision² of the European Commission, according to which, each European Capital of Culture must independently evaluate the results of its ECOC year. The ECOC objectives, however, are defined by the European Commission, and they are summarised in **Table 1**.

Indeed, our impact strategy fully reflects the European Commission's objectives, as these were used as the starting point of the Esch2022 impact matrix. The European Commission has also established a reference framework made up of several dozen illustrative evaluation indicators. In

addition to these common indicators, Esch2022 adapted or defined additional indicators necessary in light of its own context, priorities and activities to reflect its own performance objectives. This enriched impact approach is presented in the next section.

○ OUTPUT, OUTCOME AND IMPACT INDICATORS

The Esch2022 impact matrix was developed by an independent service provider, The Impact Lab³, based on an in-depth analysis of:

- European Commission guidelines⁴ (used as a basis)
- Relevant Luxembourg Cultural Development Plan 2018-2028 objectives⁵
- Connexions: Esch-sur-Alzette City's cultural strategy 2017-2027⁶
- Esch2022 call for projects' selection criteria⁷

- General and artistic definitions of success for Esch2022 project⁸
- Results of an informal preliminary survey with mayors / cultural services of other Esch2022 municipalities in Luxembourg⁹
- Insights and inspirations from numerous other impact evaluations of a cultural nature

This strategy was presented at the first monitoring meeting in 2019 and applauded by the ECOC expert panel.¹⁰ The full impact mapping logic for Esch2022 is presented in **APPENDIX 1: ESCH2022 IMPACT MAPPING LOGIC**.

The resulting indicators are a combination of output, outcome, and impact metrics and are presented in **APPENDIX 2: ESCH2022 INDICATORS MAPPED TO ECOC OBJECTIVES**.

2. Decision No. 445/2014/EU • 3. See more at <http://www.theimpactlab.org> • 4. European Commission (2018) European Capitals of Culture (ECOC) 2020-2033 Guidelines for the cities' own evaluations of the results of their ECOC, Annex 10 - Guidelines for the cities' own evaluations of the results of each ECOC, Table 2 - Overview of ECOC objectives and criteria with corresponding indicative indicators and possible sources of data collection, p. 8-12 • 5. Ministry of Culture (2010) Cultural Development Plan 2018-2028 (Kulturentwicklungsplan 1.0, also known as KEP 1.0), <https://kep.public.lu/> • 6. Cultural Service of the city of Esch-sur-Alzette (2017) Connexions - Cultural strategy Esch-sur-Alzette 2017-2027; later reviewed, updated and published as Connexions II, Feuille de route 2022-2027 • 7. Esch2022 (2019) Call for Projects I Guidelines, p. 9 • 8. Esch2022 (2019) Call for Projects I Guidelines • 9. The Impact Lab (2019) Survey of long-term cultural ambitions, expectations and identities with municipalities of the South of Luxembourg • 10. European Commission (2019) Esch-sur-Alzette European Capital of Culture 2022. First Monitoring Meeting Report by the ECOC Expert Panel, Timisoara, June 2019

Table 1. Objectives of the European Capital of Culture. Source: European Commission (2018) European Capitals of Culture (ECOC) 2020-2033 Guidelines for the cities' own evaluations of the results of their ECOC¹¹

GENERAL OBJECTIVES

Safeguard and promote the diversity of cultures in Europe, highlight the common features they share, increase citizens' sense of belonging to a common cultural space **(G01)**

Foster the contribution of culture to the long-term development of cities **(G02)**

SPECIFIC OBJECTIVES

S01

Enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational cooperation

S02

Widen access to and participation in culture

S03

Strengthen the capacity of the cultural sector and its links with other sectors

S04

Raise the international profile of cities through culture

OPERATIONAL OBJECTIVES

Stimulate extensive cultural programmes of high artistic quality

Ensure cultural programmes feature a strong European dimension and transnational cooperation

Involve a wide range of citizens and stakeholders in preparing and implementing the cultural programme

Create new opportunities for a wide range of citizens to attend or participate in cultural events

Improve cultural infrastructure

Develop the skills, capacity and governance of the cultural sector

Stimulate partnership and cooperation with other sectors

Promote the city and its cultural programme

Improve the international outlook of residents

11. European Commission (2018) European Capitals of Culture (ECOC) 2020-2033 Guidelines for the cities' own evaluations of the results of their ECOC, Annex 10 - Guidelines for the cities' own evaluations of the results of each ECOC, Table 1 - Hierarchy of ECOC objectives, p. 7

Research methodology

○ RESEARCH PLAN

Analysis of available data sources and international research reports (190 in total), meetings with main 'data producers' at the Luxembourg level (national statistics office STATEC, Ministry of Culture, Ministry of Energy and Spatial Planning, UNESCO Man and Biosphere, University of Luxembourg, Luxembourg Institute of Socio-Economic Research and Luxembourg for Tourism to name a few), as well as inquiries at the Syndicat Pro-Sud¹² and municipal levels in Luxembourg and regional ones (CCPHVA,¹³ GECT¹⁴ Alzette Belval, AGAPE¹⁵) in France revealed significant data gaps, especially when it comes to regional cultural data. To fill these information gaps and be able to realise the high research ambitions reflected in the indicators, the Esch2022 Impact Research Coordinator, supported by The Impact Lab, developed a multi-study research plan.

○ OVERVIEW OF RESEARCH STUDIES

As our methodological framework, we have established a comprehensive matrix spanning 20+ studies, together covering 55+ impact, outcome and output indicators that reflect the ECoC objectives as set out by the European Commission. These indicators were partially adjusted augmented, and supplemented to fit the specific context of Esch2022, as discussed earlier. The full list of studies mapped to specific indicators is presented in 'APPENDIX 3: ESCH2022 STUDIES MAPPED TO SPECIFIC INDICATORS'.

● AWARENESS & PARTICIPATION STUDY (ESCH2022 IN COLLABORATION WITH ILRES¹⁶)

This study focused on measuring public awareness about different components of the Esch2022 project as well as providing data on the participation and public opinion of Luxembourg residents on a wide range of impact dimensions. There were two studies: the first launched in December 2021 before the organisation of Esch2022 (1,160 interviews) and the second in February 2023 (1,365 interviews). The 2023 study was carried out on the ILRES panel with people who had not previously taken part in a survey about Esch2022. For details, please see 'APPENDIX 4: TECHNICAL NOTES OF ALL ESCH2022 STUDIES REALISED IN COLLABORATION WITH ILRES'.

● SATISFACTION SURVEY (ESCH2022 IN COLLABORATION WITH ILRES)

The main objectives of this study were to assess the satisfaction of visitors who attended events throughout 2022 and also to measure the opinions of visitors on a wide range of topics related to the organisation of Esch2022. Evaluation was carried out at 159 events throughout the title year. During this study, two types of surveys have been carried out: an interception questionnaire with 4,227 attendees on the event sites themselves and a satisfaction questionnaire with 1,894 participants online. For details, please see 'APPENDIX 4: TECHNICAL NOTES OF ALL ESCH2022 STUDIES REALISED IN COLLABORATION WITH ILRES'.

● IMAGE STUDY (ESCH2022 IN COLLABORATION WITH ILRES)

The main objective of this study, carried out among residents of the Grand Duchy of Luxembourg by the ILRES panel, was to assess the image of the territory of Esch2022 and to assess whether this image has already begun to evolve following the organisation of Esch2022. The first image study was carried out in July 2021, the second in January 2023 (1,500+ interviews per wave). As the image of a region takes many years to evolve, this study is intended to be repeated over the coming years. More than 1,100 people interviewed during the first survey participated in the second. For details, please see 'APPENDIX 4: TECHNICAL NOTES OF ALL ESCH2022 STUDIES REALISED IN COLLABORATION WITH ILRES'.

● STAKEHOLDER SURVEY (ESCH2022 IN COLLABORATION WITH THE IMPACT LAB AND ILRES)

This research focused on the evaluation of Esch2022 by major stakeholder groups in Luxembourg and France (besides the project leaders and the audiences, both of which were covered extensively by other surveys). While Esch2022 led the design of the survey, supported by The Impact Lab, the implementation was led by ILRES. The Impact Lab handled the analysis to guarantee respondents remained fully anonymous. The study covered subjects including the cultural offer and programme, communication, participation, capacity building, collaboration, cultural policy and management, evaluation of Esch2022 and its already perceived impact, as well as its perceived legacy. Surveyed stakeholder roles included: Ministry of Culture representatives, mayors, services in charge of culture in the municipalities, members of the Board of Directors of Esch2022, cultural operators and other stakeholders representing territorial development, mobility, sponsorship, tourism, real estate developers, civil society, etc. The questionnaire was addressed to 167 stakeholders, and the responses received amounted to 68 completed surveys. For details on the methodology, please see 'APPENDIX 4: TECHNICAL NOTES OF ALL ESCH2022 STUDIES REALISED IN COLLABORATION WITH ILRES'.

12. The regional union of municipalities for the promotion and development of the southern region; see more at <https://minett-biosphere.com/a-propos-de-nous/>.
13. Communauté de Communes Pays Haut Val d'Alzette; see more: <https://ccphva.com/>. 14. GECT stands for 'le Groupement Européen de Coopération Territoriale', European grouping of territorial cooperation; see more: <https://gectalzetebelval.eu>. 15. l'Agence d'Urbanisme et de Développement Durable Lorraine Nord AGAPE; see more: <https://www.agape-lorrainnord.eu>. 16. See more at <https://www.ilres.lu>

● SURVEY OF ESCH2022 PROJECT LEADERS (ESCH2022 IN COLLABORATION WITH THE IMPACT LAB)

This in-depth study included all of the Esch2022 cultural project leaders: 122 'external' ones and 31 'internal' (flagship Esch2022) projects. The questionnaire, developed internally in collaboration with The Impact Lab, was a mix of quantitative and qualitative questions. An advanced online survey tool was used for the online survey. It covered statistics on project lead organisations, teams and partners, attainment of project objectives, geographical location of projects, cultural domains, event-related data, information on project management, such as challenges encountered and Esch2022 support received, continuation of activities post-Esch2022, heritage and infrastructure, international aspects, collaboration, event-level attendance and audiences. The entire cultural programme department has been actively involved in the collection and verification of the data, a year-long process overall.

● RESEARCH ON CULTURAL ACTIVITIES IN THE LUXEMBOURG TERRITORY OF ESCH2022 (ESCH2022 IN COLLABORATION WITH PHILIPPE ROBIN)

Philippe Robin, a consultant in statistical engineering, has assisted Esch2022 in the setup of a cultural activity monitoring database for all municipalities in the Luxembourgish part of Esch2022 and main cultural operators in the region. Besides the direct objective of collecting the cultural statistics essential for producing this evaluation report, the work aimed at enabling participating municipalities to take long-term ownership of the collection tools necessary for observing the cultural fabric of their territory, as well as enabling cultural operators to have the tools necessary to carry out a harmonised collection of cultural statistics. The data collection commenced in 2020 and was finalised in 2023, although some municipalities continue to use the tool for their own needs. Data collected includes event characteristics, attendance statistics, and attendee profiles.

● MEDIA IMPACT ANALYSIS (BY ONCLUSIVE IN COLLABORATION WITH ESCH2022)

This research examined the media exposure of Esch2022 from 2020 to 2022. Qualitative analysis was conducted on content in Luxembourgish, French, German and English. Quantitative analysis included online and printed articles mentioning Esch2022, collected from web monitoring in different languages. Human coding examined the following aspects: sentiment, prominence, public relations influence, events, countries, municipalities and story focus. Coverage was assessed for various key messages that were changing quarter-on-quarter and included, for instance, focus on the municipality of the month, promotion of the cultural programme, promotion of the region as a tourist destination, promotion of sustainability, empowering people, supporting local artists and more.

● CULTURAL PROGRAMME ANALYTICS (ESCH2022)

The culture department of Esch2022 has been collecting data about the projects on a shared online platform. The platform was also partially open to project leaders, who were encouraged to complete the data concerning their projects.

● MONITORING OF THE ESCH2022 PRESENCE ONLINE AND IN SOCIAL MEDIA (ESCH2022 IN COLLABORATION WITH TALKWALKER)

The quarterly and final reports provided by Talkwalker covered aspects such as the volume and geographical distribution of online conversations, (social) media where these conversations took place, the tone of these conversations, the topics associated with Esch2022, top influencers and the most engaging conversations.

● STUDY OF ECONOMIC IMPACT OF ESCH2022 (STATEC IN COLLABORATION WITH ESCH2022)

An agreement has been signed between the National Institute for Statistics and Economic Studies of the Grand Duchy of Luxembourg (STATEC) and Esch2022 asbl to run the economic impact study of Esch2022. As part of this agreement, Esch2022 has carried out various surveys with event organisers,

visitors and participating municipalities to collect the data required for this study. The results will be published by STATEC in 2024.

● STUDIES ON TOURISM (ESCH2022 IN COLLABORATION WITH LUXEMBOURG FOR TOURISM AND STATEC)

Questions were included in the STATEC tourism survey of Luxembourg residents as well as in a survey of foreign residents carried out by Luxembourg for Tourism. The data obtained from these surveys provided additional information about Esch2022 visitors. This data confirmed the main trends observed in other studies, such as the visitor satisfaction study.

● COVID-19 IMPACT SURVEY (ESCH2022)

An online survey of project leaders conducted internally, using an advanced online survey tool during the summer of 2021 to evaluate the impact of the pandemic on planned Esch2022 activities.

● STUDIES OF THE THREE CULTURAL 'THIRD PLACES' (THE IMPACT LAB COMMISSIONED BY ŒUVRE NATIONALE GRANDE-DUCHESSE CHARLOTTE)

Œuvre Nationale Grande-Duchesse Charlotte, in partnership with the Esch2022 asbl, has supported three cultural 'third places'¹⁷ in Luxembourg: Bâtiment 4 in Esch-sur-Alzette, VeWa in Dudelange and FerroForum & Kamelleschmelz in Schifflange. These were selected as part of the Call for Cultural Third Places Projects launched in 2019. Individual final reports presenting the outputs, results and first indications of impact generated by these initiatives were commissioned by Œuvre Nationale Grande-Duchesse Charlotte and prepared by The Impact Lab based on provided documents, desktop research and extensive interviews with the relevant stakeholders. The reports cover the objectives, teams, site transformations, heritage revitalisation, partners involved, target audiences, citizen participation, collaboration, key events and communication, as well as first notions of impact. Impact categories include socio-cultural, youth, artistic, heritage, urban development, research and innovation, and tourism and economy. Commentary on lessons learned, conclusions, recommendations and future outlook complement the reports.

¹⁷ Cultural 'third places' can be defined as 'as hybrid and open spaces of knowledge and culture sharing, where the user (a visitor, reader, student, spectator...), finds his or her place at the heart of the learning, production and dissemination processes of cultures and knowledge. The cultural third places are embedded throughout their territory and position themselves between lofty cultural institutions and on-the-ground residents. Cultural third places promote a culture of experimentation, staging and coproduction of knowledges and cultures.' (The Conversation, 2018). Across Europe, museums, industrial wastelands and cultural centers are being redesigned and transformed into cultural third places.

● STUDIES REALISED BY THE CITY OF ESCH-SUR-ALZETTE (THE CULTURAL SERVICE OF THE CITY OF ESCH-SUR-ALZETTE)¹⁸

Since 2018, the City of Esch-sur-Alzette has been developing studies on cultural audiences. In all, about 15 studies have been carried out or are in progress. A permanent exchange has been initiated with the Esch2022 impact study team to ensure the alignment of the respective evaluation/study programs. During 2022, the city initiated several studies directly related to Esch2022. These are:

- **Participation in the cultural ‘third places’, funded by the Œuvre Nationale de Secours Grand-Duchesse Charlotte and Esch2022** (partners: University of Avignon/Esch2022/Oeuvre Nationale de Secours Grand-Duchesse Charlotte/City of Esch-sur-Alzette)
This research focused on the notion of citizen ‘participation’ in cultural ‘third places’: Bâtiment 4 (Esch-sur-Alzette), Ferroforum/KammelleSchmelz (Esch-Schiffange) and VeWa (Dudelange). The aim was to bring to light how participation was understood among the operators and users of these third places, how it was expressed in the mechanisms put in place and how the public reacted. The qualitative study was carried out by participant observations, interviews and focus groups.
- **Subpacs¹⁹ and individuals with impaired hearing** (partners: City of Esch-sur-Alzette/University of Lille/Esch2022)
Esch2022 acquired 10 Subpacs to offer audience members with any level of impaired hearing a ‘different’ experience of amplified music concerts. The City of Esch-sur-Alzette and the University of Lille aimed to describe, characterise and understand this experience. About 30 interviews and participant observations were conducted in Esch-sur-Alzette (especially during the *Francofolies* and at the Rockhal, Belval), in Luxembourg (HörgeschädigtenBeratung SmH, Centre de Logopédie) and were extended in Lille (in Aéronef, for example). A study day was organised in 2023 to dis-

seminate these results at Ariston in Esch-sur-Alzette.

Other studies conducted by the City of Esch-sur-Alzette addressed Esch2022 in a more marginal way (as one question among others):

- **The audiences of the Escher Theater** (partners: City of Esch-sur-Alzette/Escher Theater)
The objective of this study was to understand the composition of the theatre’s audiences (who are they? where do they come from?) but also their opinions, their perceptions and their theatre habits. In all, 450 people were interviewed via on-site questionnaires.
- **The cultural, sports and leisure practices of the Eschois** (partners: City of Esch-sur-Alzette / University of Avignon)
This study follows preliminary research conducted through focus groups, involving around a hundred Eschois, about their practices and perceptions of culture in Esch-sur-Alzette (2020). The 2022 study was carried out via a questionnaire and in situ, focusing on the cultural, sports and leisure habits of the Eschois (who live, work or study in Esch), their socio-cultural and demographic profiles, as well as their image of places of culture or certain cultural projects (such as Esch2022). It was also about understanding which audiences do what and how they see culture. A total of 950 people were interviewed via a long questionnaire.
- **The practices and profiles of the Grands Rêveurs** [Great Dreamers] (partners: City of Esch-sur-Alzette/frEsch asbl)
This questionnaire-based study of volunteers from the *Nuit de la Culture* and the *Francofolies* in Esch-sur-Alzette (who call themselves the ‘Grands Rêveurs’) focuses on their motivations, practices, expectations and profiles. As the Grands Rêveurs were mobilised for events organised in collaboration with Esch2022, the results of this study will contribute, along with those of the study conducted on cultural ‘third places’ (see earlier), to our understanding of citizen participation and its effects on the territory.

● OTHER SOURCES

Alongside studies with partners and external research providers, we have worked with the Esch2022 team members themselves, who delivered individual reports and answered detailed debriefing questions. Their valuable inputs are included in various chapters throughout this report.

○ CHALLENGES AND LIMITATIONS

As in every broad research programme, we have encountered several challenges.

First, the availability of culture-related statistics on the Luxembourg side of the Esch2022 region was generally very deficient. On the French side, the difficulty came mainly from the small size of the territory and population.

Specific challenges concerned:

- a. **Complexity:** due to the large number of small municipalities across two different countries, almost every aspect of data collection was complex (e.g. we needed to hire two separate companies for the population surveys, as no single company could deliver a cross-border study). Moreover, by the very nature of the territory, some studies could not cover the whole territory (e.g. an accommodation survey was only relevant in Luxembourg, as there are virtually no accommodation options in the French part of the region);
- b. **Regionality:** often, data was only available on a national level and did not allow for regional segmentation as the regional sample would be too small;
- c. **Recency:** the statistical cell at the Ministry of Culture effectively stopped working in 2014; only limited studies have been done since. As a result, we lacked crucial recent culture data when starting the work and had to launch several public opinion surveys at the national level ourselves. Currently, a cultural observatory is being developed as one of the objectives of KEP²⁰;

18. Courtesy of the City of Esch-sur-Alzette, Cultural Service. • 19. See more at <https://subpac.com/what-is-the-subpac/>. • 20. Ministry of Culture (2010) Cultural Development Plan 2018-2028 (Kulturentwicklungsplang 1.0, also known as KEP 1.0), <https://kep.public.lu/>

d. **Timing, temporality and continuity:** even when large national studies were organised, their timing was unfavourable for Esch2022. For instance, a large survey on cultural practices in Luxembourg was last organised in 2009, which was too long ago to serve as a reliable baseline;

e. **Sample size:** available sample sizes on the Luxembourgish side of the Esch2022 territory are small, making it hard to reach statistical quality standards without significantly increasing budgets through boosters. In the French part of the Esch2022 territory, it was altogether impossible to conduct a representative online survey and not much easier to organise a representative telephone survey due to the size of the population (e.g. in one of the quotations, it was specified that the maximum sample for CCPHVA would be 300N).

f. **Availability and accessibility:** overall, proper statistical units, contact personnel and data-rich relevant annual reports were not available in most municipalities, mostly due to the small size of the towns and villages and their administrations. As an example, even relatively 'simple' information, such as a mapping of existing sports infrastructure or local associations, took many person-months of 'manual' stock-taking. Moreover, publicly financed studies and statistics were often unavailable to the public, limiting access to them without prior agreements.

g. **Completeness, representativeness and comparability:** the available data generally came from isolated and local initiatives only, so the resulting information was not exhaustive or sufficient for the whole territory.

h. **Setup delay and processing speed:** The delayed start in 2020 meant that concluding contracts and setting up high-quality research ran late - as typical project timelines for public organisations often last years before any results are available.

In addition, the COVID-19 pandemic has had a very significant impact on the research work, from the establishment of reliable baselines (initially forecast for 2020-2021) to the influence on data concerning tourism, cultural participation, stakeholder priorities, citizen participation, economic impact, local collaboration, cultural projects' organisation, opinions on European identity aspects and many more topics.

As a result, while impact measurement was the overarching ambition of the research team where possible, in many cases an outcome or output level had to be measured instead.

Having said that, the challenges have also led to outside-the-box thinking and a more comprehensive research plan. The studies are very diverse, and several of them very innovative, at least for the Grand Duchy of Luxembourg. Indeed, besides trying to shed light on the 'external' impacts of Esch2022, the research teams in Esch2022 and Esch-sur-Alzette have established innovative data collection methods, novel research collaborations, and new research initiatives that are themselves impactful for the territory, as further described in the 'IMPACT ON CULTURAL RESEARCH AND MONITORING' SECTION OF THIS REPORT.

INTRODUCTION TO ESCH2022

Context

○ ESCH2022, EUROPEAN CAPITAL OF CULTURE

In 2022, Esch-sur-Alzette, the second largest city in Luxembourg, held the title of European Capital of Culture together with the 10 municipalities of Syndicat Pro-Sud²¹ and the eight French municipalities of the “Communauté de Communes Pays Haut Val d’Alzette” (CCPHVA). Each year, this label is awarded to different cities or areas within the European Union.

In addition to Esch-sur-Alzette, Kaunas in Lithuania, with which numerous joint projects have already been initiated, and Novi Sad in Serbia, whose programme had been planned for 2021 but was postponed to 2022 due to the COVID-19 pandemic, have also been selected as European Capitals of Culture for 2022.

This is the third time that the country has been awarded the title; Luxembourg City was named as the European Capital of Culture in 1995 and 2007.

● ESCH2022 CANDIDACY TIMELINE²²

While the idea of Esch-sur-Alzette applying to become the European Capital of Culture was first floated in 2013, it took the city until late 2017 for it to be recommended for the label by the European Commission’s selection committee. The timeline leading towards the Esch-sur-Alzette and the region securing the win is shown in **Table 2** page 29.

²¹. The regional union of municipalities for the promotion and development of the southern region; see more at <https://minett-biosphere.com/a-propos-de-nous/>
²². Esch2022 Bidbook, p. 63 (adapted).

TIMELINE

Table 2. The road to Esch2022 European Capital of Culture title.

2013	The then-mayor of Esch-sur-Alzette has the idea for the city to apply for the European Capital of Culture title.
July 2015	The Luxembourgish Ministry of Culture invites applications from interested cities to apply for the title of European Capital of Culture. ²³
December 2015	The city of Esch-sur-Alzette confirms its determination to be the European Capital of Culture, with the local council voting unanimously to provide 10.1 million euros from public funds: around 16 percent of the provisional ECoC budget. ²⁴
February 2016	A crucial meeting takes place between the Esch-sur-Alzette municipal authorities and the Ministry of Culture. The result is a state commitment to provide the same level of financial support as it did for the European Capital of Culture 2007, when the state contributed 66.7 percent of the overall budget, a total of 40 million euros. ²⁵ The same month, the French Communauté des Communes Pays Haut Val d'Alzette (CCPHVA) expresses a strong interest in joining Esch's application. This is formally confirmed by a declaration of intent co-signed by the eight mayors of the French municipalities and sent to the City of Esch-sur-Alzette. ²⁶
April 2016	CCPHVA, represented by its President, is invited onto the Board of Directors of the Esch2022 association. ²⁷
June 2016	The pre-selection meeting takes place, and the city of Esch-sur-Alzette gets shortlisted. ²⁸
May 2017	A declaration of intent is drawn up, confirming the state's financial commitment and alluding to an agreement, valid over a number of years, between the Ministry of Culture and the Esch2022 organisational team, to be signed after the title has been awarded and to enter into force on the 1 January, 2018. ²⁹
2016-2018	On a regional level, all the participating communes vote for declarations of intent in the local councils, which state that they will share the responsibility for the European Capital of Culture. These declarations of intent include financial and organisational commitments and are the basis for the agreements that will be made with each individual commune after the title has been awarded. ³⁰
September 2016	The Luxembourg association of local authorities, Syndicat Pro-Sud, which represents the participating communes, supports the application. ³¹
June 2017	The municipal council of Esch-sur-Alzette approves Connexions, the cultural strategy for the city 2017-2027. ³²
November 2017	A European selection meeting takes place in Luxembourg in which Esch-sur-Alzette is chosen to be the European Capital of Culture 2022. ³³

23. 'Esch to be the European Capital of Culture 2022 in Luxembourg', 10 November 2017, p. 2, <https://gouvernement.lu/dam-assets/fr/actualites/communiqués/2017/11-novembre/10-esch-capitale-culture/News-ECOC-selection-in-Luxembourg.pdf>, accessed on October 4, 2023. **24.** Esch2022 Bidbook, p. 63 (adapted). **25.** Esch2022 Bidbook, p. 63 (adapted). **26.** Exchanges with CCPHVA (2023). **27.** Exchanges with CCPHVA (2023). **28.** 'Esch to be the European Capital of Culture 2022 in Luxembourg', 10 November 2017, p. 2, <https://gouvernement.lu/dam-assets/fr/actualites/communiqués/2017/11-novembre/10-esch-capitale-culture/News-ECOC-selection-in-Luxembourg.pdf>, accessed on October 4, 2023. **29.** Esch2022 Bidbook, p. 63 (adapted). **30.** Esch2022 Bidbook, p. 63 (adapted). **31.** Esch2022 Bidbook, p. 63 (adapted). **32.** Esch-sur-Alzette (2017) [Connexions] Plan Communal à la Culture Esch-Sur-Alzette 2017-2027 Feuille De Route, Juin 2017, p. 10, https://citylife.esch.lu/wp-content/uploads/sites/3/2018/02/123-0117001_Strategy-Esch_F-1.pdf, accessed on October 4, 2023. **33.** 'Esch to be the European Capital of Culture 2022 in Luxembourg', 10 November 2017, p. 1, <https://gouvernement.lu/dam-assets/fr/actualites/communiqués/2017/11-novembre/10-esch-capitale-culture/News-ECOC-selection-in-Luxembourg.pdf>, accessed on October 4, 2023.

○ ABOUT THE CITY AND REGION

The Esch2022 territory includes Esch-sur-Alzette, the second largest city in Luxembourg, 10 Pro-Sud municipalities and eight municipalities in France, in the Communauté de Communes Pays Haut Val l'Alzette (CCPHVA), as listed in **Table 3** below:

Table 3. Esch2022 municipalities

PRO-SUD MUNICIPALITIES

Beetebuerg (Bettembourg)

Déifferdeng (Differdange)

Diddeleng (Dudelange)

Esch-Uelzecht (Esch-sur-Alzette)

Käerjeng (Bascharage)

Kayl-Téiteng (Kayl-Tétange)

Monnerech (Mondercange)

Péiteng (Pétange)

Rëmeleng (Rumelange)

Schëffleng (Schifflange)

Suessem (Sanem)

CCPHVA MUNICIPALITIES

Audun-le-Tiche

Aumetz

Boulangé

Ottange

Rédange

Russange

Thil

Villerupt

As early as the 1880s, people from all over Europe settled in this region, which is also known as Minett, where iron-ore mining and steel working were the dominant industries. The shared industrial history of this part of Luxembourg and France is a strong link between the areas, while immigration over the decades has made this region a cultural 'melting pot'. The different influences allow the border region to offer a unique cultural experience.

“EUROPE’S LARGEST IRON-ORE DEPOSIT IS LOCATED BETWEEN BELGIUM, LUXEMBOURG, AND FRANCE COVERING AN AREA OF 120,000 HA. THE CROSSBORDER INDUSTRIAL REGION OF ‘RED EARTH’, THE ‘TERRES ROUGES’ OR THE ‘MINETT’, GETS ITS NAME FROM THE BRIGHT RED IRON ORE THAT FIRST MADE THE SUCCESS OF THE STEEL INDUSTRY IN LUXEMBOURG POSSIBLE... ESCH-SUR-ALZETTE WITH A POPULATION OF 37,417 [SUBMITTED] THE CANDIDACY. THE REGION INVOLVED COMPRISES THE PRO-SUD ALLIANCE, WHICH INCLUDES A TOTAL OF ELEVEN MUNICIPALITIES AND A POPULATION OF ALMOST 185,976 (AROUND 30% OF THE GRAND DUCHY’S TOTAL POPULATION), AS WELL AS THE BORDERING FRENCH CCPHVA (COMMUNAUTÉ DE COMMUNES DU PAYS HAUT VAL D’ALZETTE). ACCORDINGLY, OUR ECOC REGION INCLUDES ELEVEN MUNICIPALITIES ON LUXEMBOURGISH AND EIGHT ON FRENCH TERRITORY, WITH A TOTAL POPULATION OF 215,754 (185,976 ON LUXEMBOURGISH AND 29,778 ON FRENCH TERRAIN).”³⁴

“OUR REGION, WITH ITS MULTICULTURALISM, ITS MULTILINGUALISM..., ITS MULTIPLE BORDERS AND THE EASE WITH WHICH THEY CAN BE CROSSED, IS ‘EUROPE IN A TEST TUBE’ AND HAS THE POTENTIAL TO GROW A MULTICULTURAL ECOLOGY FOR THE FUTURE OF A UNITED EUROPE.”³⁵

34. Esch2022 Bidbook, p. 6, updated with the latest statistics from STATEC, October 2023. • **35.** Esch2022 Bidbook, p. 4.

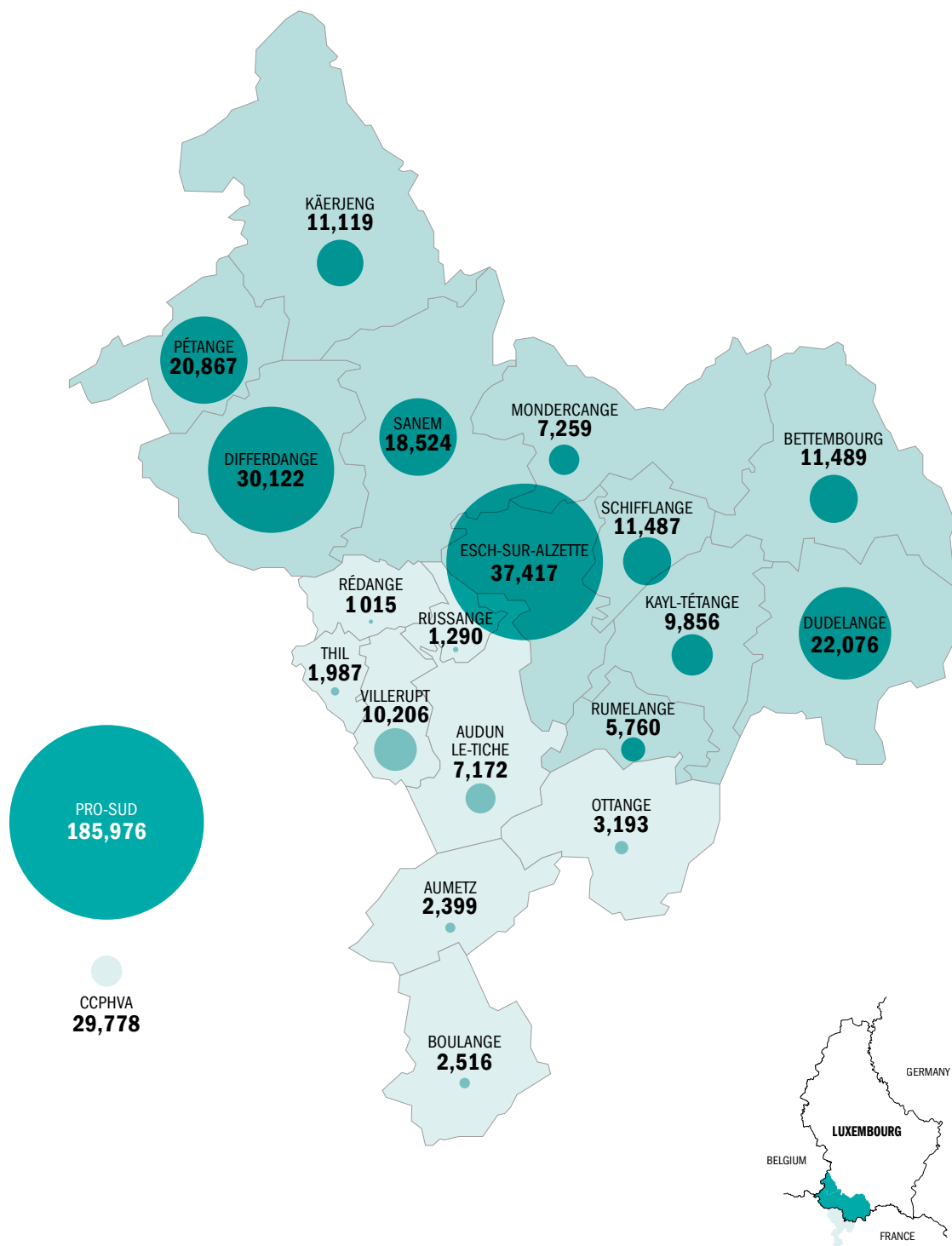


Figure 1. Esch2022 territory. Source: Esch2022 Bidbook with updated population data

Objectives

○ THE VISION FOR ESCH2022

The vision for Esch2022 was closely linked to the overarching European idea: of forging closer links by encouraging the Minett region to be more united and making the entire former steel-working and mining area more aware of its unique European identity and the extent of its own possibilities. The Esch2022 project was intended to act as a catalyst for sustainable development within the cultural, economic and tourism sectors, giving a new impetus to the city of Esch-sur-Alzette and to all the participating municipalities, both in the Luxembourgish and French parts of the territory.

This vision was further expressed in the following goals:

“Esch2022 creates a new perception of the region as an attractive cultural and city trip destination, creates new offers and attractions, strengthens regional identity and increases international popularity.

At the local level, Esch2022's watchwords were: Provide access. Empower the population. Inspire confidence. Change perspectives. Turn to innovation.

At European level, Esch2022's message is to: Draw strength from within.

Believe. Take back control of your own destiny and build a sustainable future.

Esch2022 offers a space of freedom and recreation that encourages us to bring new perspectives to our lives in order to strengthen this sense of common identity and trust and thus create a legacy of which we can be proud. Esch2022 encourages cultural diversity to foster personal growth. Inspire others and let others inspire you.”³⁶

○ THE OBJECTIVES OF ESCH2022

Linked to the overall mission and goals, the objectives of Esch2022 were defined as follows:³⁷

● LOCAL | REGIONAL | NATIONAL

— Culture

- To support long-term artistic creation
- To boost cultural expression
- To encourage cultural renewal
- To stimulate interdisciplinary dialogue
- To support professionalisation
- To develop partnerships & networking
- To create better working conditions
- To develop a platform for new creations
- To facilitate and support the implementation of KEP (Kulturentwicklungsplang)

— Audience

- To reach a wide audience
- To gain new audiences
- To facilitate access to culture
- To support and stimulate cultural education from an early age

— Populations

- To foster social cohesion
- To reinforce the diversity of populations
- To provide impulses for a more cohesive life
- To promote and stimulate citizen participation
- To strengthen cultural ties among Europeans
- To revive the ‘community’ spirit inspired by Europe’s fundamental values of dignity, freedom, democracy, equality and respect for human rights

— City | Communes

- To highlight partner cities and communes
- To energeise or revitalise cities and their neighbourhoods
- To create community infrastructure
- To add value to existing structures
- To crystallise new social connections in the face of heterogeneity
- To explore the possibility of a new social and economic plan for the southern region

● EUROPEAN | INTERNATIONAL

— Culture

- To highlight the richness and diversity of European cultures
- To connect cultural actors

— Audience | Populations

- To reveal the cultural bonds uniting Europeans
- To rekindle a ‘European’ spirit inspired by Europe’s fundamental values of dignity, freedom, democracy, equality and respect for human rights

— City | Communes

- Highlighting the countless facets and potential of the southern region
- Development and economic benefits
- Tourism development
- Socio-economic development
- Increasing the attractiveness of the territory

For Esch2022, the practical definition of ‘success’ was predominantly **centred around the people of the region, in turn transforming the territory in a way that would make it more attractive** for European partners and visitors alike:

“For us, success is if the people who live in the southern region, and especially young people, realise on the path to 2022 that they live in an exciting, changing region in which opportunities for cultural development are available for all and about which they can be proud. Success is if that also includes our non-Luxembourgish citizens... Success is if the European Capital of Culture leads to better conditions for artists and creatives and makes Esch-sur-Alzette and the southern region more attractive for European partners. And of course, it would be a great indicator for our success if an interested European audience learned that there is also a ‘wild south’ worth visiting apart from Luxembourg City.”³⁸

“We see the European Capital of Culture as an opportunity to transform the rather widespread nostalgia for a glorious past in our region into energy for the future by involving as many people as possible in the creative process from 2018 onwards. Using art and culture as our driving force, we want to make it possible for the people living in our territory to take a new look at themselves and the region. We believe we can only create a new cultural strength that is visible outside the region if we ourselves manage to see Esch-sur-Alzette and the region in a different light.”³⁹

36. <https://esch2022.lu/en/get-to-know-e22/> • 37. Esch2022 (2019) Call for Projects | Guidelines • 38. Esch2022 Bidbook, p. 20 • 39. Esch2022 Bidbook, p. 3-4.

REMIX

The Esch2022 European Capital of Culture was held under the **'REMIX Culture'** banner leitmotif. REMIX is the very spirit of Esch2022. It reflects the desire to act, to show autonomy and to enjoy creative freedom, all within a participatory and inclusive framework. Under the motto under the 'REMIX Culture' banner, the known was united with the unknown, high culture with everyday culture and different ideas combined to allow something new to emerge. And the citizens were invited to get involved in this mission, either as project leaders or as volunteers. The participatory aspect of the implementation of the project was crucial, as were innovation and sustainability. New spaces emerged, partnerships were formed, including for the financing of common projects, all of which should last well beyond 2022. That's because REMIX was about shaping the future together.

"REMIX Culture was the rallying motto of the cultural capital, a call to action and citizen participation as much as a call for creative freedom and innovation. The notion of REMIX refers, on the one hand, to the cultural diversity of the region, with its rich and dynamic migration history that has marked it since the beginning of the era of industrialisation. On the other hand, REMIX resonates with transformation, conveying the idea that everything is always in a process of change. The territory of Esch2022, moving from agriculture to heavy industry and finally to digitalisation and the knowledge society is the best illustration of this. It is by learning to embrace the transformations we face that we can project ourselves into the future. REMIX therefore represents a chance for renewal, a time when the cards are shuffled and a game begins, and Esch2022 invited every citizen to actively participate in shaping the future together. To do this, we wanted to stimulate or even provoke meetings that would allow us to discover, throughout the title year, new perspectives, and open up to other horizons..."⁴⁰

Strongly rooted in contemporary reality and current events that connect the region to a European or global community, Esch2022 proposed to address the major societal issues of today against a background of industrial heritage that has left its indelible mark on the land and the population. These are fundamental issues, such as human identity in the digital age, life in society and development for everyone thanks to the cultural diversity of the REMIX Yourself thematic pillar of programming.

Then, we wanted to address the climate emergency and the need to act for ecological, economic, social and cultural sustainable development under the REMIX Nature theme.

The role of Europe in building a fairer and more resilient society was also of paramount importance to us. These questions were explored under the REMIX Europe component, with exhibitions dedicated to human rights, the deconstruction of clichés or the many collaborative projects among the European Capitals of Culture associated in 2022, namely Kaunas in Lithuania and Novi Sad in Serbia, around the performing arts and living together while respecting our differences. The European dimension is an integral part of the DNA of Esch2022.

Finally, it was important for us to ask the question of the place of art today in a society in full transformation (REMIX Art). How can art help us better understand the world we live in, and what alternative visions can artists offer to help us jointly imagine solutions to the challenges we face? Here, a particular emphasis is placed on the positioning of contemporary art at the intersection of technology, science and society.

Esch2022 therefore presented a contemporary programme, rooted in current events and questions of our time, that together outline the contours of a societal plan for the future, based on inclusion, participation and sustainability."⁴¹

**Françoise POOS, Director
of Cultural Programmes Esch2022**

**REMIX
WAS FURTHER
EXPRESSED IN
FOUR PROGRAMME
STRANDS:
REMIX ART,
REMIX EUROPE,
REMIX NATURE
AND REMIX YOURSELF.**

⁴⁰. Poos, F. (2022) Esch2022. Un bilan à mi-parcours, Esch2022 European Capital of Culture, Nos cahiers, September 2022, p. 1-2. ⁴¹. Poos, F. (2022) Esch2022. Un bilan à mi-parcours, Esch2022 European Capital of Culture, Nos cahiers, September 2022, p. 1-2.

2.

RESULTS & IMPACT ANALYSIS



CULTURAL IMPACT



CULTURAL IMPACT

Summary of objectives and impact indicators

The artistic vision of Esch2022 has, from the beginning, been focused on the **co-creation of a new cultural identity for the region:**

“What does it help that Luxembourg is one of the wealthiest countries in the world if a lot of people are still excluded from social, cultural and economic developments? If we want to have an effect with our European Capital of Culture, then we must acknowledge that we can hardly really determine what is going on in society right now, what is happening to the people who come here from elsewhere, and what is happening to the people who worked in heavy industry and who may now have lost their sense of identity. We see the European Capital of

Culture as an opportunity to learn more about our society, about people and their needs and wishes and how they can express and fulfil them through arts and culture. We want to learn more about people by taking a new look at our society from the margins. And we will do this using the means of participation through culture. By bringing culture and art into action, we want to give the people in Luxembourg's south a new, unified self-confidence based on their special position in the European context.

Here, we can showcase the benefits that lie in mixing cultures, speaking multiple languages and having permeable borders. We will develop a new cultural

identity together, allowing the different groups of people — Luxembourgers and new Luxembourgers, students and the unemployed, former miners and creatives, steel workers and refugees — to reinvent their Esch, their Minett — as a REMIX. REMIX CULTURE.”⁴²

One of the main objectives of Esch2022's programming was to **find the right balance between the diverse local cultural potential and the leading international scene**. Thus, the executive team opted for an approach combining a broad call for projects addressed to regional and national cultural stakeholders with the development of a series of flagship events in collaboration with international partners.⁴³

42. Esch2022 Bidbook, p. 29 • 43. Esch2022 asbl (2023) Rapport d'activités 2022.

Esch2022 Bidbook proposed a long list of **forecast cultural impacts for Esch2022**,⁴⁴ including:

- Better cultural education for young people
- Improved cultural and artistic activities in schools
- Improved presentation opportunities for young artists
- Increased level of European and international cultural co-operation and exchange
- Significantly raised the quality of existing festivals and cultural offers
- Institutions and independent artists active in European networks
- Improved language skills and openness for foreign language events...
- Increased participation in culture throughout society
- Improved intercultural skills in cultural institutions
- Audience development programmes in place in all major cultural institutions

Some of these impacts are addressed in the 'SOCIAL IMPACT' chapter, but most are described in the following sections and are covered by a wide range of indicators:

SO 1.1

Total number of events

SO 1.7

Number of events in every category of events

SO 1.6

ECoC programme subdivided according e.g. to art genre

GO 1.5

Intangible European heritage in the programme

GO 1.6

Increase in cultural initiatives linking heritage and innovation

GO 1.7

Tangible cultural heritage infrastructure investment, heritage re-purposed or re-interpreted

GO 1.14

Increased visits to heritage sites

SO 4.3

Awareness of the ECoC among residents

SO 3.9

Number and profile of projects realised with other sectors as part of ECoC

SO 3.4

Quantity, quality and sustainability of the schemes and programmes supporting professional development of cultural managers and artists

SO 3.12

Capacity building of participants

SO 3.5

Created conditions and programmes for development of NGOs, cultural and creative industries (to support diversification, quantity, growth, extended reach or internationalisation)

SO 3.11

Raised cultural management standards

SO 3.16

Increased cultural sector resilience

44. Esch2022 Bidbook, p. 16.

Cultural programme overview

Esch2022 aimed to highlight the beauty of its region, stay in tune with cultural and societal trends and support a large number of projects under the leitmotif REMIX Culture, and its four subheadings REMIX Art, REMIX Europe, REMIX Nature and REMIX Yourself.

It was an ambitious programme, conceived in partnership with Luxembourg and French municipalities, regional artists, groups and associations, and also international cultural institutions, where digital art occupied a central place. The cultural programme reflected the extraordinary diversity of the region in which it was rooted. Through its events, Esch2022 wished to pay homage to the history of this cross-border region at the heart of Europe, tracing its evolution from the industrial era to the knowledge society and showing its future potential against the backdrop of the digital revolution.

The programme officially started under the motto REMIX Culture on 22 February, 2022, followed by a big celebration on 26 February, 2022, the **REMIX Opening**. The closing ceremony on 22 December, 2022, was held on the theme of **Rewind - Play – Forward**. This is because the objective was not to organise a festival year but rather to initiate a change together with the people so that the region could fully flourish and express itself over the years to come.

The result of these collaborative efforts was a dense and varied cultural programme, broad in terms of spatial distribution, with a quick-paced series of events, covering a vast range of event types, cultural domains, and project types, as presented in the following sections.

○ SPATIAL DISTRIBUTION

SO 1.1

Total number of events

“The compilation of Esch2022 cultural activity data counts **a total of 1,351 public cultural**⁴⁵ **events** organised from 2020 to 2023 as part of the Esch2022 – European Capital of Culture programming on the Luxembourg and French territories of Esch2022,

but also across the rest of the Luxembourg territory (Luxembourg City, Diekirch...), and abroad, in particular in partnership with the other European Capitals of Culture for 2022, Kaunas (Lithuania) and Novi Sad (Serbia). The Esch2022 event programming gener-

ated **a total of 3,157 cultural activities**⁴⁶ **and 512,000 visits**.”⁴⁷

“The cultural programme of Esch2022 – European Capital of Culture focused mainly on the territory of the 11 Luxembourg municipalities associated with the organisation of

Number of cultural events in the municipalities of the territory of Esch2022 (Luxembourg and France)

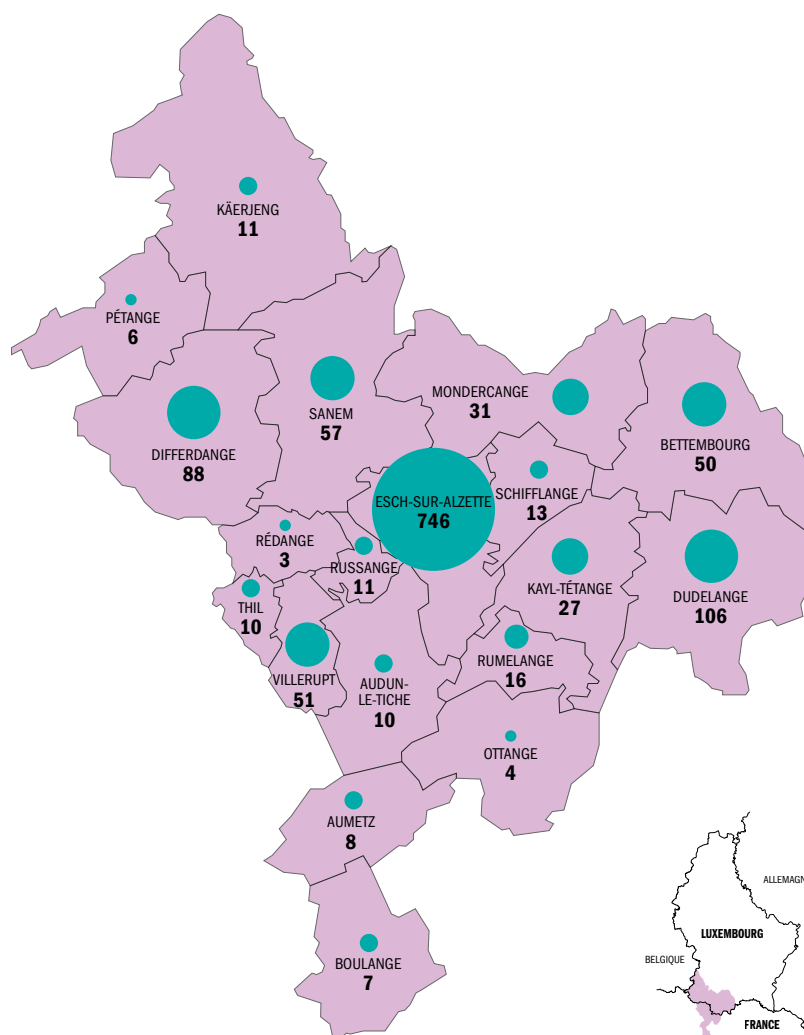


Figure 2. Number of cultural events in the municipalities of Esch2022 (Luxembourg and France). Source: Esch2022 asbl based on data from Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle

⁴⁵. A cultural event is an event or artistic and creative activity of any kind, limited in time and intended for the public. By default, all events organised as part of the Esch2022 programme are considered cultural. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle. • ⁴⁶. The term 'cultural activity' defines a single instance of a cultural event". A cultural event can be repeated over time. For example, a play or show can be the subject of several performances, a creative workshop can be the subject of several sessions. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle. • ⁴⁷. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle.

the event (Syndicat Pro-Sud region). This vast territory of Luxembourg hosted 86% of events (1,154 events), 88% of cultural and artistic activities (2,774 activities) and had 91% of total attendance (468,000 visits).⁴⁸

“On the territorial level, we observe that 61% (746 events) of the Esch2022 programming was concentrated in the territory of the municipality of Esch-sur-Alzette, accounting for more than 300,000 visits (61% of the total attendance of Esch2022).”⁴⁹

New cultural spaces, those inaugurated as part of Esch2022⁵⁰ and those existing but used for the first time for major cultural events⁵¹ hosted a total of 341 events (25% of Esch2022 programming), 661 activities (21% of total Esch2022 activities) and more than 65,000 visits (13% of total Esch2022 attendance).⁵²

Number of cultural activities in the municipalities of the territory of Esch2022 (Luxembourg and France)

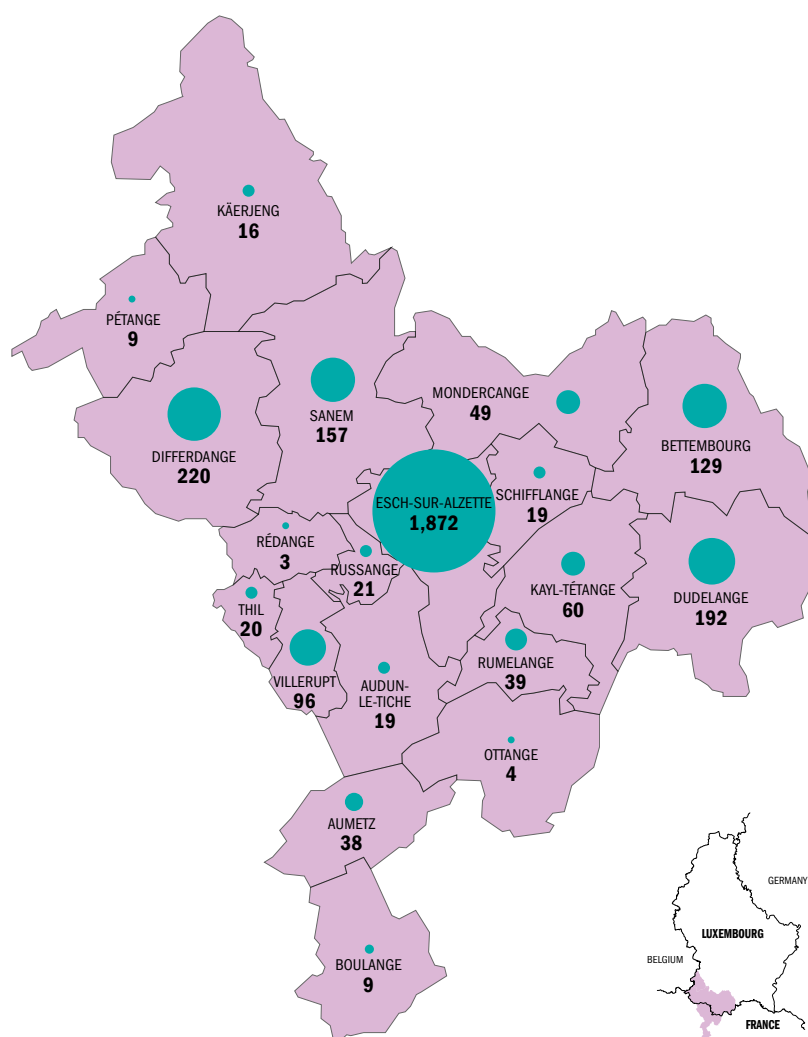


Figure 3. Number of cultural activities in the municipalities of Esch2022 (Luxembourg and France). Source: Esch2022 asbl based on data from Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle

48. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle • 49. idem • 50. Ariston (Esch-sur-Alzette), Korschthal Esch (Esch-sur-Alzette), Brüderrhaus (Esch-sur-Alzette), Bâtiment 4 – cultural third place (Esch-sur-Alzette), Möllerei (Esch-Belval), FerroForum – cultural third place (Esch-Schiffange), VEWA – cultural third place (Dudelange), Musée vun der Aarbecht – MUAR (Kayl-Tétange), Pavillon Source Belval (Sanem), Spektrum (Rumelange), LommelsHaff (Differdange) and L'Arche (Villerupt, FR) • 51. Plancher des Coulées (Esch-Belval), Massenoire (Esch-Belval), Deconsecrated church of St Barbe de Lasauvage (Differdange) • 52. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle.

○ DISTRIBUTION OVER TIME

“The bulk of Esch2022 programming took place throughout 2022 (90% of all programming events). Nevertheless, several projects started before the official launch of the European Capital of Culture (26 February, 2022).

A total of 136 events took place from 2020 to 2021. Some projects were also completed in 2023. The analysis of monthly programming shows... a concentration of the events over the period from March to July 2022.”⁵³

Monthly evolution in the number of events proposed by the Esch2022 programme – from 2020 to 2023

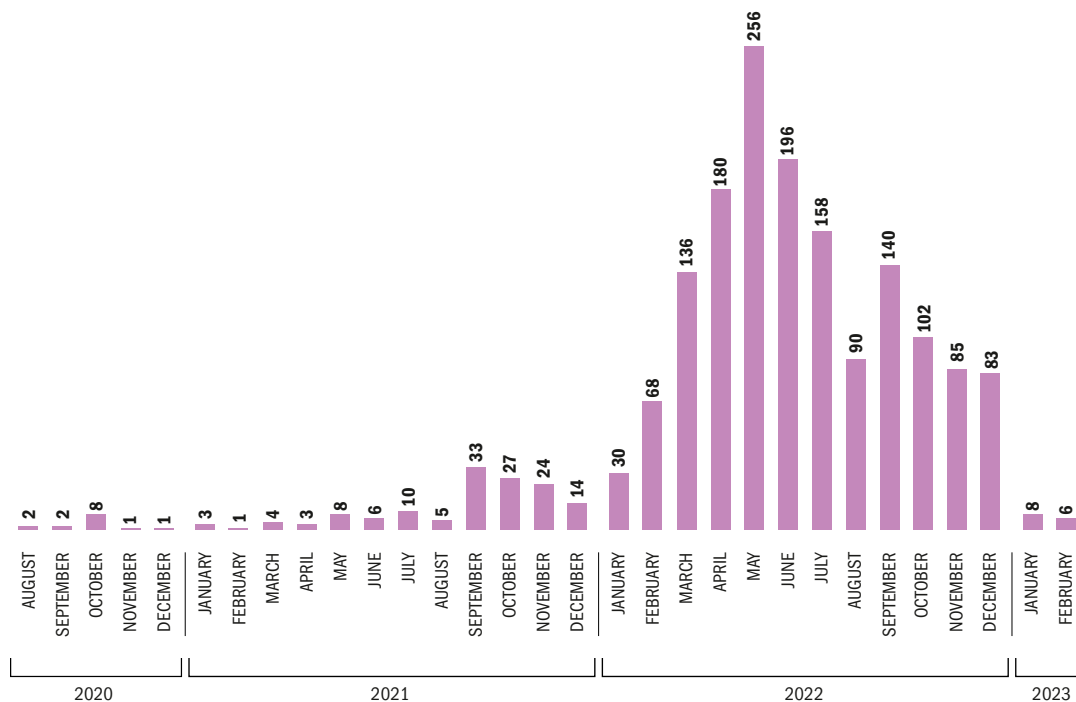


Figure 4. Monthly evolution in the number of events proposed by the Esch2022 programme – European Capital of Culture, from 2020 to 2023. Base: All Esch2022 programming (all territories combined). Methodological note: since an event can take place over several months, the cumulative total of events organised each month is greater than the total number of events in the Esch2022 programme. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle

53. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle.

○ DISTRIBUTION BY ACTIVITY CATEGORY

SO 1.7

Number of events
in every category
of events

“The Esch2022 programme was made up of a great diversity of events. These events were grouped across 12 activity categories. Workshops were the main category of programming, accounting for almost a third of the total offer of events (30%). Shows and performances are the second most represented category of events in the programming of the European Capital of Culture with 12% of total events, ahead of concerts/recitals (11%) and conferences/debates (11%).”⁵⁴

Distribution of Esch2022 programming events by activity category, in %

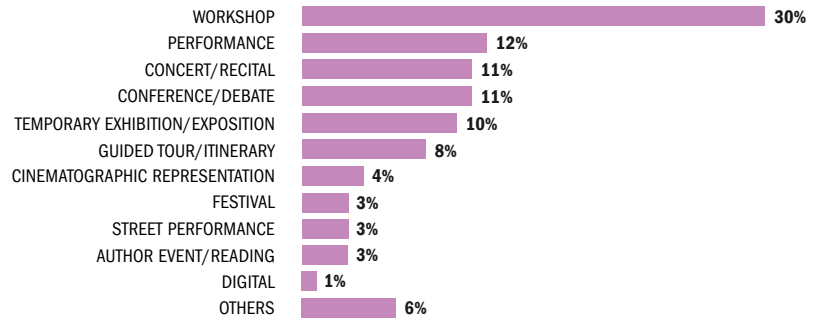


Figure 5. Distribution of Esch2022 programming events by activity category, in %. Base: All Esch2022 programming (all territories combined). The “Others” category is a generic category that brings together activities that do not fall under the 11 proposed cultural categories. It includes artist residencies, demonstrations, prize-giving, inaugurations, open days, etc. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle

Breakdown of Esch2022 event programming by cultural domain, in %

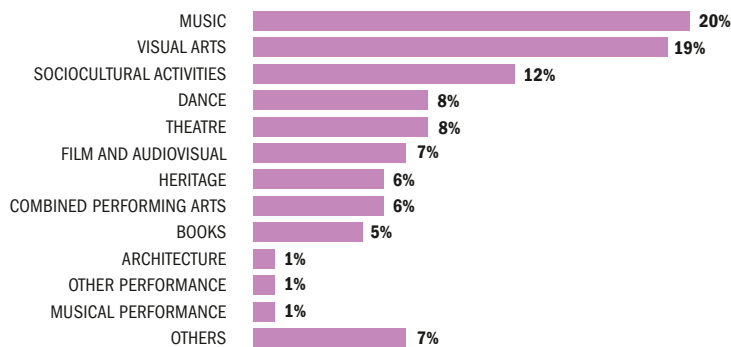


Figure 6. Distribution of Esch2022 programming events by cultural domain, in %. Base: All Esch2022 programming (all territories combined). Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle

○ DISTRIBUTION BY CULTURAL DOMAIN

SO 1.6

ECOC programme
subdivided according
e.g. to art genre

“The Esch2022 programme was also made up of a great diversity of cultural domains.⁵⁵ Music and visual arts were the two most represented cultural areas in Esch2022 programming, with 20% and 19% of the total event offer, respectively. The sociocultural field constitutes 12% of the event offer, followed by the artistic fields of dance (8%) and theatre (8%).”⁵⁶

⁵⁴. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle • ⁵⁵. A cultural domain is defined as a homogeneous group of cultural practices, goods and services, generally composed of subfields that establish its aspects and that bring together activities and products specific to an artistic and/or cultural sector. To allow a more detailed and representative analysis of the cultural activity of Esch2022, the domain “Performing Arts” is replaced by its sub-domain (music, dance, theatre, musical performance, multidisciplinary performance), henceforth considered as separate domain. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle • ⁵⁶. idem.

“The **multidisciplinary nature** is present in many events of the Esch2022 programming: 30% of events are indicated as ‘multidisciplinary’, associating one or more other domains with a main domain. The share of multidisciplinary events reaches 36% if we add events with ‘Multidisciplinary performance’ as the main domain.

More than a third of multidisciplinary events associate the sociocultural domain (38%) with their main domain. The other most frequently associated domains are heritage (15%), music (14%), architecture (11%) and visual arts (10%).⁵⁷

○ BREAKDOWN BY TYPE OF PROJECT

The cultural programme of Esch2022 included **153 projects**. There were 31 Esch2022 projects led by the Esch2022 asbl team. Additionally, 122 projects were developed by external partners with the support of Esch2022. They were overseen by independent project leaders with assistance from the Esch2022 asbl team, and reflected the perspectives of the cultural actors.

The cultural programme of the European Capital of Culture resulted in **1,351 events, 3,157 cultural activities and 512,000 visits**.⁵⁸

Breakdown of domains associated with multidisciplinary events, in %

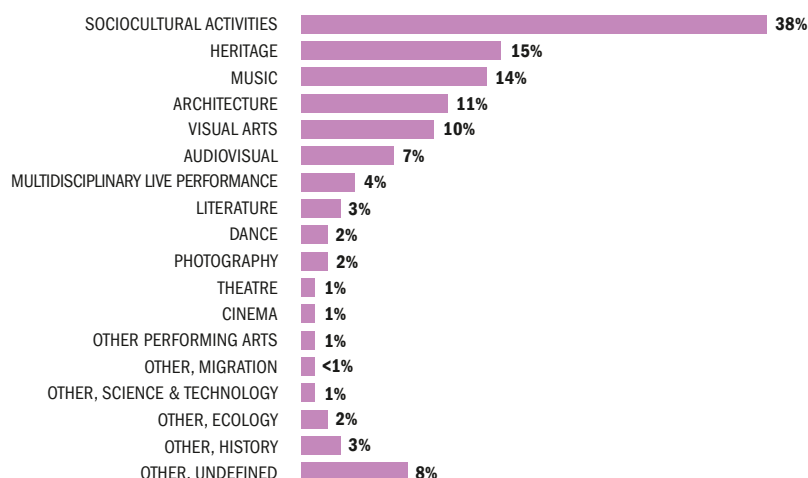


Figure 7. Breakdown of domains associated with multidisciplinary events, in %. Base: All the interdisciplinary events in the Esch2022 programming (all territories combined). Note: The total is greater than 100% as some events may be associated with several other domains in addition to the main domains. Source: Robin, P. (2023) *Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle*



1,351
EVENTS



3,157
ACTIVITIES



512,000
ATTENDANCE

Figure 8. Events (left)/activities (centre)/attendance (right) of Esch2022 programming. Base: All Esch2022 programming (all territories combined). Source: Robin, P. (2023) *Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle*

Artistic impact

The figures in the previous sections attest to the vastness of the cultural programme of Esch2022. Due to space limitations, this report cannot aspire to cover the full wealth of all the 153 Esch2022 projects or do justice to their artistic impact. **An overview of the content of the Esch2022 programme and its key pro-**

jects can instead be found in the three consecutive Esch2022 annual activity reports (2020,⁵⁹ 2021,⁶⁰ 2022⁶¹) available online. A full list of the projects is also presented in **'APPENDIX 5: ESCH2022 PROJECTS' OVERVIEW**.

The space limitation makes it equally impossible to list all the artists who participated

in Esch2022. **In total, 856 artists from Luxembourg, 465 from France, and 854 from other countries** have contributed—a truly international mix worthy of the European Capital of Culture title.

⁵⁷. Robin, P. (2023) *Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle*. • ⁵⁸. Idem • ⁵⁹. Esch2022 asbl (2021) Activity report 2020; see more at <https://esch2022.lu/wp-content/uploads/2021/07/esch2022--rapport-annuel-2020.pdf> • ⁶⁰. Esch2022 asbl (2022) Activity report 2021; see more at <https://esch2022.lu/wp-content/uploads/2022/07/esch2022-i-rapport-activites-2021.pdf> • ⁶¹. Esch2022 asbl (2023) Activity report 2022; see more at https://esch2022.lu/wp-content/uploads/2023/06/20230515_rapport-activites-2022.pdf.

Just as the numbers of projects and artists are too high to allow detailed reporting, the same goes for the number of topics covered in these projects and the extent of their artistic impact. The flagship Esch2022 projects realised in Belval and those realised in collaboration with various municipalities and other regional and international project partners have all contributed to the artistic quality of the programme. The highlights quoted below provide some insight on the vastness of the artistic expression inspired by Esch2022.

First, **new technology, particularly digital**, was undoubtedly at the forefront of the Esch2022 programming, especially in the REMIX Art category, and made a significant artistic impact at this European Capital of Culture. This was especially apparent in the **Esch-Belval site's programming**:

"Artists have been interested in new technologies and their implications for our lifestyles for several decades. They use them in their works while questioning them in or through their practices. Esch2022 has therefore set up a solid and coherent programme of major exhibitions, built in collaboration with renowned international partners in the field of media arts – ZKM | Centre for Arts and Media Karlsruhe, HEK – Haus der Elektronischen Künste Basel and Ars Electronica Linz – to provide a critical overview of the defining issues of our time and initiate public debate through art: how can it help us understand a world in transition in a relevant way? How can technology help us improve our interactions and build a better future? What common rules do we need in and for a growing digital public space?"

To address these questions around technology and digital culture, no place could have been better suited than the Esch-Belval site, ideally located, not only in the heart of Esch2022, but also at the crossroads of the past, present and future. A space dedicated to the reception of exhibitions had already been identified in the process of the development of Esch2022: the Möllerei, a characteristic element of the old steelworks, an impressive hall originally used to receive the raw materials necessary for the production of steel. At the opposite end of a 'white cube', the Möllerei is filled with the site's tangible and intangible history, preserving not only its architecture

and technical equipment, but even its colours, smells and the memory of those who worked on it. The space naturally attracts with its huge main nave, which requires total immersion, but at the same time encourages reflection on questions of scale, power and human value. In the past, men and machines merged in this forge of modern society. New devices and other technologies have replaced the old ones...

The Möllerei is thus directly connected to the past as well as to the processes of transformation, and resonates with questions about humanity's future in a world based on technology. The exhibitions designed for Esch2022 European Capital of Culture want to open this same space to public dialogue, fostering interaction and empowerment. The first one, *Hacking Identity – Dancing Diversity* (27 February to 15 May, 2022), designed by Anett Holzheid and Peter Weibel of the ZKM | Centre for Arts and Media Karlsruhe, invited us to explore in particular piracy as a cultural practice to challenge fixed identity policies and make stagnant systems 'dance'. It was followed by *Earthbound – In Dialogue with Nature* by HEK – Haus der Elektronischen Künste Basel (4 June to 14 August), a journey to Earth aimed at reconnecting us to nature through art and science. Finally, in autumn, Ars Electronica offered to let us embark for new shores with *In Transfer – A New Condition* (2 September to 27 November, 2022). Here, the curators Martin Honzik and Laura Welzenbach addressed in a very concrete way the change inherent in all human life and the ensuing potential for personal or collective growth.

The flow of visitors and the many enthusiastic reactions seem to confirm this programmatic decision which, at first glance, might seem far removed from public demand. Media art is still very little represented in Luxembourg cultural institutions and artistic production at the national level is still in its infancy. Over the months, however, visitors to the Esch2022 exhibitions in Belval have come to appreciate not only the monumental space of the Möllerei, but the current topics dealt with by the artists and the works themselves. Moreover, it has turned out that the industrial context facilitates the introduction of the subject for the general audi-

ence; the latter is willing to be carried away by the themes represented, whether they are global warming, biodiversity, the presence of artificial intelligence in our lives or our identity on social networks...

Beyond the Möllerei, the Massenoire building, with its generous volume, has made it possible to extend the exhibition programme to a second location and to build a dialogue between the spaces and themes proposed. The subject of identity discussed at the Möllerei from a European point of view with *Hacking Identity – Dancing Diversity* (ZKM Karlsruhe) was raised at the regional level by *Remixing Industrial Pasts – Constructing the Identity of the Minett* (27 February to 15 May, 2022), an immersive multimedia rendition of research by the Luxembourg Center for Contemporary and Digital History (C2DH), the Milanese artist collective Tokonoma and the 2F Architettura studio. In the same way, *Earthbound – In Dialogue with Nature* (HEK Basel) resonated with *Respire – Pour un design climatique*, produced by the Ecole nationale supérieure d'art et design (ENSAD) in Nancy to stimulate reflection on life and design in accordance with the objectives of sustainable development.

Elsewhere, the base of Blast Furnace C inspired the artist Cecilia Bengolea to perform *La danse des éléments* for a project carried out in partnership with the Mudam about the future of the industrial site and the human beings who made it work. Journalist Dominique Nauroy was so enchanted by the show that he headlined an article in the French online version of Luxemburger Wort on 24 August, 2022 'Du haut fourneau coule l'amour de la danse'.

'What I owe to Esch2022 is that it made me love dance. This was far from a given, as I was so resistant to this art form: on the eve of my 46th birthday, the magic finally worked, suddenly, brutally, through Cecilia Bengolea's creation, performed at Belval and at Mudam.'

**Françoise Poos,
Director of Cultural
Programmes Esch2022**

62.1. Dominique Nauroy, Du haut-fourneau coule l'amour de la danse (wort.lu); Luxemburger Wort online, francophone edition of 24.08.2022. • **62.2.** Poos, F. (2022) Esch2022. Un bilan à mi-parcours, Esch2022 European Capital of Culture, Nos cahiers, September 2022, p. 3-6

Second, the **collaborations with the municipalities of the Esch2022 territory, on both sides of the border**, have proven artistically enriching and stimulating:

“Many initiatives were born, such as the MUAR – Musée vun der Aarbecht in Kayl; SPEKTRUM in Rumelange at the site of the former house of the sculptor Albert Hames; the enhancement of the Marxeweier natural space in Schifflange and the ecological pop-up village in Mondercange. Other events already well established in the region, such as the Pétange cavalcade or the LiteraTour festival in Bettembourg, have been strengthened to the delight of their faithful audience. On the side of the Communauté de Communes Pays-Haut Val d’Alzette (CCPHVA), a new dynamic has developed around the new cultural centre L’Arche in Micheville, and in Villerupt community life has found a new impetus through the tradition of its popular ball.

Of particular note is the energy of the city of Esch-sur-Alzette and the desire to position itself culturally. A new art centre, the Korschthal; an artist residency cen-

tre, the Briederhaus; the old Ariston cinema, which has been renovated to extend the programme of the Escher Theatre; two new cultural third places venues, Bâtiment 4 and FerroForum at the Metzschmelz; The National Museum of Resistance and Human Rights, redesigned and modernised; unification of several *Nuits de la Culture* that invited local participation while offering magic to all; a great music festival, the *Francofolies...* the resolution and desire of the southern capital seem indomitable and give hope for a promising future. In Dudelange, where culture has long been welcomed with open arms (and has contributed significantly to urban regeneration) and alongside recognised institutions such as the Op der Schmelz Regional Cultural Centre and the National Audiovisual Centre, the culture of ‘doing things together’ has been established. At the entrance to the future district ‘Neischmelz’, the third place VEWA (Vestiaires/Wagonnage) was born both from the desire of the municipal authorities to deepen and diversify the cultural push begun in the 1980s and from the wish of the

creative and associative communities to come together around a project centred on exchange, co-creation and sharing. The same values are found in the many elements of the LOOP project of the municipality of Sanem where the inhabitants could learn, among other things, to shape their future together⁶³ and to cultivate kindness, a fundamental pillar of all development.”⁶⁴

Moreover, a number of outstanding artistic initiatives have been completed in collaboration with foreign partners; these are detailed in the ‘EUROPEAN & INTERNATIONAL IMPACT’ chapter.

The above points are merely an illustration of the richness of the artistic impact of Esch2022. Other important aspects, such as the concepts of care and sustainability approached by artists, cultural heritage, co-creative nature of artistic initiatives and their multicultural character, are covered in separate parts of this report, starting with the impact this diverse programme has had on the cultural offer of the region, which is discussed in the next section.

Impact on cultural offer

○ IMPORTANCE OF ESCH2022 EVENTS IN THE MAIN INSTITUTIONS' PROGRAMMES

With such a multitude of events and projects, Esch2022 was a clear contributor to the local cultural offer. Indeed, the share of Esch2022 programming represented, on average, 36% of the activity of all the main

cultural operators in the Pro-Sud territory for 2022. This share varied greatly depending on the institution, ranging: from 7% for Artikuss (Sanem) to 85% for Bâtiment 4 (Esch-sur-Alzette).⁶⁵

Share of Esch2022 programming in the offer of cultural events in the main permanent cultural infrastructures of the Pro-Sud territory, in % in 2022

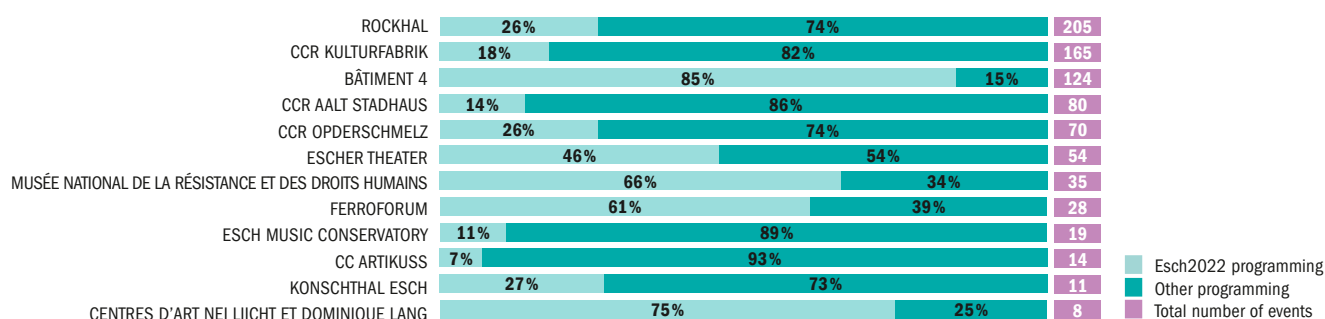


Figure 9. Share of Esch2022 programming as a proportion of the cultural events offered by the main permanent cultural infrastructures in the Pro-Sud territory, in % in 2022. Base: All cultural programming of the respective cultural operators in 2022. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle

63. See the “Weaving Futures” project of the municipality of Sanem at www.weavingfutures.lu. • 64. Poos, F. (2022) Esch2022. Un bilan à mi-parcours, Esch2022 European Capital of Culture, Nos cahiers, September 2022, p. 10-11. • 65. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle.

○ MAIN EVENT TYPES IN THE ESCH2022 CULTURAL OFFER

As shown earlier, three event types topped the chart for Esch2022 programming: workshops, shows or performances, and concerts and recitals. These are broken down further below.

“**Workshops** represented nearly one in three events in the Esch2022 programme (30%), with a total of 1,225 workshops being offered to the public throughout the cultural year. Visual arts workshops were the most numerous and accounted for 23% of the total, ahead of theatre (15%) and music (13%) workshops...

Shows (and performances) made up 12% of Esch2022 programming. The 157

shows scheduled resulted in a total of 400 performances and an attendance of nearly 35,000 spectator...”⁶⁶ The top 20 most-attended shows or performances of the Esch2022 programme are presented in **Table 4**.

Table 4. The top 20 most popular Esch2022 shows. Base: All temporary events within the Esch2022 programme (all territories combined). Note: (*) attendance based on an estimate from the organisers. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle

Name	Artistic domain	Place	Attendance (number of visits)
<i>Totem ou un sens commun</i>	Multidisciplinary performing arts	Carreau de la Mine Saint Michel, Audun-Le-Tiche (F)	2,600*
<i>La Danse des éléments</i>	Dance	Mudam	2,280
<i>Den neie Mineur</i>	Musical	CC Schungfabrik	1,200*
<i>Le Mensonge</i>	Theatre	Escher Theatre	1,167
<i>Big Box</i>	Theatre	Escher Theatre	1,058
<i>Good Girls</i>	Theatre	Ariston	989
<i>Un petit trou de rien de tout</i>	Theatre	Ariston	987
<i>The Assembly</i>	Theatre	Kaunas (LT)	940
<i>Machine de Cirque</i>	Circus	Escher Theatre	927
<i>Nikki Ninja & Afrobeethoven</i>	Dance	Escher Theatre	807
<i>A L'Aplomb du Vide</i>	Dance	Plancher des Coulées, Esch-Belval	800*
<i>Natchav</i>	Theatre	Escher Theatre	663
<i>Tock Tock</i>	Dance	Escher Theatre	644
<i>Déi Well danzen am Bësch</i>	Musical	Minett Park	600*
<i>Biergerbühm: Der Besuch der alten Dame</i>	Theatre	Escher Theatre	599
<i>Choreochroma</i>	Dance	Novi Sad (RS)	500*
<i>Billy la nuit</i>	Theatre	Ariston	496
<i>Idiomatic</i>	Theatre	Escher Theatre	472
<i>SL'Esch</i>	Musical	Maison des Arts et des Étudiants, Esch-Belval	426
<i>Sieste géante à Aumetz</i>	Multidisciplinary performing arts	Collège, Aumetz (F)	420*

66. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle.

RESULTS & IMPACT ANALYSIS

“The Esch2022 programme offered a total of 182 **concerts** to the public (excluding festivals). This concert offer represented 11% of all European Capital of Culture events with 74,000 spectators, 54% of whom

attended concerts with a paid ticket... Four of the five most highly ranked concerts took place outdoors.”⁶⁷ The top 20 Esch2022 concerts by attendance are presented in **Table 5**.

Table 5. The top 20 most popular Esch2022 concerts. Base: All Esch2022 concerts, excluding festivals (all territories combined). Note: (*) attendance based on organiser's estimate. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle

Name	Music genre	Place	Attendance (number of visits)
Imagine Dragons	Alternative	Outdoor, Esch-Belval	11,032
Black Eyed Peas	Rap, Hip hop, Reggae, and equivalent	Outdoor, Esch-Belval	8,268
The Killers	Pop, Rock music and equivalent	Outdoor, Esch-Belval	5,483
Dadju	Rap, Hip hop, Reggae, and equivalent	Rockhal	4,574
<i>Bal Pop</i>	Several music genres	Outdoor, Villerupt (F)	4,500*
<i>Concert au Zolwer Moart</i>	Multiple music genres - Fanfare	Outdoor, Sanem	3,500*
<i>Open Air Meets OPL</i>	Classical music	Outdoor, Esch-Belval	3,000*
Koba Lad & Tiakola	Rap, Hip hop, Reggae, and equivalent	Rockhal	1,537
Soolking	Rap, Hip hop, Reggae, and equivalent	Rockhal	1,494
Central Cee	Rap, Hip hop, Reggae, and equivalent	Rockhal	1,428
The Qwest	Rap, Hip hop, Reggae, and equivalent	Rockhal	1,242
<i>Carpenter Brut – Leather Terror</i>	Electronic music, techno music	Rockhal	1,172
<i>Opening Remix22</i>	Other	Rockhal	1,000*
Little Simz	Rap, Hip hop, Reggae, and equivalent	Rockhal	928
Jakenpopp	Electronic music, techno music	Outdoor, Esch/Alzette	800*
1PLIKÉ140	Rap, Hip hop, Reggae, and equivalent	Rockhal	740
<i>Science Meets Music</i>	Electronic music, techno music	Rockhal	694
<i>Frank Strobel / OPL</i>	Other (Film music)	L'Arche, Villerupt (F)	664
<i>World-music fusion concert</i>	World music, traditional music	Outdoor, Esch/Alzette	600*
<i>Les Voix des Terres Rouges 2</i>	Singing	L'Arsenal, Metz (F)	500*

67. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle.

“Temporary exhibitions”⁶⁸ represented 10% of Esch2022 events. The 130 exhibitions received 112,000 visits, equalling 22% of the total attendance of the European Capital of Culture... Thirteen exhibitions account for more than half of all Esch2022

exhibition visits (57,000, or 51% of total attendance), 11 of which focussed on visual arts domain: design, plastic and fine arts, and multidisciplinary visual arts (Design, Plastic Arts and Multidisciplinary Visual Arts). Finally, we note that the four

most frequented exhibitions... were displayed to the public in two new spaces, exclusively dedicated to exhibitions in Esch-Belval: the Massenoire and the Möllerei”,⁶⁹ as presented below:

Table 6. The top 20 most popular exhibitions in Esch2022 programming. Base: All Esch2022 programming temporary exhibitions (all territories combined). Note: (*) attendance based on an estimate from the organisers. Attendance data includes attendance at exhibition openings and closings. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle

Name	Artistic genre	Place	Attendance (number of visits)
<i>Respire, pour un design climatique</i>	Design	Massenoire	5,689
<i>Earthbound – In Dialogue With Nature</i>	Multidisciplinary visual arts	Möllerei	5,678
<i>Hacking identity – Dancing Diversity</i>	Multidisciplinary visual arts	Möllerei	5,625
<i>Remixing Industrials Pasts</i>	Multidisciplinary visual arts	Massenoire	5,594
<i>Metalworks – designing & making</i>	Plastic/Fine arts	Konschthal Esch	4,964
<i>IN TRANSFER – A New Condition</i>	Multidisciplinary visual arts	Möllerei	4,325
<i>Cecilia Bengolea: Deary Steel</i>	Multidisciplinary visual arts	MUDAM	4,219
<i>Waïss Kaul, An Island in Differdange</i>	Plastic/Fine arts	Minett Park	4,030*
<i>Frans Masereel: Idée de Paix</i>	Plastic/Fine arts	MNRDH	3,656
<i>Stëmme vun der Schmelz</i>	Industrial heritage	CNA-Pomhouse	3,610*
<i>Deimmantas Nakevicius: Anachronisms</i>	Plastic/Fine arts	Konschthal Esch	3,424
<i>Créer et Connecter</i>	Multidisciplinary visual arts	Centre Formida	3,340*
<i>BMW Art Cars “9 out of 19”</i>	Other: Cars	Metzeschmelz	2,978
<i>Craft 3.0</i>	Art crafts	1535° Creative Hub	2,800*
<i>Frontaliers. Des vies en stéréo</i>	Audiovisual and Photography	Massenoire	2,526
<i>Bruce Clarke: Ecce Homo</i>	Plastic/Fine arts	MNRDH	2,412
<i>New Minett</i>	Multidisciplinary visual arts	Konschthal Esch	2,277
<i>What's your story?</i>	Photography	CNA-Display	2,200*
<i>Live, Breathe and Sleep Guitars</i>	Multidisciplinary visual arts (exhibition), Music	SKIP	2,038
<i>My Echo, My Shadow and Me</i>	Digital Arts	Maison du Savoir	2,000*

68. Exhibition openings and closings are not considered individual events but are linked to the activity of the exhibitions. • **69.** Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle.

○ CULTURAL GOODS⁷⁰

Esch2022 has been a fruitful endeavour not only in terms of cultural events but also with respect to the many cultural goods that

have been created by Esch2022 project partners as presented in **Table 7**. These will continue to have an impact on their ‘consumers’ after the title year is over, enriching the cultural legacy of this Esch2022 ECoC.

Table 7. Cultural goods resulting from Esch2022. Source: Esch2022 cultural team's project statistics

Category	Total	Example(s)
Publications/Books/Newspapers/Catalogs	38	<i>Paysage du Fer</i> - 1,200 copies; graphic novel <i>Schortgen</i> ; <i>REMIX PLACE</i> publication; La Nuit de la Culture publications: <i>Before the After</i> (Grands Rêveurs) - 800 copies; <i>C'est quand on s'aime qu'on récolte...</i> - 600 copies; <i>L'histoire de Barbara</i> - 800 copies
Books	18	
Newspapers	2	
Catalogs	17	
Comics	1	
CD/Vinyl/Tape	5	jazzXchange CD
CDs	2	
Vinyls	1	
Tapes	1	
Digital	1	
Movies/Documentaries	7	Documentary film: <i>Um Ball - 50 Joer Fraefussball zu Lëtzebuerg</i> ; Film <i>L'arrivée de la Jeunesse</i> - in the Lëtzebuerger Filmpräis selection
Movies	2	
Documentaries	5	
Online Videos	2	Héichkultur amplaz Héichuewen: series of various format video clips: 123,431 views for the clips
Websites	10	A Colônia Luxemburguesa; https://colonia.lu/
Radio	2	Radio Art Zone: on average 2,500 listeners per day (100 days)
Audio walk/sound walk (app)	5	<i>E roude Fuedem duerch de roude Buedem</i> : Maskénada app - 600 downloads in 2022; https://www.maskenada.lu/
Digital exhibition	3	<i>Remixing Industrial Pasts</i> : https://minett-stories.lu/ - 4,607 users
Walk with an app	3	<i>Moving Lusitania</i> : geolocated app with QR Code scanning. Walk with explanations: 1,200 downloads
Walks/installations/exhibitions in the public space	14	<i>LiteraTour</i> (https://literatour.lu/): <i>Remix your story</i> - Sculpture; 24/7 public installation tour <i>De Ris geet op d'Rees</i> ; https://deris.info

70. Cultural goods are defined by UNESCO Framework for Cultural Statistics as “consumer goods that convey ideas, symbols and ways of life, i.e. books, magazines, multimedia products, software, recordings, films, videos, audio-visual programmes, crafts and fashion.” Source definition: UIS, 2009 UNESCO Framework for Cultural Statistics, 2009, after: <https://uis.unesco.org/en/glossary-term/cultural-goods>

○ EVALUATION OF THE ESCH2022 CULTURAL PROGRAMME AND ITS IMPACT ON THE CULTURAL OFFER

● BY STAKEHOLDERS

Having seen so many results and outputs in the form of projects, events, or cultural goods, what do the stakeholders of Esch2022 think about the entirety of the cultural programming and its effects? A survey of Esch2022 stakeholders has broadly

treated the topic of the Esch2022 programme and its impact on the cultural offer in the region. The results are largely positive, as summarised in this section.

While **three-quarters (76%) of respondents were already satisfied with the (baseline) cultural offer of the Esch2022 region in general, even excluding the cultural programming of Esch2022, 88% of respondents agree that Esch2022 has further improved the cultural offer of the territory**, whereas 65% agree it has improved it in the municipality in which they work.⁷¹

“Moreover, the organisation of Esch2022 events and the Esch2022 programme as such is largely seen as a success:

as many as 91% (20 out of 22) of responding stakeholders are of the opinion that the organisation of Esch2022 events in their respective municipality was a success, and 86% (19 out of 22) are convinced of the success of the whole programme of cultural events of Esch2022 in their municipality. The replies are less enthusiastic, but still very positive, concerning the overall success of the Esch2022 programme of cultural events (72%, or 49 out of 68 respondents) and the organisation of Esch2022 events (71%, or 48 out of 68 respondents), as shown in **Figure 10** below”.⁷²

To what extent do you agree with these different proposals?

THE ORGANISATION OF ESCH2022 EVENTS IN YOUR MUNICIPALITY WAS A SUCCESS



THE PROGRAMME OF CULTURAL EVENTS OF ESCH2022 IN YOUR MUNICIPALITY WAS A SUCCESS



THE PROGRAMME OF CULTURAL EVENTS OF ESCH2022 WAS A SUCCESS OVERALL



THE ORGANISATION OF THE ESCH2022 EVENTS WAS A SUCCESS OVERALL



■ Totally agree
 ■ Somewhat agree
 ■ Somewhat disagree
 ■ Fully disagree
 ■ I don't know

Figure 10. Responses to the question: “To what extent do you agree with these different proposals?” Base for line items 1 and 2: Total = 22; Mayor = 9; Service in charge of culture in the municipality = 13; Member of the board of directors of Esch2022 = 1. Base for line items 3 and 4: Total = 68; Member of the board of directors of Esch2022 = 11; Mayor = 9; Service in charge of culture in the municipality = 13; Cultural operator = 5; Other* = 32; Ministry of Culture = 4. *Other = territorial development, mobility, sponsorship, tourism, real estate developers, civil society, etc. Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis

71. The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis. • 72. Idem.

The greatest successes of Esch2022's programming, as spontaneously voiced by the surveyed stakeholders, seem to have been the expositions at the Möllerei, *USINA22*, the opening ceremony, *Nuits de la culture* in Esch/Alzette, the concerts in Belval and the Minett Trail.⁷³

"Overall, a vast majority of respondents very highly or highly rated the cultural programming of Esch2022. Especially highly valued (with respondents being very

satisfied or satisfied) was the artistic quality of the events offered (87%), the number of events offered (81%), the variety of the programme (79%), and its cross-border dimension (76%). Other aspects of Esch2022's overall cultural programming were mostly appreciated, with 71% of respondents being very satisfied or satisfied with the innovative character of the proposed events and 68% with their participatory character. The least positive but still satisfactory aspect was

the European dimension with 54%. Detailed responses are presented in **Figure 11** below.

When asked about the most innovative aspects of cultural programming that could be further developed, cross-border collaboration and programming, participation and inclusion, specific aspects of the programming itself, and intermunicipal collaboration led the way among the provided responses."⁷⁴

How would you rate the overall cultural programming of Esch2022 in terms of:

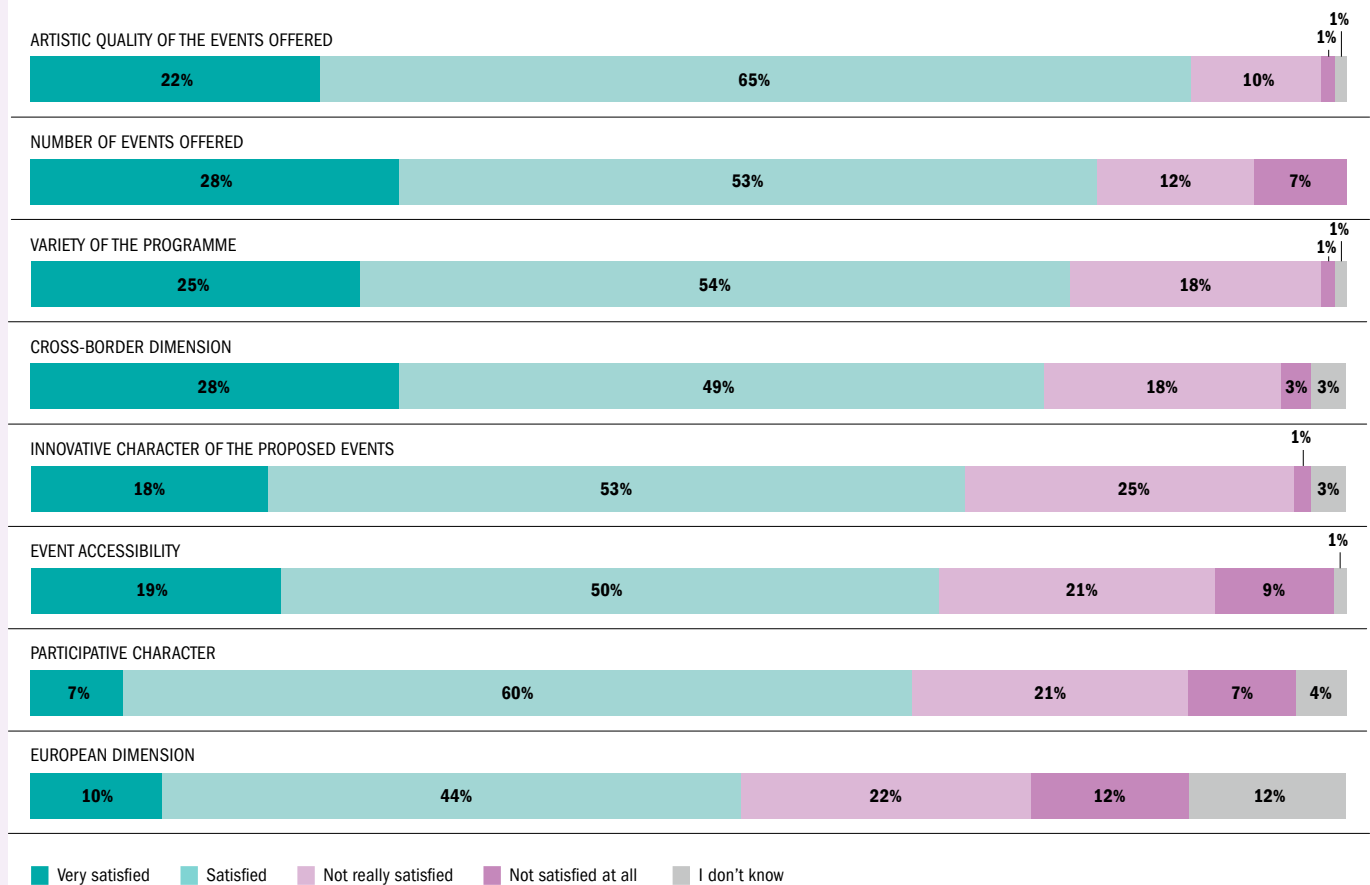


Figure 11. Responses to the question: How would you rate the overall cultural programming of Esch2022 in terms of...?

Base: Total = 68; Other* = 32; Service in charge of culture in the municipality = 13; Member of the board of directors of Esch2022 = 11; Mayor = 9; Cultural operator = 5; Ministry of Culture = 4. *Other = territorial development, mobility, sponsorship, tourism, real estate developers, civil society, etc. Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis

⁷³ The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis. N.B. The Minett Trail project was not an Esch2022 project as such • ⁷⁴ The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis.

● BY LOCALS

The positive impacts of Esch2022 on the region's cultural offer and significance are also evident from the awareness and participation survey. Indeed, for the majority of respondents, **having been European Capital of Culture in 2022 has**⁷⁵:

- **made it possible to improve and develop the cultural infrastructure** of the territory (67%);
- **boosted the development of culture and cultural activities** in Esch2022 territory (65%);
- **strengthened the cultural influence** of the territory (60%);
- **allowed the population of the Minett region to access new types of cultural experiences** (70%).

The respondents were less convinced whether having been the European Capital of Culture in 2022 has helped build bridges between popular and elitist cultures (44% agreed; 26% disagreed; and 30% had no opinion).⁷⁶ **However, the number of inhabitants who agree with this statement goes up significantly (to 57%) among those who participated in an Esch2022 event.**⁷⁷

● BY AUDIENCES

The most salient question, however, would seem to be whether the audiences themselves were satisfied with the delivered events. Results of a targeted satisfaction survey of participants in the Esch2022 events show a consistently high level of satisfaction with the quality, originality and

organisation of the performances, concerts, festivals and temporary exhibitions.

“About nine out of ten people who attended a show said they were satisfied not only with the quality of the show itself (91%, 62% ‘very satisfied’), but also with the originality (90%, 63% ‘very satisfied’) and the physical environment (not too much noise, comfort, good view of the stage, etc. (86%, 37% ‘very satisfied’).”⁷⁸

How satisfied are you with the following aspects? And more specifically about the show itself?

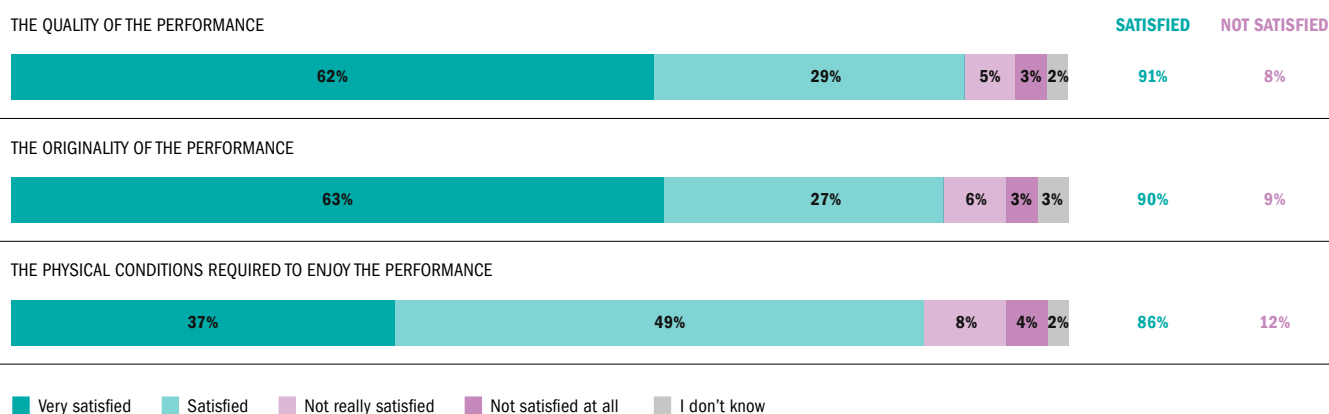


Figure 12. Responses to the question: “How satisfied are you with the following aspects? And more specifically about the show itself?”
Base: Representation/show/performance – Satisfaction questionnaire. Total: N = 198. Esch2022 & ILRES (2022) Satisfaction survey

⁷⁵. Esch2022 & ILRES (2022) Awareness & participation survey. Answers to the question: “To what extent do you agree with these different proposals. To be European Capital of Culture in 2022: ...”. Base: Heard about Esch2022; N = 1091 • ⁷⁶. idem • ⁷⁷. Esch2022 & ILRES (2022) Etude notoriété & participation • ⁷⁸. Esch2022 & ILRES (2022) Awareness & participation survey.

“Nearly all audience members at a concert organised as part of Esch2022 were satisfied with its quality: 96% of people who attended a concert or recital were satisfied

with the quality of the concert or recital, while two-thirds were ‘very satisfied’ (66%). In addition, 95% were satisfied with the sound during this concert or recital (57%

‘very satisfied’). And finally, 85% were satisfied with the physical environment (not too much noise, comfort, good view on the stage, etc. (41% ‘very satisfied’).”⁷⁹

How satisfied are you with the following aspects? And more specifically with the concert itself?

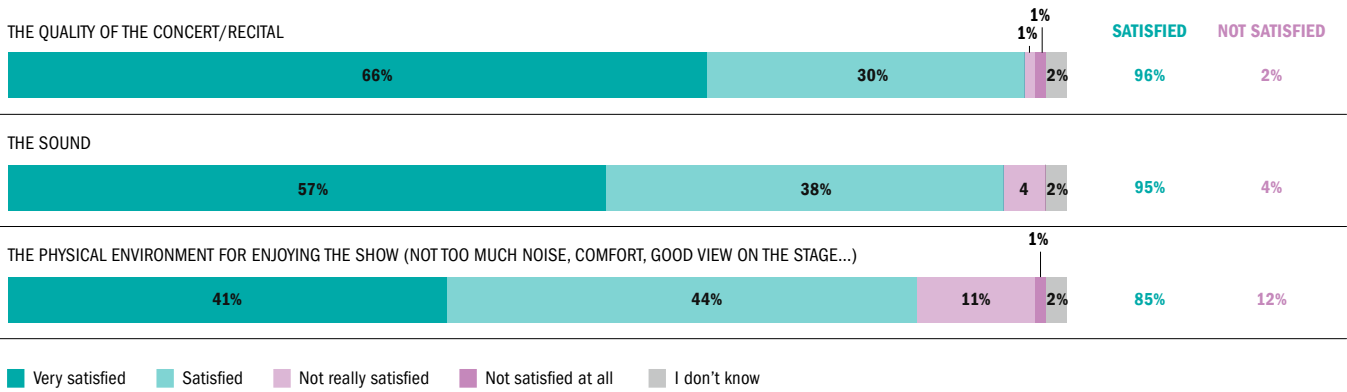


Figure 13. Responses to the question: “How satisfied are you with the following aspects? And more specifically with the concert itself?” Baseline: Concert – Satisfaction questionnaire. Total: N = 387. Esch2022 & ILRES (2022) Satisfaction survey

“The atmosphere at the festival site won over 91% of participants: About nine out of ten participants in a festival organised as part of Esch2022 were satisfied with the atmosphere on site (91%, 47% ‘very satis-

fied’); the quality of the shows offered (88%, 40% ‘very satisfied’); and the diversity of the content offered (87%, 38% ‘very satisfied’). Moreover, more than eight out of ten participants were also satisfied with the quantity

of shows offered (84%, 37% ‘very satisfied’). Nearly two-thirds of those who attended a festival were satisfied with the organisation of transport to access the sites (parking, etc) (64%).”⁸⁰

How satisfied are you with the following aspects? And more specifically with the festival itself?

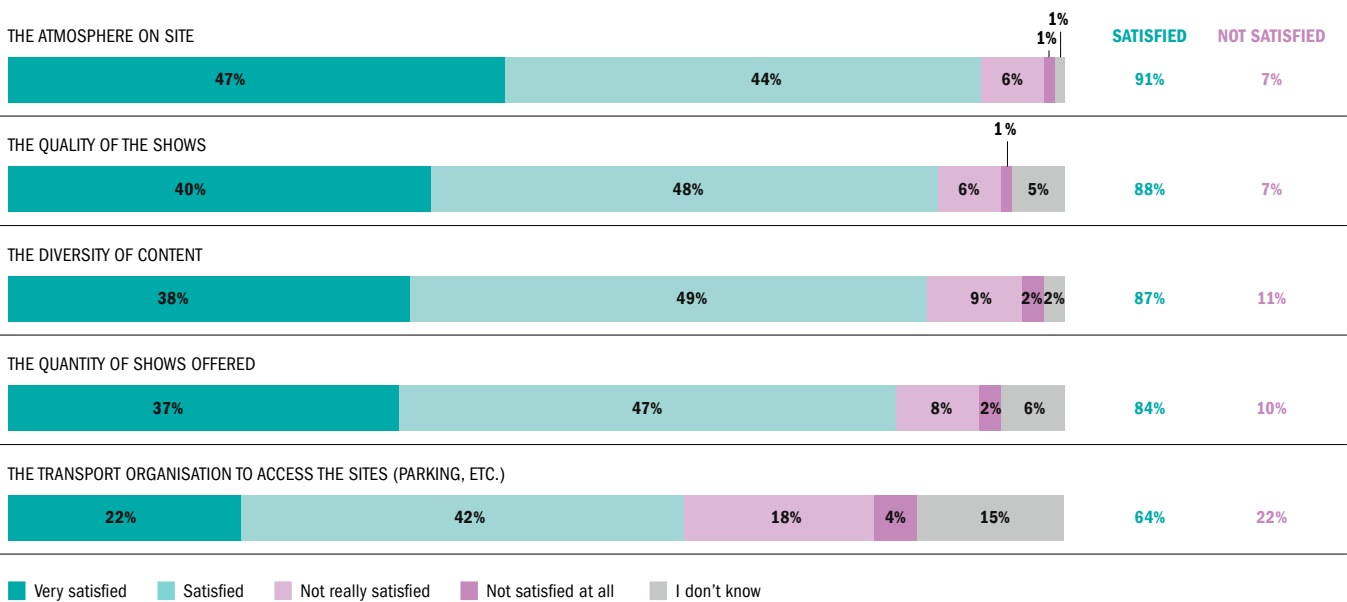


Figure 14. Responses to the question: “How satisfied are you with the following aspects? And more specifically with the festival itself?” Baseline: Festival – Satisfaction questionnaire. Total: N = 814. Esch2022 & ILRES (2022) Satisfaction survey

79. Esch2022 & ILRES (2022) Satisfaction survey; Base: All respondents. • 80. Idem.

Finally, the quality of temporary exhibitions was also widely appreciated: 85% of respondents who attended a temporary exhibition indicated that they were satisfied (42% 'very satisfied') with the quality of both the exhibition's infrastructure and its works or col-

lections. Eight out of ten participants at a temporary Esch2022 exhibition were also satisfied with their acquisition of new knowledge (80%, 35% 'very satisfied') and the richness of the content offered (80%, 33% 'very satisfied'). Finally, three-quarters of

those who attended a temporary exhibition as part of Esch2022 were satisfied with their understanding of the exhibition (77%, 35% 'very satisfied')."⁸¹

How satisfied are you with the following aspects? And more specifically with the temporary exhibition itself?

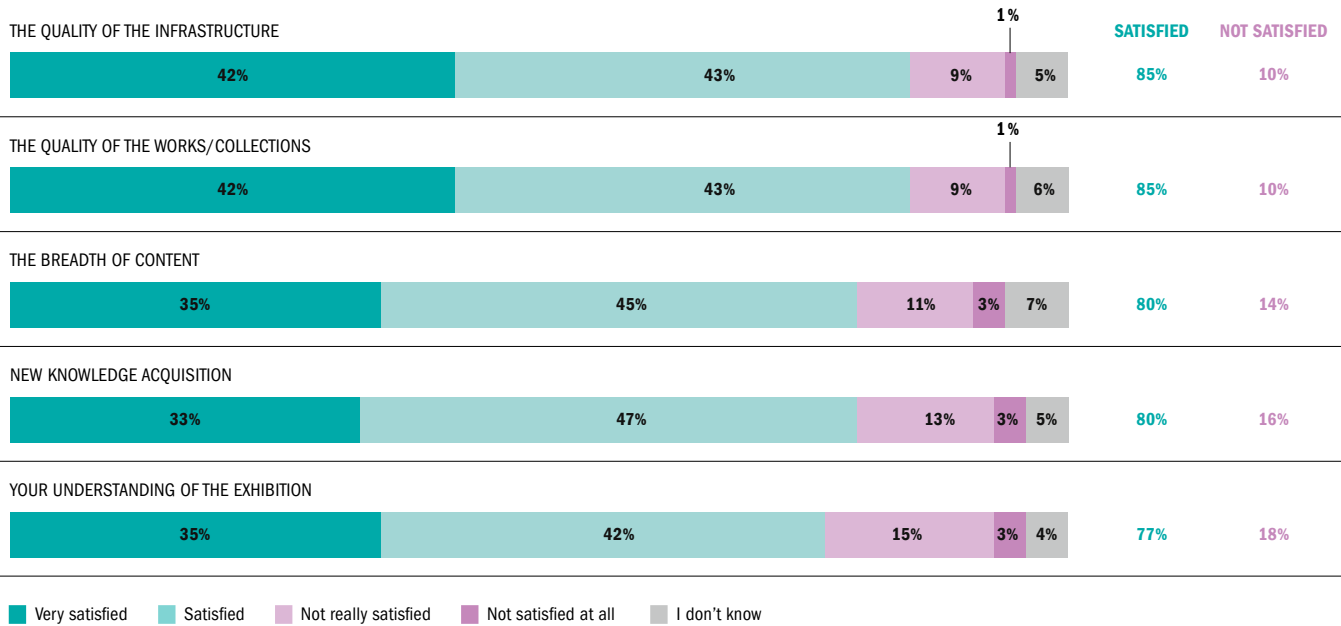


Figure 15. Responses to the question: "How satisfied are you with the following aspects? And more specifically with the temporary exhibition itself?" Baseline: Festival – Satisfaction questionnaire. Total: N = 276. Esch2022 & ILRES (2022) Satisfaction survey

81. Esch2022 & ILRES (2022) Satisfaction survey; Base: All respondents.

Impact on audiences' cultural practices and capabilities

○ IMPACT ON CULTURAL PRACTICES

In assessing the impact of Esch2022, it was crucial to consider its potential influence on the cultural practices of the regional audience. For instance, have the cultural institutions established under Esch2022 been

instrumental in fostering new vocations or in generating novel cultural practices? Although the effect on cultural practices can only be measured over the long term, we found it pertinent at this juncture, just after 2022, to query the participants of the Esch2022 programme regarding their experiences and the potential impact their involvement might have on their future cultural practices.

To this end, in the survey on recognition and participation conducted in collaboration with ILRES in January 2023,⁸² individuals who had attended at least one event organised as part of Esch2022 were asked whether they believed this participation would influence their cultural habits post-2022, and in what manner.

Do you believe that 'the Esch2022 European Capital of Culture event' will have an impact on your cultural habits after 2022?



Figure 16. Response to the question: "Do you think that 'the Esch2022 European Capital of Culture event' will have an impact on your cultural habits after 2022?", in %. Base: Participated in an Esch 2022 event; 2023: National: N = 323; Response: Yes: N = 147. Source: Esch2022 & ILRES (2022) Esch2022 awareness & participation study

Approximately half of the respondents (48%), residents of the Grand Duchy of Luxembourg, believed that their participation would impact their cultural habits after 2022, while 44% claimed that it would not.⁸³

Those participants who gave a positive response were then asked to elaborate on the **type of cultural impact**.⁸⁴ Around four out of five respondents who said that Esch2022 would impact their cultural habits believed that they would be more attentive to cultural offerings (82%); more open to new types of experiences or events (79%) and attend cultural events more frequently (78%). Furthermore, 73% say they would

visit new cultural venues or participate in new types of events, and about two-thirds indicated they would explore culture in new languages (65%). Finally, about six in ten respondents said they would consider starting an active cultural practice themselves (60%) or that they would have more interest in cultural events using digital or new technologies (58%).

Analysis of this question by the age of the respondent reveals significant divides. Indeed, **more young people** who participated in an event organised as part of Esch2022 believed that the event would change their cultural habits in the future;

this was the case for 58% of 16-24-year-olds and 62% of 25-34-year-olds, compared to only 30% of 55-64-year-olds and 32% of those aged 65 and over.⁸⁵

Regarding the impact of Esch2022 on regional cultural practices, it is also important to consider that **the impact will not be limited only to those who have participated in Esch2022 programming activities.** The significant promotion of culture at the regional level in 2022, as well as the development of new infrastructure, have already or will have an impact on the local audience in the future.

⁸². Esch2022 & ILRES (2022) Esch2022 awareness & participation study • ⁸³. Idem • ⁸⁴. Esch2022 & ILRES (2022) Esch2022 awareness & participation study. Answers to the question: "What kind of cultural impact?" • ⁸⁵. idem.

○ IMPACT ON THE CULTURAL CAPACITY OF AUDIENCES

SO 3.12

Capacity building of participants

As already mentioned, a high number of workshops were offered to the public. Visual arts workshops were the most numerous, accounting for 23% of the total, followed by theatre workshops (15%) and music workshops (13%).⁸⁶

In total, 1,225 workshops were offered to the public and amassed a total of 20,400 participants, accounting for 4% of all Esch2022 attendees. While the calculated

average attendance was 51 participants per workshop, the median attendance⁸⁷ stands at seven participants per workshop. This median figure indicates that half of the workshops welcomed fewer than seven participants. Although mobilisation was occasionally challenging, the workshops greatly benefited the regional audience.⁸⁸

Breakdown of Esch2022 programming workshops by main domain, in %

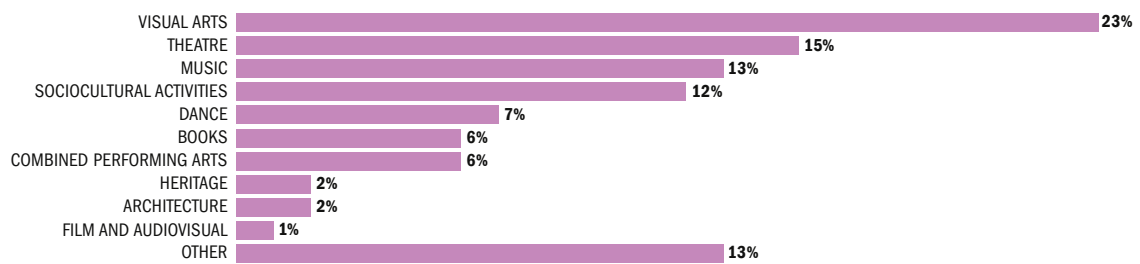


Figure 17. Breakdown of Esch2022 programming workshops by main domain, in %.

Base: All Esch2022 ateliers/workshop activities (all territories combined). Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle

Impact on project leaders, Esch2022 team and other cultural operators in the region

The organisation of Esch2022 also had a significant impact on the actors involved in the region's cultural scene, as well as on all the project leaders who participated in the European Capital of Culture. Numerous collaborations and partnerships were developed. These exchanges often served to enhance the capabilities of all stakeholders.

Esch2022 also contributed to the professionalisation of certain aspects of the cultural sector, whether by establishing training sessions and conferences or by developing materials and toolboxes (for communication, cultural monitoring, etc).

○ LEARNING THROUGH NEW COLLABORATIONS AND NETWORK DEVELOPMENT

In the survey conducted by Esch2022 among project leaders, it appears that many of them frequently referred to the partnerships, collaborations, networks, cooperations and contacts gained through their Esch2022 project. For instance, they mentioned opportunities to initiate new collaborations with new partners, to deepen or expand existing collaborations, and the fact that the Esch2022 team

'facilitated the establishment of new contacts', and that these new connections were often 'a dream come true'.

These new collaborations often enabled the development of the partners' skills, both in terms of the number of projects they allowed them to develop and their scale of these projects. The significance allowed project leaders, members of the Esch2022 team or cultural services to work on large-scale projects, which indirectly led to an improvement in their management capacity. The initiatives that have fostered the development of skills among various actors are highlighted over the page.

86. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle. • 87. The median divides the ordered distribution of observed values into two equal parts. • 88. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle.

● COLLABORATION WITH THE VOLUNTARY/COMMUNITY AND EDUCATIONAL SECTORS

SO 3.5

Created conditions and programmes for development of NGOs, cultural and creative industries (to support diversification, quantity, growth, extended reach or internationalisation)

Numerous collaborations have been developed between Esch2022, local community and cultural spheres, and various NGOs.

For instance, Esch2022, established unprecedented collaborations with associations such as WIDE ANDCO, an international network promoting women's empowerment and digital inclusion through innovative projects and initiatives.

Elsewhere, the non-profit organisation Succy organised training days for

teachers on the use of new technologies in the classroom. Another example was the association Douri, a platform for connecting artists, researchers, social workers, and activists offering sociocultural and intercultural activities in the social mosaic of Luxembourg and Europe.

For school audiences, the young audiences team, organised workshops, adapted to the specificities of schools, focussing mainly on primary schools in the Minett region. For the French part, these same workshops were organised in the schools of the CPHVA.

For dedicated workshops, high schools responded positively thanks to privileged contacts with some teachers. Unfortunately, few high schools could benefit from visiting the exhibitions organised by Esch2022 because their opening hours were incompatible with the schools' schedules.

● COLLABORATION AMONG PROJECT LEADERS

SO 3.11

Raised cultural management standards

According to the survey conducted with the 153 project leaders, **41% of the projects involved collaborations with other Esch2022 projects.**⁸⁹

The collaborations among the different projects were varied, and included simple exchanges and sharing of experiences, harmonisation of schedules, pooling of materials, joint communication, artistic collaboration, etc. The following table presents several examples of collaborations between the projects of the Esch2022 programme.

Table 8. Example of collaboration between project leaders.

Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

Project	Collaboration type	Project
<i>Walking, listening and recomposing everyday sounds of Esch</i>	Discussion between the two teams on how to set up and publicise the project. The launch event, <i>Sound of Data</i> , also marked the beginning of a series of guided tours in Belval.	<i>REMIX PLACE</i>
<i>Les Nuits de la Culture</i>	Some of the projects hosted others. For example, <i>Les Nuits de la Culture</i> included several Esch2022 projects like <i>Laço, A Colônia Luxemburguesa</i> .	<i>Laço, A Colônia Luxemburguesa</i>
<i>The Sound of Data</i>	Artists from the <i>Sound of Data</i> residency collaborated with local guitarists and performed a live version of their piece during a pop-up Rocklab session filmed at the <i>Live, Breathe and Sleep Guitars</i> exhibition at SKIP Belval.	Exhibition: <i>Live, Breathe and Sleep Guitars</i>
<i>Les Estivales de l'Alzette</i>	Hosting of a puppet show as part of the Estivales de l'Alzette.	<i>Les Marionnettes Sauvages</i>
<i>MinettRemix</i>	Integration of teaser content for <i>Paysages du Fer</i> in the exhibition of the <i>MinettRemix</i> project. <i>Paysage du Fer</i> was also mentioned in the announcements about <i>MinettRemix</i> .	<i>Paysages du Fer</i>
<i>La Jungle - Collaborations brutes</i>	The final concert was scheduled as part of the <i>Francofolies 2022</i> in Esch-sur-Alzette.	<i>Francofolies 2022</i>
<i>Bal Pop (Pop Ball)</i>	Loan of equipment and communication relay.	<i>Les Estivales de l'Alzette</i>
<i>BLOOM</i>	Visit to the site, discussion about the two projects, invitation to perform at BLOOM square.	FerroForum
<i>RECKEL!</i>	Plastic arts and photography intervention during the <i>USINA22</i> festival weekend.	<i>USINA22</i>

89. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results. Base = external and internal projects; Total = 153.

○ OTHER CAPACITY BUILDING/ SKILLS DEVELOPMENT ACTIONS

SO 3.4

Quantity, quality and sustainability of the schemes and programmes supporting professional development of cultural managers and artists

SO 3.11

Raised cultural management standards

● COACHING AND TRAINING BY THE BUSINESS FOR CULTURE CLUB (see a separate 'BUSINESS FOR CULTURE CLUB' section in 'CULTURAL POLICY & GOVERNANCE' chapter)

To assist project leaders in their search for partners, a coaching programme was developed by the Esch2022 team. A series of training sessions were organised for project leaders. The Business for Culture Club facilitated numerous exchanges between project leaders and businesses. Consequently, a number of projects were financially or materially supported by regional businesses that are members of the Business for Culture Club.

● SKILLS DEVELOPMENT IN COMMUNICATION⁹⁰

The Communication and Marketing department continued monthly communication meetings with representatives from different municipalities. The aim of these meetings was to share information about events organised in each municipality and to pool communication tools. Each month, the Esch2022 team presented news and initiatives from each department.

● SKILLS DEVELOPMENT FOR MONITORING CULTURAL ACTIVITIES

Several training sessions were organised by Esch2022 to set up monitoring of cultural activities among the cultural services of the municipalities and cultural operators in the Luxembourgish territory of Esch2022. From late 2020 to 2022, quarterly data collection from various actors was carried out by a specialised consultant, who also supported those experiencing difficulties during this collection.

● TRAINING FOR REMIXERS (ESCH2022 VOLUNTEERS)

Briefings were organised, during which volunteers received detailed information about the programme and events, as well as additional knowledge about the region. Essential training on accessibility and awareness regarding people with disabilities, as well as first aid training, were offered to the Remixers to manage certain unknown situations and to enhance their knowledge for upcoming tasks.

● HANDOVER MOMENTS/STAMMDËSCH

The establishment of handover moments between municipalities each month marked the year and highlighted the diversity of each municipality's projects. These regular meetings, along with the Stammdësch, allowed municipal representatives to meet and exchange experiences.

● SKILLS DEVELOPMENT IN SUSTAINABLE DEVELOPMENT⁹¹

Esch2022 promoted ELO (see the 'SUSTAINABLE DEVELOPMENT' chapter) among project leaders. The website (www.elo.lu) compiles various resources in a toolbox for users. These tools take the form of thematic sheets to guide thought processes, practical cases for inspiration, and practical documentation to support project leaders in developing their events.

● SKILLS DEVELOPMENT IN CITIZEN PARTICIPATION

With the support of The Impact Lab, municipality representatives from the Luxembourgish side of the Esch2022 territory were trained in approaches to supporting citizen participation in culture as well as in specific tools to do so. Tailor-made coaching sessions were provided to guide individual municipalities in developing their own plans for citizen participation. The training, toolbox and coaching were focused on capabilities needed not only for Esch2022, but for cultural management in general.

90. Esch2022 asbl (2023) Activity report. • 91. Idem.

○ STRENGTHENING THE RESILIENCE OF THE CULTURAL SECTOR

SO 3.16

Increased
cultural sector
resilience

The 2020-21 pandemic led all project partners to face a complex and uncertain situation. The Esch2022 programming team was in close contact with all local, regional, national and international partners to consult them on the potential impact of the health crisis on various projects.

The Cultural Programming and Impact teams developed a questionnaire that was sent to all project leaders to measure their level of concern and to raise awareness of the need to modify or consider alternative plans, if necessary.⁹² It would also assess the extent to which changes were envisaged by project leaders. This survey was conducted in 2021 as the COVID-19 pandemic began to subside. **Table 9** presents some results of this survey.

The pandemic tested and proved the resilience of the sector. Nonetheless, project leaders ultimately seemed to emerge stronger from the ordeal. It is also important to note that despite the pandemic and a series of lockdowns, the programming team was able to build strong and trusting partnerships with international collaborators online. The COVID-19 pandemic subsided markedly in 2022, and all projects were able to be completed.

Table 9. Main findings of the COVID-19 survey among project leaders

General opinion of project leaders on the impact of COVID-19	Two-thirds of project leaders seem confident that the COVID-19 pandemic would be over by the time their project was presented to the public. Two-thirds also believed that the COVID-19 pandemic could impact their project , suspecting that it would affect the preparation and realisation phases of the project more than the execution/presentation phase.
Adaptation or not of the project and its events	For in-person events, reducing the number of attendees and requiring reservations were by far the most popular measures among project leaders. Arranging the flow of movement in the space also garnered a significant number of favourable opinions, especially for exhibitions.
Impact on the project and event schedule	Nearly two-thirds of respondents thought that COVID-19 would have little or no impact on their project's schedule. Project leaders felt that the execution/presentation phase would be the least affected in terms of scheduling. When asked more specifically about scheduling issue and whether their project events should be postponed or cancelled: 84% of all respondents believed that they should not be postponed. Only 11% thought that some project events should be cancelled.
Budgetary impact	Half (50%) of those project leaders who responded thought that their budget would be affected by adaptations related to COVID-19. However, only a minority seemed certain of this impact on their budget. Among those who thought a budgetary adjustment would probably or certainly be necessary, only 5% had a precise idea of the cost involved.

Impact on cultural heritage

The impact of Esch2022 on cultural heritage was significant, particularly because a large number of the projects chosen during the selection process related to heritage.

This dimension was all the more important as Esch2022 was developed in a modernising former steel-producing region,

with exceptional industrial heritage. Many projects aimed either to enhance this heritage or to use it as a foundation for the development of a cultural project.

It goes without saying that in addition to the cultural programme projects, the most visible impact of Esch2022 on herit-

age was the way in which various sites have been rehabilitated, fitted out or repurposed as part of the organisation of the European Capital of Culture. We will return to this last aspect in more detail in the chapter dedicated to 'REGIONAL & URBAN DEVELOPMENT IMPACT'.

92. Esch2022 ASBL (2021) COVID-19 survey of project leaders.

○ HERITAGE DIMENSION OF THE PROGRAMME

A survey conducted among project leaders⁹³ shows that a significant proportion (65%) of projects have a heritage-related dimension. The following table shows the different categories of heritage involved in the projects.

Table 10. Responses to the multiple-choice question: “Please choose all the heritage categories involved in your project ... from the corresponding options”. Multiple choice question. Base = 85 Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

Heritage types	Percentage of respondents	Number of respondents
Industrial sites	48%	41
Natural heritage	36%	31
Historical sites	35%	30
Buildings	28%	24
Archives	27%	23
Other	25%	21
Folklore	24%	20
Contemporary architectural heritage (post World War II)	21%	18
Skills	20%	17
Monuments	16%	14
Museums	16%	14
Gastronomy	13%	11
Religious sites	12%	10
Libraries	5%	4

○ EUROPEAN INTANGIBLE HERITAGE IN THE PROGRAMME

GO 1.5

European intangible heritage in the programme

Intangible cultural heritage includes a wide range of aspects that were extensively addressed in the cultural programme, including oral traditions, performing arts, festive events, and local know-how and practices.

There are numerous examples, such as the recordings of testimonies from former miners or people who experienced the golden age of industrial development in the Esch2022 territory, which are found in several projects related to industrial heritage. In France, several projects have worked on heritage presented in the form of archives (e.g. *Memories*,

Images and History across Borders by the Institut National de l'Audiovisuel du Grand Est, with a transmedia game and a digital fresco of hundreds of territorial archives available online). There were also films, such as the documentary *L'Usine Secrète* produced by Emmanuel Graff, where we discover the hidden face of work in the factory and in the mine.⁹⁴

At the event level, we can mention the organisation of the Villerupt popular ball, *Bal Pop*. This type of event, which was widely present in the region a few decades ago, has been a great success and is only waiting to be repeated.

It is also important to mention the work of the new third places that have been developed in the Esch2022 territory. One of the activities developed by the third places of VeWa in Differdange and by the FerroForum in Esch-Schifflange consists of maintaining the the steel-working era's know-how by organising, for example, welding workshops in collaboration with former steelworkers.

⁹³. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results. Answers to the question: “Does your project concern heritage?” Base = internal and external projects; N = 152. • ⁹⁴. Discussions with the CCPHVA (2023).

○ DEVELOPMENT OF CULTURAL INITIATIVES LINKING HERITAGE WITH INNOVATION

GO 1.6

Increase in cultural initiatives linking heritage and innovation

When asked if they have treated heritage in an innovative (new, unexpected, original) way, 79% of project leaders, with a heritage-related project, claimed that they had.

Have you treated heritage in an innovative (new, unexpected, original) way?

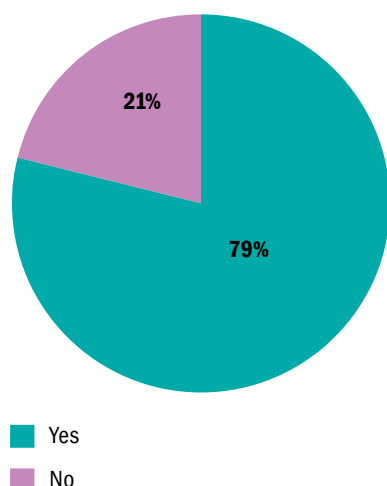


Figure 18. Responses to the question: "Have you treated heritage in an innovative (new, unexpected, original) way?"
Base = external and internal projects: Total = 102. Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey

This innovative character is evident in many projects of the Esch2022 programme and is particularly present in projects related to heritage. It is difficult to categorise these different aspects due to their diversity and specificity. Some examples can be seen in the table on the right.

Table 11. Concrete examples of innovative ways of treating heritage.
Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders, survey results

Project	An innovative way to treat heritage
<i>QUI CHERCHE LA PAIX</i>	For the first time, the museum combined a classic presentation (text panels, original works) with large-format reproductions and interactive installations.
<i>PANORAMA</i>	Eager to establish a renewed link between human heritage, memory, and remembrance, the team of <i>Leurs Enfants après Eux</i> went to collect testimonies. They met former steelworkers from the Valley, but also young people from colleges and high schools in Fameck and Florange, to give a current and authentic resonance to this recollection.
<i>L'Usine secrète</i>	The theme of worker autonomy had so far just been mentioned in reports, but never treated as a whole subject and never in this way. Similarly, it is rare for laughter and humour to be present in the genre of industrial documentary. A number of sub-themes of the film are also innovative in this type of film, especially that of the workers' hobbies.
<i>Esch-Mars</i>	The H2O space in Differdange, a renovated former water reservoir in Oberkorn, was utilised for a unique purpose. The construction plan of this water reservoir dates back to 1910, and it was completed in 1912. A research residency was established there, and for 10 days, the team stayed on-site, conducting interviews with scientists and researchers from Luxembourg. Each day, a new individual came to explore this distinctive heritage space. Following this project, the Differdange municipality aims to establish a dedicated residency programme in this area.
<i>SPEKTRUM</i>	The workshop of the artist Albert Hames has been made tangible through interactive elements. New technologies allow for various uses of Albert Hames' house. Two immersive guest rooms are also available for rent. The 'voyeur' room will reveal to its occupants the interior of Albert Hames' workshop, fostering intimate moments of the sculptor's artistic work. The immersive suite offers an extraordinary experience through virtual reality technology. Hames' reliefs serve as a creative initiation for visual mappings.
<i>Héichkultur amplaz Héichuewen</i>	As part of the <i>Héichkultur amplaz Héichuewen</i> project, a portrait of the city of Esch was created at a crucial moment of its transformation. Content-wise, the project documented the development of the Belval district, the planning of the Terre Rouge area, and discussions and plans around the Metzschmelz district. Performances were organised at the Socle C and Plancher des Coulées sites, with outdoor projections in Esch neighbourhoods, street theatre, and happenings in the city centre and Belval. The project captured various symbolic locations of Esch's transformation, aiming to broaden the discussion on heritage through artistic means.
<i>Loop</i>	A contemporary digital narrative was created about the last drop of water from the Bel-Val Source, which ceased activity a century ago. Digital technology and digital arts (<i>Final Documentation, Towers</i>) were used to revalue industrial and historical heritage. Local history events were transcribed into contemporary inflatable sculptures (<i>Blow-up History</i>).
<i>In the field</i>	These open-air sound fictions created were inspired by the locations in which they were geolocated. The associated territorial approach included collecting residents' testimonies about their vision and perspective on their living space, 'field recording' (recording concrete sounds of the concerned territories), visits to the sites by local references, sharing their history and customs. Moreover, the sound fictions were experienced through a walk, designed to be as relevant as possible to the created work and the landscapes encountered.

Project	An innovative way to treat heritage
<i>The Sound of Data</i>	One of our four data collection exercises related to Luxembourg's industrial past. Prof Stefan Krebs utilised data from another project, where an interface application was developed with colleagues from Switzerland. This application allowed digital editions of historical daily newspapers to be searched for specific terms and criteria. Data from this vast database of digitised newspapers, covering an approximate period from 1850 to 1950, was made available to musicians, who could export it into a sound format.
<i>DiscovARminett</i>	DiscovARminett is a digital travel companion in the form of an augmented reality app, guiding both locals and visitors through the Esch2022 region. The app highlights the fascinating history of various municipalities in southern Luxembourg and neighbouring France. Augmented reality technology enables interactive discovery and immersion in the region's history. ⁹⁵

○ INVESTMENTS IN CULTURAL HERITAGE INFRASTRUCTURE AND REPURPOSING OR REINTERPRETING HERITAGE

GO 1.7

Tangible cultural heritage infrastructure investment, heritage re-purposed or re-interpreted

Did your project involve investments in tangible cultural heritage (investments in heritage: infrastructure, objects, archives, etc)?

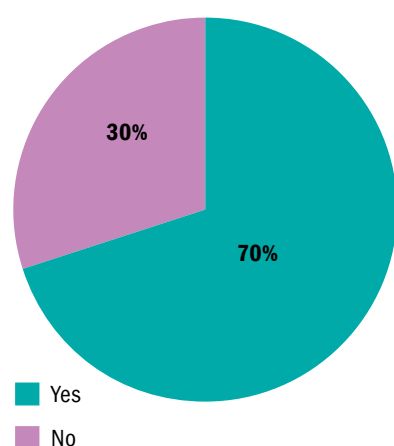


Figure 19. Responses to the question: "Did your project involve investments in tangible cultural heritage (investments in heritage: infrastructure, objects, archives, etc)?" (Investments in heritage: infrastructure, objects, archives, etc.) Base = external and internal projects: total = 153. Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

Out of the 153 projects evaluated here, 30% involved investments in tangible cultural heritage: investments in heritage in terms of infrastructure, objects, archives, etc.

○ INCREASE IN VISITS TO HERITAGE SITES

GO 1.14

Increased visits to heritage sites

Due to the lack of complete statistics on visits to heritage sites in the region, it is not possible to provide information on such a trend. However, it is evident that **many heritage sites were extensively used for organising cultural activities in 2022**. Often, these were locations not previously used for such purposes. The various industrial sites of Belval are prime examples, hosting exhibitions, performances, guided tours, etc.

The **industrial wastelands** of the Esch2022 territory, particularly those in Esch-Schifflange, also hosted several events, including the *Usina* festival in Dudelange and the *Nuits de la Culture* in Esch-Schifflange. Industrial sites of the **CCPHVA were also extensively used**, with the Aumetz Iron Mines Museum hosting several events.

The **new 'third places'** developed as part of Esch2022 hosted several cultural activities in 2022, which continued into 2023.

The *Terre Ferme* was a culinary theatre performance based on the collection of life stories from the historical heritage site, the **Lommelshaff** farm. A temporary kitchen welcomed the audience for an immersive experience into the local and international cuisine that makes up our society. A tribute to the agricultural past was paid through a series of nature-related workshops.⁹⁶

Finally, Esch2022 has also supported initiatives such as **IK-CNCI (Industriekultur – Centre National de La Culture Industrielle)**, with its key project entitled *MinettREMIX*:

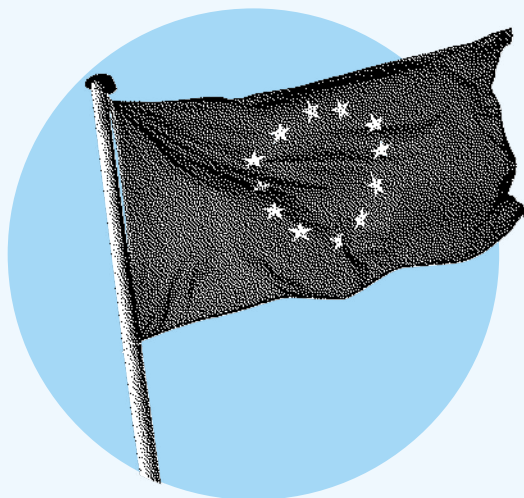
"Thanks to partial co-financing by Esch2022, we were able to make our presence felt with our MinettREMIX project. This has helped to raise interest in industrial culture, generate more support for the innovative promotion of industrial heritage, establish the National Centre for Industrial Culture as a sustainable cooperation network, and promote, unite and present its active players. The [European Capital of Culture] label enhances a region and its diversity, rich in industrial heritage, and creates synergies among all stakeholders. This results in an awareness accessible to everyone, even beyond the European Capital of Culture and borders."

Maria Spada, Project Builder, Industriekultur-CNCI asbl

95. DiscovARminett app website. • 96. To learn more: https://esch2022.lu/en/cultural-agenda/?project_number=191.



EUROPEAN & INTERNATIONAL IMPACT



EUROPEAN & INTERNATIONAL IMPACT

Summary of objectives and impact indicators

The Esch2022 region has seen its population evolve for decades with the presence of a large number of international communities. Today, Esch-sur-Alzette is home to more than 120 nationalities,⁹⁷ which reinforces its image as a multicultural border town. Thus, the European dimension has, from the beginning, been at the very heart of Esch2022, as discussed in the Bidbook:

“We live Europe! In the latest Eurobarometer, 90% of Luxembourgers said that they see themselves as Europeans – one of the highest figures in Europe. There is no sign of the Europe fatigue that seems to have spread so widely in other countries. That is our clear message, and we want to share it with other Europeans through our Esch2022 European Capital of Culture.

And what's more: intercultural dialogue is an integral part of everyday life in southern Luxembourg. Over the decades, this specific quality of the mixture of cultures has led to a cultural interpenetration that has become a permanent aspect of Luxembourg's identity – ‘Europe in a test tube’.

If you add the historic component, then the significance of southern Luxembourg for the process of European unification becomes even clearer; heavy industry was the first catalyst of European unification. The Schuman Plan, the European Coal and Steel Community, came from the experience of our cross-border Minette region. It describes a zone of permanent exchange between people from all over Europe and the world, a zone that developed from ‘red

earth’ to ‘grey matter’ over time, from an industrial society to a knowledge society.

By declaring that Europe's future lies in the most colourful mixture of its cultures possible, with our theme REMIX CULTURE, we are actively working against the nationalism that is spreading throughout Europe. At the same time, we consciously favour an active process of European unification by highlighting the original meaning of the idea of Europe after the Second World War at the same time. This was to overcome nationalism and to develop a shared perspective for the future that would have an effect socially, economically and politically, and which found its source and its impact in culture.”⁹⁸

97. <https://esch2022.lu/en/territories/esch-alzette/> • 98. Esch2022 Bidbook, p. 23.

Therefore, the **cross-border or European character of the programme and projects of Esch2022** was part of its DNA, as described later in the chapter. While international exchanges had already been present in the territory even before 2022, they often meant collaborations with the usual partners from border countries or Western Europe. The title of European Capital of Culture has made it

possible not only to deepen these existing relationships but also to develop new ones: with France, with other European Capitals of Culture, and with other nations as a whole. This is presented in the sections on **cross-border and European project-level collaborations and Esch2022-level collaborations**, respectively. European and international impact is somewhat reflected in the **geo-**

graphical spread of international audiences, although this was without doubt disrupted by the COVID-19 pandemic. The impacts of Esch2022 participation on the **European awareness of audiences are more evident**. Overall, a multitude of indicators have guided our research in these categories, as presented below.

GO 1.9

Geographical area covered in the artistic programme

GO 1.8

Diversity of European themes (in the programme and media)

SO 1.4

Number of activities highlighting European diversity or based on European themes

GO 1.10

Number and quality of multicultural projects

SO 1.5

Number of new international collaborations, co-productions and exchanges involving local and international operators

SO 1.8

Number of artists or other collaborators involved in international cooperation (local, national or international)

SO 4.4

Awareness of the ECoC among cultural sector representatives abroad (e.g. embassies, national cultural organisations)

SO 2.7

Geographical spread of audiences

GO 1.1

Increased citizens' awareness and appreciation of the diversity of European cultures

GO 1.2

Increased citizens' sense of belonging to a common cultural space, citizens' perceptions of being European

GO 1.4

Increased knowledge about European cultures

Cross-border/ European character of the programme and projects

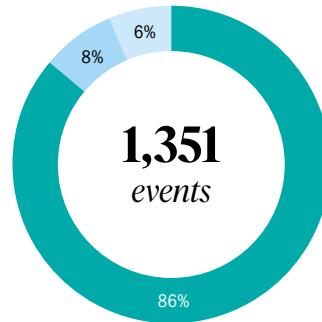
○ GEOGRAPHICAL COVERAGE OF THE PROGRAMME

GO 1.9

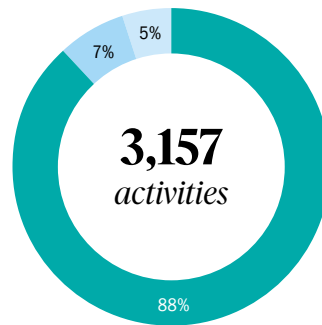
Geographical area covered by the artistic programme

The cultural programming of Esch2022—European Capital of Culture has, **by design, had a cross-border component**. While predominantly concentrated on the Luxembourg territory of Pro-Sud, it has nevertheless included a significant presence on the French CCPHVA side, as shown in **Figure 20**.

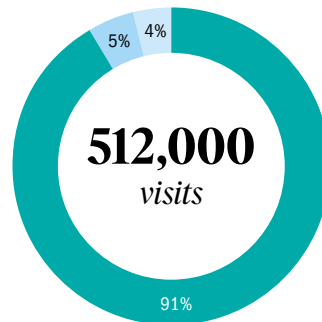
Of the 153 Esch2022 projects,⁹⁹ **95% were carried out at least partially in the Grand Duchy of Luxembourg, 35% in France and 13% in other countries**, notably in the other European Capitals of Culture (Kaunas, Lithuania, and Novi Sad, Serbia).¹⁰⁰



Distribution of Esch2022 events



Distribution of Esch2022 activities



Distribution of Esch2022 attendees

■ Esch2022 Luxembourgish region ■ Esch2022 French region ■ Outside the Esch2022 region

Figure 20. Spatial distribution of Esch2022 activity. Source: Robin, P. (2023) *Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle*

⁹⁹. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results • ¹⁰⁰. The number of projects is smaller than the total of the three categories due to a multiple-choice type of question posed to the respondents.

○ REMIX EUROPE

GO 1.8

Number of artists or other collaborators involved in international cooperation (local, national or international)

SO 1.4

Number of activities highlighting European diversity or based on European themes

REMIX Europe was preceded only by REMIX Art in terms of popularity. Indeed, examples of Esch2022 projects successfully featuring European topics are abundant.

One of them, **Europe goes Scuffelingen** was a European Peoples' Festival celebrated in Schiffflange,¹⁰¹ described by the mayor of Schiffflange below:

"To be lucky enough to organise the 30th edition of the European Peoples Festival – Europe goes Scuffelingen was already a great honour for our commune. Having had the opportunity to organise it as part of Esch2022 has earned us more attention for this wonderful project, for our commune and undoubtedly also for all our local associations that are always behind the success of such an event."

Fifteen European delegations challenged themselves in various competitions and participated in an international, cultural, and, of course, gastronomic exchange. Many people from all over the region gathered for a week to discover different nations and cultures and to celebrate international friendships under the symbol of conviviality, solidarity, hope, coexistence, and peace.

Esch2022 has undoubtedly provided added value that has helped us to introduce this traditional festival to a much wider and more diverse audience."

Paul Weimerskirch,
Mayor of the municipality
of Schiffflange

Emmanuel Fleitz,
Composer and Double Bassist,
Artistic Coordinator, Man'ok & Cie,
Eden Europa – Esch2022

Another representative of the *REMIX Europe* category, the **PURE EUROPE** exhibition at the Möllerei, treated the topic of diversity and the perspectives for the European continent. The exhibition designed by the historians Pit Péporté and Sophie Neuenkirch (Historical Consulting) and the Dutch scenographers *tinker imagineers* found very favourable responses in the press and among the public.¹⁰²

As in the case of the Möllerei, the Massenoire exhibition cycle ended with a reflection on Europe, focusing more particularly on the Europe of the regions represented by Esch2022. The exhibition **Frontaliers. Des vies en stéréo** by Mehdi Ahoudig and Samuel Bollendorff emphasised the phenomenon of the daily migration of tens of thousands of French workers crossing the border every day to work in Luxembourg.¹⁰³

Finally, the **Eden Europa** project aimed to build 'a common imagination', bringing together the cultures present in the area through an artistic work that presented the story of mythical, fabulous and symbolic gardens. It wove links between the inhabitants of the territory on both sides of the border through artistic practices.¹⁰⁴ The experience was summarised in the words of the *Eden Europa* project's artistic coordinator:

"Esch2022 enabled us to carry out the Eden Europa project. The Esch2022 team has joined us with confidence in this incredible adventure: to question human beings in their environment with contemporary forms in wall the fields – music & dance performances, installations in the landscapes; and to propose to act on the environment with a garden caravan, workshops, meeting times, and debates. Eden Europa was able to reach residents on both sides of the border. Today Man'ok & Cie has won the recognition of its peers thanks to this experience. It continues and develops this project initiated in Esch2022."



Figure 21. Europe goes Scuffelingen - Esch2022¹⁰⁵ Copyright: Schiffflange municipality

¹⁰¹. <https://schiffflange.lu/esch2022/europe-goes-scuffelingen/>; accessed on October 12, 2023. ¹⁰². Esch2022 asbl (2023) Activity report. ¹⁰³. Idem. ¹⁰⁴. Adapted from Eden Europa project description text provided by the project partner; https://esch2022.lu/en/cultural-agenda/?project_number=205; accessed on October 18, 2023. ¹⁰⁵. https://esch2022.lu/de/cultural-agenda/?project_number=408; accessed on October 18, 2023



Figure 22. Europe goes Scuffelingen - Esch2022. Copyright: Schiffflange municipality¹⁰⁶

These are just some examples of many projects on European themes. The audience satisfaction survey further supports the conclusion that the Esch2022 programme had a very strong European and international character. In fact, **almost two-thirds of the audiences surveyed said that the Esch2022 event or activity they attended had a cross-border dimension, while 55% said it had an European one.**¹⁰⁷

The international project collaborations within the programme were abundant. These are presented in the next section.

Cross-border and European project-level collaboration

○ PROJECT-LEVEL INTERNATIONAL COLLABORATION HIGHLIGHTS

SO 1.5

Number of new international collaborations, co-productions and exchanges involving local and international operators

The Esch2022 programme included many **cross-border initiatives**.

There were activities carried out by Luxembourg artists or organisations that were disseminated on the French side, for example, the travelling participatory exhibition **Spieglein Spieglein** by photographer Jessica Theis, the immersive project **The Assembly** carried out by the PitchBlack collective and supported by the Escher Theater or the **Minett On Tour** festival of the Harmonie Municipale de la Ville de Differdange.¹⁰⁸ In terms of other interactions, cross-border co-creation and partner relationships flourished. For example, the Naturpark Öwersauer worked on the theme of water and ecology with the **H2Only** project by building a caravan to roam along the Alzette river, raising awareness of water quality through workshops. It was invited to travel as far as Thil in France, where the Alzette river has its source.¹⁰⁹

For the **Francofolies of Esch-sur-Alzette**, a whole interaction around music and inclusion was conceived based on the programming of the group La Jungle at L'Arche in Villerupt (France). Six young disabled people from the region worked with the group and the Brut Pop association, which specialises in integration through music. The collaboration was very fruitful, resulting in a concert organised as part of the **Francofolies** and participation in the closing event of Esch2022. A documentary, audio tape, and comic book were also born from this partnership.¹¹⁰

The international and European character of Esch2022 was also evident in the French part of the Esch2022 region. A quote from the mayor of **Audun-le-Tiche** adeptly summarises the impact of the multi-cultural character of the European Capital of Culture in a cross-border context:

"Esch-sur-Alzette and Audun-le-Tiche, two cities separated by a border, were linked by a cultural bridge called Esch2022. Theatre, music, exhibitions, great shows in places full of history, such as the floor of the mine in Audun-le-Tiche, made Esch2022 shine in France, which benefited from its brilliance. And thanks to its participation in Esch2022, through culture, Audun-le-Tiche was able to mix different cultures, different origins, different backgrounds. Because

that is culture, in the end: a bridge that brings borders closer and removes them."

Viviane Fattorelli,
Mayor of Audun-le-Tiche

Esch2022 has also given rise to a multitude of concrete **artistic and cultural collaborations with the two other ECOCs 2022, namely Kaunas, in Lithuania, and Novi Sad, in Serbia.**

Concerning the numerous **collaborations realised with Kaunas**, examples include the partnership between Korschthal-Esch contemporary art space and the Meno Parkas Gallery in Kaunas. Together they oversaw the reception of the artist Deimantas Narkevičius in Esch-sur-Alzette, the exhibitions of Martine Feipel/Jean Bechameil and Filip Markiewicz in Kaunas, and the **Visage** project presented by the Escher Theater in collaboration with the National Kaunas Drama Theatre, to name just a few.¹¹¹

With Novi Sad, Esch2022 was also able to promote several Luxembourg artists, such as Alain Welter and the Artur Possing Quartet at the **Jazz Marathon** in Novi Sad. The **7Sóis Luso Med Esch Orchestra** project was a great opportunity for Luxembourgish (Boris Schmidt) and Serbian (Lazar Novkov) musicians to meet and present their work.

¹⁰⁶. https://esch2022.lu/en/cultural-agenda/?project_number=408 • ¹⁰⁷. Esch2022 & ILRES (2022) Satisfaction survey; Base: all respondents; Total: N = 1894, Luxembourg: N = 1189, France: N = 497, Other countries: N = 208 • ¹⁰⁸. Exchanges with CCPVA (2023) • ¹⁰⁹. Exchanges with CCPVA (2023) • ¹¹⁰. Exchanges with CCPVA (2023) • ¹¹¹. Esch2022 asbl (2023) Activity Report 2022

Europe was their common subject. An original collaboration between the Pavle Beljanski Museum in Novi Sad and the Luxembourg Collective of Dance (LUCODA), *Choreochroma*, a multimedia research project combining dance, painting, video, music, and photography, was one of the main cultural programming projects at the Plancher des Coulées, a new space set up in the former blast furnaces of Belval, during the summer of 2022.¹¹²

Other joint collaborations among European Capitals of Culture have been initiated with the City of Dudelange, such as the **jazzXchange project**. This project travelled to the Jazz festivals of the three Capitals of 2022 and could continue to be presented at other festivals.¹¹³ This trilateral collaboration aimed to create a work in the field of jazz with musicians from very different cultural, historical, social and political backgrounds.

“The jazzXchange project enriched the programming of the Like a Jazz Machine festival with a trilateral collaboration with the other European Capitals of Culture, Novi Sad and Kaunas, through the creation of a joint jazz work. It brings together musicians with very different cultural, historical, social and political backgrounds from the three partner cities, each of which already has a major jazz festival. Supervised by Bojan Z, the musicians in residence worked and played in the three cities, accompanied on stage by students from the various local conservatories. A project record will be released shortly. The jazzXchange is reflected in sustainability, new areas of collaboration are being developed.”

**Marlène Kreins,
City of Dudelange,
Cultural Department**

Finally, certain French projects travelled beyond the Greater Region. For example, the MJC Villerupt collaborated with the Youth Foundation of Timisoara in Romania as part of its *Bal Pop*, while the previously mentioned *Eden Europa* project staged one of its performances in Kaunas, Lithuania.¹¹⁴

○ MULTICULTURAL AND INTERNATIONAL PROJECT COLLABORATION IN NUMBERS

GO 1.10

Number and quality of multicultural projects

SO 1.5

Number of new international collaborations, co-productions and exchanges involving local and international operators

The above examples barely scratch the surface of the massive international collaborative effort that took place at the project level of Esch2022. The following statistics help paint a fuller picture of the scale of this impact, making it **evident that a clear majority of projects had an international, European or cross-border dimension**:

93% of projects involved cross-border or international collaboration¹¹⁵

82% of projects were multilingual (i.e. the results of the project or events were bilingual, multilingual, or translated into another language)¹¹⁶

76% of project teams included multiple nationalities¹¹⁷

41 projects were realised as part of the French side of Esch2022¹¹⁸

In addition to the projects carried out by external partners, **the Esch2022 team developed four projects¹¹⁹ in collaboration with French partners**

Nine projects carried the label of the French presidency of the European Union¹²⁰

A total of **29 projects were developed with partners from Kaunas**, while **13 co-productions linked Esch2022 to Novi Sad**

A total of **48 projects collaborated with cities that held the European Capital of Culture title in the past or will hold it in the future**

Events in different languages

More than 1,200
French

More than 900
English

More than 750
Luxembourgish

More than 50
German

More than 130
Portuguese

Around 80
Italian

Around 110
in other languages
(Dutch, Lithuanian, Arabic,
Czech and many more)

¹¹². Esch2022 asbl (2023) Activity Report 2022. ¹¹³. Idem. ¹¹⁴. Exchanges with CCPHVA (2023). ¹¹⁵. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results; Base: number of project leaders (external and internal); N = 153. ¹¹⁶. Idem. ¹¹⁷. Idem. ¹¹⁸. Esch2022 asbl (2023) Rapport d'activités 2022. ¹¹⁹. These are: the collaboration with the ENSAD in Nancy for the *Respire* exhibition; the *Frontaliers. Des vies en stéréo* by Samuel Bollendorff and Mehdi Ahoudig; *BLOOM* by the Komplex Karpharnaüm company; the *RED* project, in collaboration with the author Alain Giorgetti. Source: Esch2022 asbl (2023) Activity report 2022. ¹²⁰. Idem

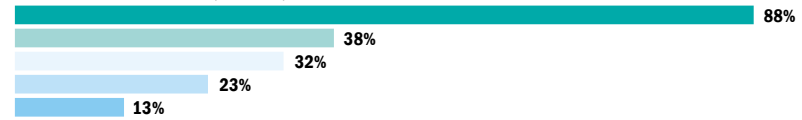
The diversity of collaborators and partners also shows the international and especially cross-border dimensions of the projects. Regardless of the type of partner, they cover a broad range of geographic origins: Luxembourg, France, and other countries, as shown in **Figure 23**.

Indeed, Esch2022 was a real opportunity for the cultural project leaders to work with partners from other , develop international exchanges, or perform or distribute works abroad, as shown in **Figure 24** page 73.

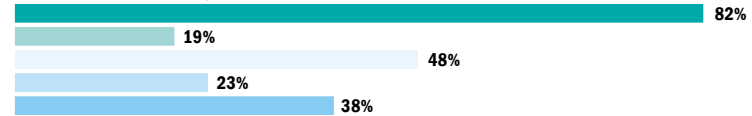
Besides France and Luxembourg, some of the **countries most involved in these cross-border or international collaborations, co-productions or exchanges** were (from most to least involved): Germany, Belgium, Italy, Lithuania, Portugal, Spain, Switzerland, and Serbia,¹²¹ as presented in **Figure 25** page 73.

What type of partners do you have for your project in each of the following territories (any type of partner)?

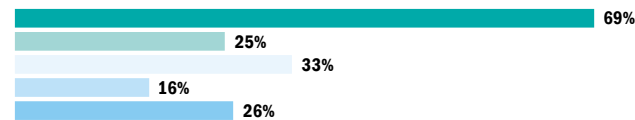
MUNICIPAL ADMINISTRATION/SERVICE/INSTITUTION



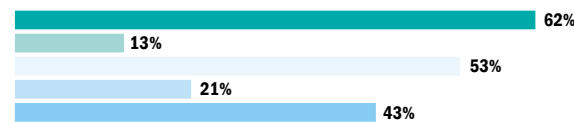
NON-PROFIT ORGANISATION/FOUNDATION



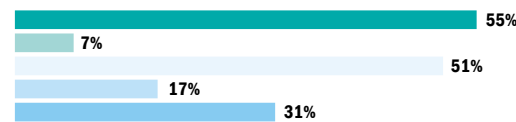
PUBLIC CULTURAL INSTITUTION OR ORGANISATION



PRIVATE PERSON



COMMERCIAL ESTABLISHMENT



OTHER

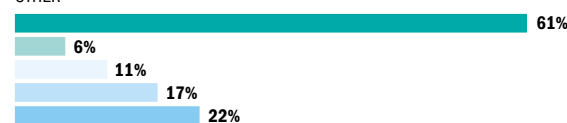


Figure 23. Responses to the question: “What type of partners do you have for your project in each of the following territories (any type of partner)?”;
Base: 100% of Esch2022 project leaders (external and internal); N = 153;
Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey

Please provide us with a short description of the cross-border collaborations, co-productions and exchanges that took place as part of Esch2022's projects?

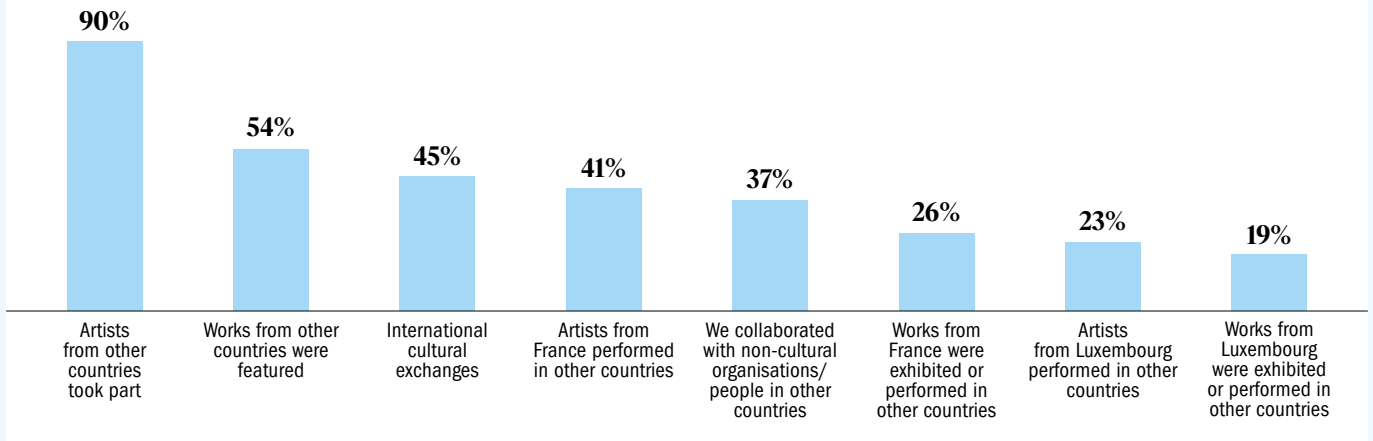


Figure 24. Responses to the question: “Please provide us with a short description of the cross-border collaborations, co-productions and exchanges that took place as part of Esch2022's projects?” Base: 100% of Esch2022 project leaders (external and internal); N = 153; Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey

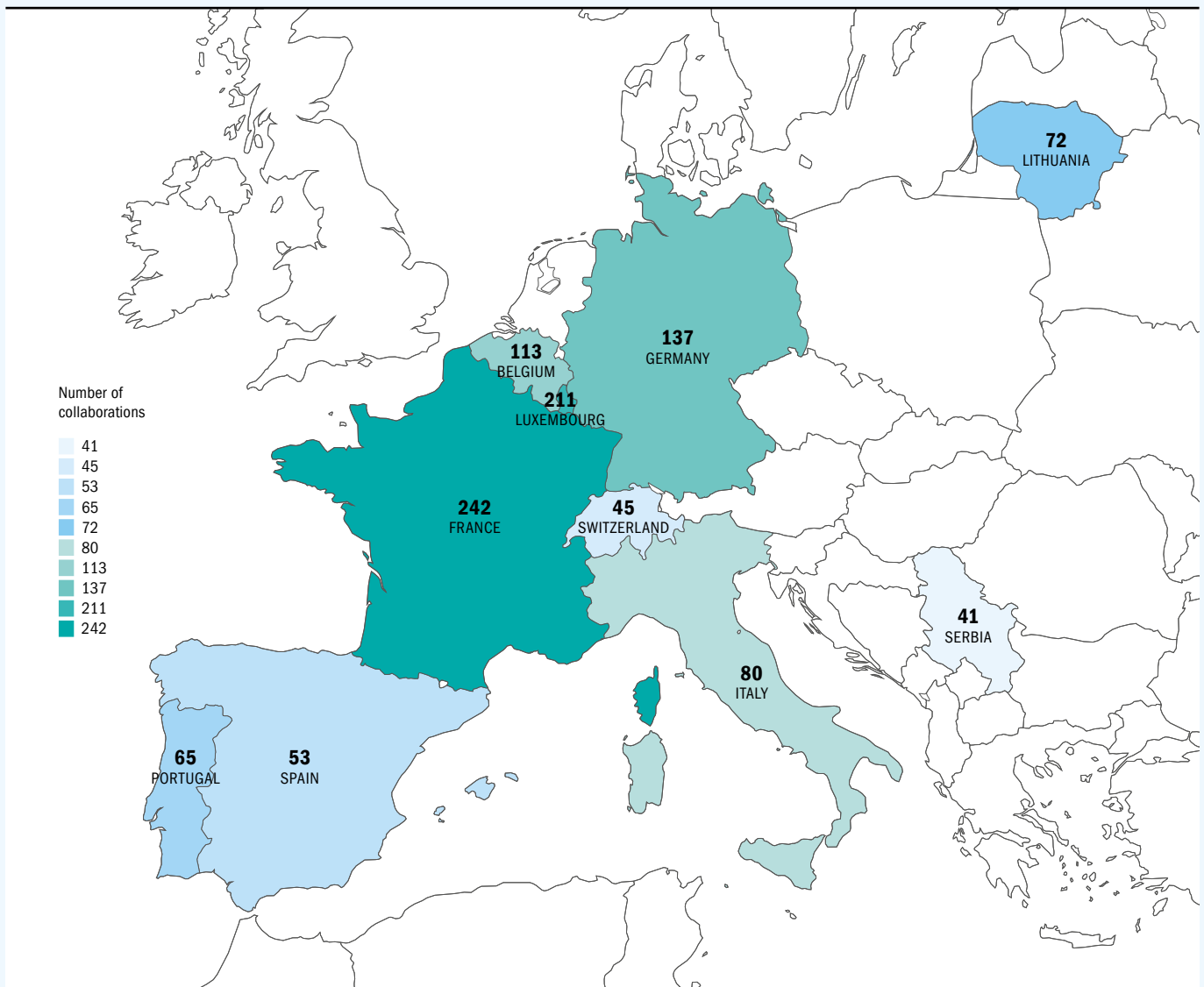


Figure 25. Responses to the question: “Please list any cross-border/international collaboration, co-production or exchange that took place as part of your project”; Base: internal and external projects, N = 153; Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey

SO 1.8

Number of artists or other collaborators involved in international cooperation (local, national and international)

An estimated 10,000 artists or other collaborators participated in international collaborations. While a majority moved to Luxembourg from abroad, it should also be noted that more than 1,000 people left both Luxembourg and France for other countries.

Please estimate the number of artists or other collaborators who participated in the international collaborations mentioned above

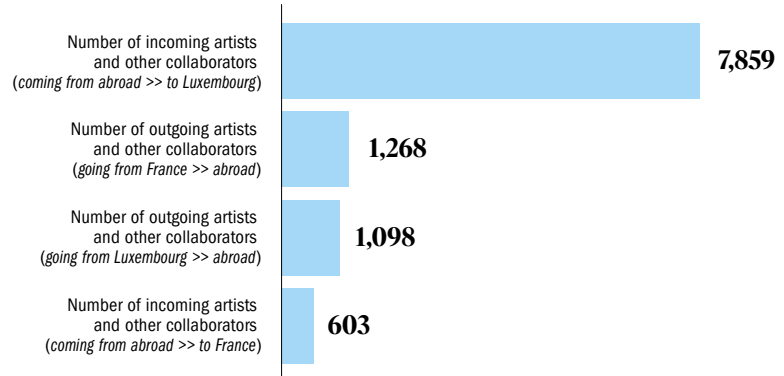


Figure 26. Responses to the question: “Please estimate the number of artists or other collaborators who participated in the international collaborations mentioned above.” Base: 100% of Esch2022 project leaders (external and internal); N = 153; Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey

In terms of nationality, Luxembourgish artists participated in 131 projects, French ones in 113 projects and artists of other nationalities in 125 projects.¹²² Beyond the

project-level international collaborations, Esch2022 made a mark through ECoC-level cultural diplomacy and international relations. These are described in the next section.

Esch2022-level cultural diplomacy and international relations

○ FRANCE/CCPHVA AND GRAND EST

SO 4.4

Awareness of the ECoC among cultural sector representatives abroad (e.g. embassies, national cultural organisations)

In addition to realising projects as part of the cultural programming, the Esch2022 team also participated actively in external representation activities. Examples include participation in conferences of the Institut national des études territoriales (INET) in Strasbourg; several interventions for the CECCUT (Capitales européennes de la culture

et cohésion urbaine transfrontalière) project including a trip to Lille, etc. There were also more symbolic representations. For example, the Esch2022 exhibition organised at the headquarters of the Grand Est region in Strasbourg, or visits to embassies, such as the Ambassador of France in Brussels, in the presence of representatives of the CCPHVA and the Grand Est region.¹²³ Apart from these external trips, the Esch2022 and CCPHVA teams jointly presented the Esch2022 programme on numerous occasions: during fairs, on Europe Day, or during the reception of major French institutions such as the Direction des Affaires Culturelles Grand Est, the Cycle des Hautes Études de la Culture of the French Ministry of Culture and many others.¹²⁴

○ EUROPEAN CAPITALS OF CULTURE

SO 4.4

Awareness of the ECoC among cultural sector representatives abroad (e.g. embassies, national cultural organisations)

Throughout 2022, Esch2022 welcomed many European representatives.

¹²². Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey; N=148 • ¹²³. Esch2022 asbl (2023) Activity Report 2022 • ¹²⁴. Idem

• Aarhus 2017	• Leiria 2027
• Amiens 2028	• Liverpool 2008
• Bad Ischl – Salzammergut 2024	• Maribor 2012
• Bodø2024	• Matera 2019
• Bourges 2028	• Mons 2015
• Clermont	• Nice 2028
• Ferrand 2028	• Novi Sad 2022
• Chemnitz2025	• Oulu2026
• Coutraï 2030	• Pécs 2010
• Donostia 2016	• Reims 2028
• Eleusis 2023	• Rouen 2028
• Essen Ruhr 2010	• Saint Denis 2028
• GO! 2025 Nova Gorica Gorizia	• Stavanger 2008
• Guimarães 2012	• Tartu 2024
• Kaunas 2022	• Timisoara 2023
• Leeuwarden-Friesland 2018	• Trenčín 2026
	• Umeå 2014
	• Veszprém-Balaton 2023
	• Wrocław 2016

For example, the opening ceremony in February attracted more than 150 people from other European Capitals of Culture. Many ECoCs came later to discover the Esch2022 programme, but also to learn and share information about the development and organisation of a European Capital of Culture project. Among these delegations, several cities were candidates for the title in France for 2028 (Nice, Bourges and Clermont-Ferrand) and in Belgium for 2030 (Kortrijk). We have also had visits from selected capitals (Tartu 2024 and Nova Gorica-Gorizia 2025) and the European Parliament.¹²⁵

Esch2022 delegations also represented the project at the international level, notably at the Kaunas and Novi Sad opening ceremonies but also at various conferences (ECoC Forum 2022, UNECC (University Network of the European Capitals of Culture), etc.), but also at the two ECoC Family Meetings” in June in Elefsina in Greece and in September in Veszprem in Hungary.¹²⁶

Several other ECoCs have also expressed their interest in sustainable development and the **ELO** project designed by Esch2022 to raise awareness among the partners of the Esch2022 project on issues such as waste management, mobility, and the problem of access to events, and responsible tourism. To promote networking and skills development, several presentations and discussions were also held through the network of European Capitals of Culture. The Novi Sad 2022 team was the first to show a strong interest in the **ELO** project and a series of workshops were organised throughout 2022 to draw up a charter that could be used by other European Capitals of Culture and be customised according to the needs of each of them. As the discussions progressed,

other capitals joined the meetings, for example Nova Gorica-Gorizia 2025, Chemnitz 2025, Tartu 2024, Elefsina 2023 and Veszprém-Balaton 2023. This charter and network have also been highly appreciated by several cities applying for the title of European Capital of Culture, such as Kortrijk 2030, Clermont-Ferrand 2028 and Nice 2028.

Finally, the celebration of the **Handover ECoCs 2022-2023** torch relay has highlighted the common efforts of the 2022 Capitals to promote the dialogue between cultures¹²⁷:

“The ceremony which took place within the Acropolis Museum brought together several important individuals, such as European representatives (e.g. Mr Margaritis Schinas, Vice-President of the European Commission) and national representatives (different Ministers of Culture and Ambassadors), journalists from different European countries as well as the teams of the 2022 and 2023 Capitals. The ceremony was divided into several stages, including speeches by the Executive Directors of each Capital and the Ministers of Culture of the countries concerned, (or a designated delegate for this role). There was also a symbolic moment with the passing of the torch, during which a work of art named ‘Unity’, made by the artist Pascale Seil, was given to each 2023 Capital (i.e. Elefsina 2023, Timisoara 2023 and Veszprém-Balaton 2023). The ceremony also included an artistic presentation by the Greek-Luxembourg dancer, Rhiannon Morgan. Finally, a farewell drink was organised to close the event...”

This event, which was initiated by Esch2022, was co-produced with our colleagues from Kaunas 2022, Novi Sad 2022, Veszprém-Balaton 2023, Elefsina 2023 and Timisoara 2023.”

Sarah Caron, Cultural Programme & International Relations, Esch2022

○ INTERNATIONAL COLLABORATIONS OUTSIDE ECoCs

SO 4.4

Awareness of the ECoC among cultural sector representatives abroad (e.g. embassies, national cultural organisations)

In terms of international collaborations outside ECoCs, it is important to remember the major exhibitions organised on the Möllerei site on the theme of digital arts with: ZKM (Karlsruhe, Germany), HEK (Basel,

Switzerland) and Ars Electronica (Linz, Austria), all world-renowned partners. These exhibitions attracted the interest of the international community of creatives and experts, including the NUMIX Lab. From the NUMIX Prize awarded every year for 14 years in Montreal to the digital media creatives of French-speaking countries (Quebec, France, Belgium, Luxembourg, Switzerland), the NUMIX Lab is a forum for meeting, discussion and exchange created in 2019. The high quality of the exhibitions enhanced by the unusual experimental venue convinced the organisers to spend an entire day in Esch-Belval in November 2022 for a discussion entirely dedicated to industrial sites and their digital renewal. About 80 participants were present at the site, and the exchanges that resulted from this meeting will form the basis for future international collaborations around the digital arts and their establishment in Belval as part of the revitalisation of the old industrial site.¹²⁸

Esch2022 hosted the annual conference of the EMA (The European Museum Academy) from 9-11 September, 2022 in Esch-sur-Alzette because of the many commonalities between the objectives and missions of the EMA and the Esch2022 programme, particularly the promotion of the wealth and diversity of European culture, the participation and inclusion of the general public, and their strong commitment to sustainability. This conference was held in partnership with the Musée National de la Résistance et des Droits Humains of Esch-sur-Alzette and with Contemporary Art Museum of Luxembourg (MUDAM), where the official prize-giving ceremony took place, including the award of the European Museum Academy Prize.¹²⁹

The cordial relations with the organisers of the EU – Japan Fest for the *IN TRANSFER* exhibition should also be underlined. Their support made it possible to invite three Japanese artists to participate in the exhibition with recent works.¹³⁰

Esch2022 was also present at the 19th International Meeting of the 7 Be 7 Luas Network in Odemira (Portugal); as well as during various official visits to several embassies and consulates.¹³¹

Finally, Esch2022 has also welcomed a European volunteer, Manuela Riog from Spain.¹³²

Participation in external events: welcome or representation¹³³

- Esch2022 exhibition in Strasbourg
- Participation in the INET conference – remote round table
- Symbolic opening of L'Arche in Villerupt, CCPHVA's new cultural centre
- Several appearances by the Japanese ambassador (*Eden Europa* project)
- Esch2022 in Brussels at the French representation – residence of the ambassador
- French Fair in Esch-sur-Alzette on 14 July 2022
- Conference/Symposium of the Grand Est on 21 and 22 June
- Participation in Europe Day in collaboration with the CCPHVA
- Welcome by the Direction de la culture, du patrimoine et de la mémoire (DCPM) of the Grand Est Region [directorate of culture, heritage and memory]
- Welcome by the DRAC Grand Est
- Cycle des Hautes Études de la Culture (CHEC) visiting Esch-sur-Alzette on 18 and 19 November 2022

Participation in external events^{134,135}

- Participation in the opening ceremonies of Novi Sad 2022 (13 January 2022) and Kaunas 2022 (21-23 January 2022)
- Organisation of Europe Day
- Participation in the 19th International Meeting of the 7 Be 7 Luas Network
- Participation in the ECoC Forum 2022 in Kaunas
- Participation in CECCUT events (Capitales européennes de la culture et cohésion urbaine transfrontalière)
- Participation in ECoC Family Meetings
- Participation in two conferences organised by UNECC (University Network of the European Capitals of Culture)

International Political Meetings^{136,137,138}

- | | |
|------------|--|
| 07/02/2020 | His Excellency António Manuel Da Câmara Pestana de Noronha Gamito, Ambassador of the Portuguese Republic |
| 06/10/2020 | Her Excellency Ms Rita Kazragienė, Ambassador of Lithuania and Robert Wagener, Honorary Consul of Lithuania to the Grand Duchy of Luxembourg |
| 28/01/2021 | European Museum Academy |
| 05/02/2021 | Ministry of Foreign and European Affairs |
| 22/02/2021 | Ministry for the Greater Region, Minister Corinne Cahen |
| 18/03/2021 | Honorary Consul of Metz, Dr Yves Wendling |
| 22/03/2021 | Embassy of Japan, His Excellency Jiro Okuyama |
| 24/03/2021 | Embassy of France, His Excellency Bruno Perdu |
| 05/05/2021 | Embassy of Luxembourg in Paris, Her Excellency Martine Schommer |
| 12/05/2021 | Embassy of Armenia, His Excellency Tigran Balayan |
| 21/05/2021 | Embassy of Great Britain, Her Excellency Fleur Thomas |
| 25/05/2021 | Czech Embassy, His Excellency Vladimir Baertl |
| 25/05/2021 | Embassy of the Netherlands, His Excellency Cees Bansema |
| 08/06/2021 | Department of Meurthe-et-Moselle, Ms Valérie Beusert-Leick, President |
| 06/07/2021 | Embassy of Italy, His Excellency Diego Brasioli |
| 08/07/2021 | Embassy of Turkey, Her Excellency Fazilet Ciglik |
| 22/07/2021 | Embassy of Belgium, Olivier Costa, Economic and Commercial Attaché |

133. Esch2022 asbl (2023) Activity Report 2022 • **134.** Esch2022 asbl (2022) Activity Report 2021 • **135.** Esch2022 asbl (2023) Activity Report 2022 • **136.** Esch2022 asbl (2021) Activity Report 2020 • **137.** Esch2022 asbl (2022) Activity Report 2021 • **138.** Esch2022 asbl (2023) Activity Report 2022

RESULTS & IMPACT ANALYSIS

• 08/09/2021	Zoom Embassies: update toolkit
• 14/10/2021	Embassy of Luxembourg in Paris, Her Excellency Martine Schommer
• 19/10/2021	Embassy of Belgium, His Excellency Thomas Lambert
• 29/10/2021	Embassy of Romania, Her Excellency Alexandrina-Livia Rusu
• 26/11/2021	Embassy of Luxembourg in Paris, Her Excellency Martine Schommer
• 09/12/2021	Embassy of Luxembourg in Berlin, His Excellency Jean Graf
• 04/01/2022	Embassy of France, Her Excellency Claire Lignières-Counathe
• 22/03/2022	Principality of Andorra, His Excellency Xavier Espot Zamora
• 26/04/2022	Embassy of the Kingdom of the Netherlands, His Excellency Cees Bansema
• 05/05/2022	Enlarged Partial Agreement on Cultural Routes, Governing Board ¹³⁹
• 28/06/2022	SITEM, Paris ¹⁴⁰
• 30/06/2022	Embassy of the Czech Republic, His Excellency Vladimir Bärthl
• 06/10/2022	Embassy of Japan, His Excellency Jiro Okuyama
• 18/10/2022	Lithuanian delegation

European and international promotion ^{141, 142, 143}

• 13/03/2020, 20/03/2020 and 27/05/2020	Business Act Grand Est
• 10 and 11/09/2020	Grand Est Numérique, Metz
• 28/01/2021	European Museum Academy
• 29/01/2021	European Design Festival 2023
• 29/06/2021	QuattroPole
• 16/07/2021	Wenzhou China, East Asian Capital of Culture 2022
• 05/10/2021	Forum Entrepreneurship in Culture, in the Grand Est
• 22/10/2021 and 07/07/2022	Representation of the European Commission in Luxembourg, Ms Anne Calteux
• 29/10/2021	House of European History
• 05-10/11/2021	Dubai World Expo
• 14/12/2021	European Court of Justice, Mr Francois Biltgen
• 25/01/2022	Ministry of Foreign and European Affairs, Diplomatic Corps
• 26/01/2022	Representatives of Land Brandenburg
• 28/01/2022	European Court of Auditors, Ms Joëlle Elvinger
• 28/01/2022	Embassy of Luxembourg in Athens, Her Excellency Elisabeth Cardoso
• 21/02/2022	European Parliament
• 11/03/2022	Greek culture in Luxembourg, Mr Rodolfo Maslias
• 23-24/03/2022	Embassy of Luxembourg in Brussels, His Excellency Stephan Müller
• 17/05/2022	Post Philately, Issuance of an Esch2022/Kaunas2022 stamp
• 09-10/06/2022	Embassy of Luxembourg in Madrid, His Excellency Christian Biever
• 30/06/2022	European Court of Justice, Mr Francois Biltgen
• 07/09/2022	Malmö, Sweden
• 08-09/10/2022	European Museum Academy, Workshop in Esch-Belval
• 04/10/2022	European Court of Justice, Mr Francois Biltgen

139. Enlarged Partial Agreement on Cultural Routes; read more: <https://www.coe.int/fr/web/cultural-routes/governing-board> • **140.** Salon International des Musées et des Expositions (International Trade Show for Museums and Exhibitions); read more: <https://www.sitem.fr/en/> • **141.** Esch2022 asbl (2021) Activity Report 2020 • **142.** Esch2022 asbl (2022) Activity Report 2021 • **143.** Esch2022 asbl (2023) Activity Report 2022

Geographical spread of international audiences

The European dimension of the programme, the international project- and ECoC-level collaborations, and the multicultural character of the projects, combined with international promotion, should normally bring fruit in terms of the wide international spread of audiences. 2022 was not a regular year, though. Still highly influenced by the pandemic, international travel restrictions, and seriously altered travel practices, the ECoC had to operate in unusual circumstances, making it almost impossible—in the absence of comparable baselines—to objectively evaluate whether the results achieved in terms of the international audience (presented hereafter) are satisfactory.

In terms of physical presence at the events, about 60% of visitors to the Esch2022 events organised in Luxembourg and France were Luxembourg residents; more than a quarter (27%) were French residents; but the remaining 13% were visitors from other countries, as shown in **Figure 27**.

In which country do you live?

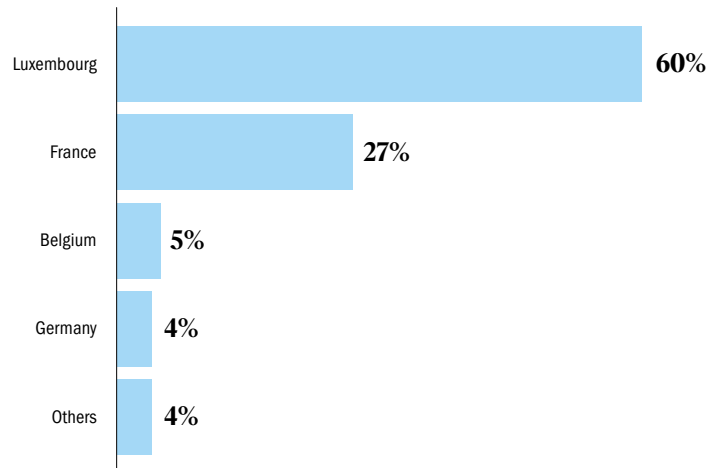


Figure 27. Home countries of visitors to Esch2022 events staged in France and Luxembourg in %; Base: N = 4,220, Source: Esch2022 & ILRES (2022) Satisfaction survey

When it comes to online conversations about Esch2022, the reach was much wider not only across Europe but also, to some extent, also globally, as shown in the following 'heat map' of online conversations.

The impact that cannot be adequately evaluated in terms of quantity can

be rather specifically pin-pointed in terms of quality, though. This is presented in the next section, which discusses the impact Esch2022 has had on the increased European awareness of audiences.

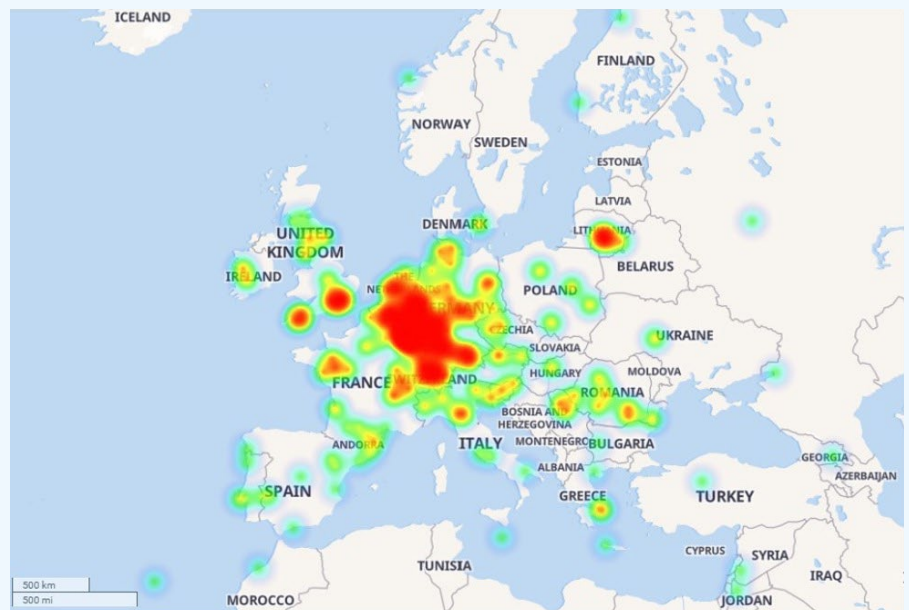


Figure 28. European heat map of Esch2022-related conversations; Source: Talkwalker

Increased European awareness of audiences

GO 1.1

Increased citizens' awareness and appreciation of the diversity of European cultures

GO 1.2

Increased citizens' sense of belonging to a common cultural space, citizens' perceptions of being European

GO 1.4

Increased knowledge about European cultures

The impact on the feeling of belonging to the European Union (EU) is not as evident, though: just over a third (37%) of respondents believed that Esch2022 developed their sense of belonging to the EU, while 48% did not agree and 15% did not know.¹⁴⁵

60% of audiences surveyed stated that participating in an Esch2022 event or activity **opened their eyes to the diversity of European cultures**; 59% believed it has **made them better appreciate the richness of the European culture**; and 50% thought it had **improved their knowledge of local or European heritage** (versus 32% who did not agree and 18% who did not know).¹⁴⁴

¹⁴⁴. Esch2022 & ILRES (2022) Satisfaction survey; Base: All respondents – Satisfaction questionnaire; Total: N = 1,894. ¹⁴⁵. Esch2022 & ILRES (2022) Awareness & participation survey; Base: Has heard of Esch2022, National: N = 1,091



SOCIAL IMPACT



SOCIAL IMPACT

Summary of objectives and impact indicators

From the start, Esch2022 has had extremely high ambitions for social impact. This is due, as the Bidbook explains, to the multiplicity of societal challenges prevalent in the region:

“Southern Luxembourg has many social problems that are not as prevalent in the rest of the country in the same form. Because of the demise of heavy industry, not everyone was able to take part in the

conversion of the employment market, despite wide-ranging efforts. We want to embark on a journey to find out together with people who feel excluded, what makes them feel excluded and how we can change this through artistic means.

At the same time, Esch-sur-Alzette and the south are the first place new migrants arrive in Luxembourg. Today –

like the rest of Europe – we see ourselves confronted with many different parallel societies that conceal an explosive power. We want to counteract this with the European Capital of Culture programme. Part of our strategy is therefore drawing people out of their social niches by seeking out public space and focusing on civil participation.”¹⁴⁶

146. Esch2022 Bidbook, p. 29-30

The Bidbook had accordingly foreseen various social impacts for Esch2022,¹⁴⁷ including:

- Activated civil society
- Increased social and cultural participation from migrant communities
- Strengthened sense of regional identity and pride for Esch-sur-Alzette and the region
- Closer cooperation within the Pro-Sud region
- Strengthened cross-border links with French partners
- Commuters from outside Esch-sur-Alzette spending more time in the city for cultural activities

These have proven to be well aligned with the impact expected by the European Commission and are reflected in the Esch2022 impact indicators, as listed below:

SO 2.5

Number of events and initiatives encouraging active engagement and giving opportunities for different levels of participation

SO 2.4

Number and profile of active volunteers and level (depth) of their commitment

SO 2.8

Quality of the schemes encouraging wider engagement including the typically non-engaged or the disadvantaged

SO 2.11

Improved accessibility to cultural sites (design 4 all)

SO 2.6

Gender balance and cultural diversity of the cultural workforce involved in the ECoC programme

SO 4.3

Awareness of the ECoC among residents

SO 2.3

Increased level of awareness of the cultural offer

SO 2.1

Attendance at ECoC events and evolution compared to the regular cultural audience of the city

SO 2.2

% of residents (of the country, region, city) attending or participating in events, including youth (or schools), seniors, people with non-Luxembourgish nationality, disabled or the disadvantaged

SO 4.8

Changes in residents' perception of the ECoC territory (e.g. percentage of residents feeling proud to be from the territory)

147. Esch2022 Bidbook, p. 17

The designation as the European Capital of Culture was intended as both a cultural and a societal endeavour. As evident from the widespread excitement sparked by Esch2022, culture has the power to promote societal cohesion. Therefore, the task was to bring the many communities together through a

range of shared cultural experiences while **encouraging active participation, accessibility and inclusion. The goal was also to increase public awareness of culture, increase attendance at cultural events, and, as a result, positively impact the population.** The social impact of all of these

aspects is described in the next sections of this chapter.

“Esch2022 is a cultural policy project, but also a major societal project.”

Nancy Braun,
General Director, Esch2022

Active participation

SO 2.5

Number of events and initiatives encouraging active engagement and giving opportunities for different levels of participation

Active participation (i.e. engagement: participation going beyond mere attendance or observation) has been encouraged from the very beginning, starting from the application stage, through the open call for projects, up to the organisation of Esch2022 events. Active online engagement of audiences and other stakeholders has also been stimulated through various marketing campaigns.

○ ACTIVE PARTICIPATION AT THE APPLICATION STAGE

Even at the application stage, a participatory approach was applied to the development of the Bidbook:

“Detailed mapping of our territory and the population, as well as the surveying of various interest groups, have given us a strong foundation to get to know our local people and their expectations for 2022.

Three major workshops took place in the preparatory phase: a workshop on self-evaluation with around 70 participants (local and regional cultural stakeholders, members of the civil population, municipal representatives from various departments, private business people...). In a second workshop, the outline of a shared, regional future strategy for culture was developed, informed by the views and

ideas of local stakeholders. A third series of workshops was organised by our partners, Transition Minett, who went deeply into the neighbourhoods of Esch-sur-Alzette into the cafés where people meet, asking locals about their desires and expectations for their local areas and their city.

Also, during the Night of Culture [Nuit de la Culture] in May 2017, we put up a large tree, where anyone could hang a wish for Esch2022. We have also held around 180 meetings with individual groups, organisations, artists and institutions since November 2016.”¹⁴⁸

○ ACTIVE PARTICIPATION THROUGH THE OPEN CALLS FOR PROJECTS

Once the title was granted to Esch2022, finding the right balance between the diverse local cultural potential and the leading international scene was one of the main objectives. Therefore, a dual strategy included both a broad public call for projects to directly involve the local arts and culture scene in the development of the programme and a series of flagship events with strong international and national partners, developed by Esch2022 asbl.

Indeed, the aim to involve the public in active participation has always been paramount, as has the involvement of the local, regional and national artistic and cultural community. The 2019 call for projects was the result of these guiding principles.

Around 600 projects were submitted in response to the Esch2022 call for projects by noteworthy cultural institutions as well as the Pro-Sud and CPHVA municipalities, associations, artist collectives, and individuals. A panel of 11 members from various fields, including the Ministry of Culture, federations, professional structures and civil society, has taken care of the evaluation of each project, a process that has been very precise and meticulous.

As a result, the projects could be assessed from many different angles. In the end over 130 projects met the criteria of quality, diversity, innovation, inclusion and citizen participation defined in the call guidelines. Taking into account fundamental European values was also an important selection criterion.¹⁴⁹ The outcome of this call for projects is a vivid reflection of the region's great cultural diversity and a consistent commitment to art and all its forms of expression.

Besides the general call for projects, in 2020, Esch2022 launched a call for projects in partnership with the Œuvre Nationale de Secours Grande-Duchesse Charlotte for the creation of new cultural ‘third places’ (i.e. spaces combining work, creativity, mutual aid, culture, and social inclusion). Three projects were selected: Bâtiment 4, FerroForum & Kamelleschmelz and VeWa. Each represented a strong participatory approach in itself.¹⁵⁰

Both of these calls have ensured that the resulting cultural programme of Esch2022 had a very strong co-creative element and bottom-up dimension.

○ ACTIVE PARTICIPATION IN CULTURAL CO-CREATION

SO 2.5

Number of events and initiatives encouraging active engagement and giving opportunities for different levels of participation

The distinctively **co-creative nature of artistic projects was at the core of Esch2022's DNA:**

"This is also one of the distinctive signs of this European Capital of Culture 2022: the artists' desire to progress through co-creation, collaboration, knowledge sharing, participation, pooling of resources, and exchange. 'We make place through conversations between skills and communities, and create tools and tunes for other futures,'¹⁵¹ can be read on the website of *Weaving Futures*."¹⁵²

In one of many examples, the *USINA22* festival has brought together a multitude of actors to actively participate in the co-creation of a new initiative with remarkable social impact:

"With the new *USINA* festival in collaboration with Den Atelier and De Gudde Wellen, which takes place at the Neischmelz site in Dudelange, the old/heritage is united with the new/innovation. This rapidly transforming district welcomes, alongside the founding partners, a rich palette of co-curators. The 17 regional cultural centres, associations, and cultural houses co-organise a large-scale festival to offer the general public a vast diversity of national and international music. This dynamic and growth began in June 2022 and has so far seen two editions. Such initiatives foster the emergence of a regional cultural identity, creating a sense of unity and solidarity through social inclusion. New partnerships with a variety of actors, as well as local and international dynamics, will promote pronounced sustainable development that will be beneficial for each one of us, thanks to culture."

John Rech,
City of Dudelange, Cultural Service

The co-creative approach was not limited to cultural actors alone. On the contrary, **active citizen participation in co-shaping the cultural programme** at various levels of engagement was encouraged from the onset. The Impact Lab has been tasked with the development of a **Citizen Participation in Culture** toolbox. It included mapping 360+ cultural stakeholders in the region, analysing local and national strategies aimed at social cohesion, holding interviews with mayors and/or cultural representatives of all the involved communities in Luxembourg, analysing dozens of good practices in citizen participation from selected European Capitals of Culture, and reviewing close to 50 reports and publications on the cultural participation of citizens. Each of the 27 resulting tools is a mix of theory and practice, with hands-on examples and inspirations from other ECoCs or municipalities in the region, along with a hands-on how to section listing the concrete steps to take, along with tips and more resources for reference. A 'pandemic-proof' version of the toolbox has been developed because of the exceptional COVID-19 social distancing restrictions. Besides online training sessions, individual online consulting sessions with municipality representatives supported the implementation of the toolbox.¹⁵³

The City of Esch-sur-Alzette has also been intensively implementing the participatory approach to cultural management. The *Nuit de la Culture* festival in Esch-sur-Alzette can be considered an excellent example of active participation and co-creation with:

- 350 participating structures (non-profit organisations, companies, societies, independent outfits, etc.), amounting to about 3,000 people involved in the conception and production of the five *Nuit de la Culture* events held in 2022.
- Two years of co-creations with various participants leading to 78 collective design meetings in different neighbourhoods. This includes all teams combined (technical, marketing, administration, production, artistic)
- Individual meetings to support project leaders in all aspects of project production.¹⁵⁴

"The *Nuit de la Culture* has been a reassuring elementary totem for residents for over 10 years now, a totem that has intensified since 2018. The *Nuits de la Culture* are comforting; they evoke pleasure, friendship, humanity, sharing, and especially artistic and cultural discovery at the heart of the city, in the heart of the neighbourhoods."

Loïc Clairret,
General Coordinator,
Francofolies of Esch-sur-Alzette



**Figure 29. *Nuit de la Culture*.
Copyright: Esch2022**

¹⁵¹. See the Weaving Futures project of the Sanem commune at www.weavingfutures.lu • ¹⁵². Poos, F. (2022) Esch2022. Un bilan à mi-parcours, Esch2022 European Capital of Culture, Nos cahiers, September 2022, p. 10-12. • ¹⁵³. See more at: <http://www.theimpactlab.org/project/masterplan-citizen-participation-culture/> • ¹⁵⁴. Ville d'Esch-sur-Alzette (2022) Communiqué de presse 20.12.2022. Un premier bilan très positif pour Esch, Capitale européenne de la culture, p. 3.

○ ACTIVE PARTICIPATION IN ESCH2022 EVENTS ORGANISATION: VOLUNTEERS

SO 2.4

Number and profile of active volunteers and level (depth) of their commitment

SO 2.5

Number of events and initiatives encouraging active engagement and giving opportunities for different levels of participation

Esch2022 has been actively supported by motivated volunteers: the REMIXER's community coordinated by Esch2022 asbl; the volunteers active specifically in Esch-sur-Alzette (called Grands Rêveurs); as well as many volunteers mobilised by individual Esch2022 projects. The latter, though numerous, have not been tracked by Esch2022 and consequently are not included in the statistics presented in this report. However, it is worth mentioning that some of the projects were organised only by local volunteers. This was the case, for example, for the project *Péitenger Wandjang* in Petange, *Europe goes Scuffelingen* in Schiffange, and *Ensemble même si différent*, a project developed by the religious communities in Esch-sur-Alzette, to mention a just few.

● ESCH2022 VOLUNTEERS: REMIXERS

The REMIXER COMMUNITY was an initiative of Esch2022 asbl that included all of the ECoC volunteers that Esch2022 and its project partners could call upon for support. Esch2022 volunteers were called the REMIXERS.¹⁵⁵

Becoming a volunteer for Esch2022 was open to anyone who would like to get involved in the project—students, artists, performers, retirees, working people, people with reduced mobility and professionals with relevant know-how—regardless of gender, nationality or social context. Diversity was the keyword. The REMIXERS campaign and the call for volunteers were launched in April 2021, including a volunteer recruitment video, posts on social networks, like Facebook and Instagram, and posters.¹⁵⁶

A total of 856 people have registered on the Esch2022 volunteer platform. Of these, 384 have signed the volunteer agreement. The demographic data analysis of the latter (the 'official' REMIXERS) reveals that.¹⁵⁷



Figure 30. REMIXERS. Copyright: Esch2022

SO 2.6

Gender balance and cultural diversity of the cultural workforce involved in the ECoC programme

- The REMIXERS were made up of around 60% women and 40% men.
- 54% of REMIXERS were aged between 36 and 65 years old, 33% between 26 and 35 years old, 7% between 19 and 25 years old and 5% were over 66 years old.
- Regarding their places of residence, around 84% lived in Luxembourg, 11% in France, 3% in Belgium and 2% in Germany.
- A large part of the REMIXERS who participated in the European Capital of Culture were refugees or expats living in Luxembourg.

For the years 2021, 2022, and even 2023, an overall need for 2,158 REMIXERS was identified for a total of 67 projects. In response, **a total of 1,207 REMIXERS' deployments across the 67 projects were realised**, representing 56% of the declared capacity needed. The difference between the number of volunteers requested and the number of volunteers ultimately sent to support the projects is due to several reasons: shortages of volunteers during the summer (holidays), cancelled requests, sufficient project-based volunteers, or REMIXERS not being available as much as needed.¹⁵⁸

The impact of volunteer contribution is evident from the following quote:

“Without the hundred volunteers, the project could not have taken place. The limited financial budget was intended to cover infrastructure expenses and rental of productions and fees for the engaged artists, so it was essential to rely on these members of our communities of friends and acquaintances to take on the multitude of tasks involved in setting up our 80 events. The effort provided was exemplary, and none of the engaged volunteers received compensation.”

Paul Nilles, Project Leader, Ensemble même si différent

The REMIXERS were not only an indispensable help for projects within the framework of Esch2022 **but also for the opening and closing ceremonies** of Esch2022. About 300 REMIXERS participated in the programme's opening event and about 40 in its closing one.¹⁵⁹

The tasks of the volunteers included event management, hosting exhibitions and shows, visitor reception and COVID-19 checks; acting as information points, guides and animators; working behind the scenes; and supporting the artists.

In return, **a range of complimentary activities were organised for REMIXERS**, such as various training and team-building sessions, and social gatherings. Official certificates and thank-you parties were also intended to express gratitude to participating REMIXERS:

“To thank the REMIXERS for their motivation and commitment during and for the Esch2022 cultural project, two parties

155. Exchanges with the Esch2022 coordinator of The REMIXER Community • 156. Idem • 157. Idem • 158. Idem • 159. Esch2022 asbl (2023) Activity Report 2022

were organised, as well as two participation certificates were created. The first party was organised on 14 April 2022 with the aim of thanking all the REMIXERs and the associations for their participation in the grand opening ceremony of the European Capital of Culture on 26 February 2022. The 'Thank You Party' was free based on ticket reservations on the REMIXERs' ticketing system. Volunteers were first invited to participate in guided tours of our current exhibitions at the Moellerei and Massenoire."

**Sabrina Erpelding,
Volunteer Coordinator Esch2022**

Today, this community of volunteers continues to exist, and its members keep meeting even without the involvement of Esch2022. REMIXERs have expressed gratitude for the opportunity that serving as volunteers has offered them, as shown in one illustrative quote below:

"I kind of left the scene when I took a break from music and concerts. I had

lost contact with people, especially with the pandemic, and Esch2022 was a good way for me to reconnect with those I knew, reintegrate into the scene, and also meet new people."

Conny Thimmesch, REMIXER

The Esch2022 team joined the international European Volunteer Coordinator Network at the beginning of 2021. Created in 2019, this network's mission is to enable the various European Capitals of Culture to help each other on the issue of volunteering in all its forms (management of volunteers, implementation of good practices, improvement of working conditions, evaluation of coordinators' skills, etc.).¹⁶⁰

● **ESCH-SUR-ALZETTE VOLUNTEERS: GRANDS RÊVEURS**

Alongside the Esch2022 REMIXERs, Esch-sur-Alzette has its own cultural volunteering programme called Grands Rêveurs [Big Dreamers].

"The Grands Rêveurs are volunteers who get involved in the life of Esch and the cultural city in general. These volunteer actors with multiple functions, for example, welcome the public to guide them best at events such as the *Nuit de la Culture*, the *Francofolies*, and many other events."¹⁶¹

○ **ONLINE ENGAGEMENT**

In parallel to enrolling volunteers and cultural actors, Esch2022 has aimed to engage the general public through its various social media channels. From 1 January, 2021 to 15 March, 2023, there has been¹⁶²:

- a total of 23,985 cross-channel followers;
- 2,330 posts;
- 78,419,857 impressions¹⁶³;
- 1,372,701 engagements;
- 209,258 clicks on posted links;
- an average engagement rate (per impression) of 1.7%.

Inclusion and accessibility

SO 2.5

Number of events and initiatives encouraging active engagement and giving opportunities for different levels of participation

SO 2.8

Quality of the schemes encouraging incl. the typically non-engaged or the disadvantaged

SO 2.2

% of residents (of the country, region, city) attending or participating in events, including youth (or schools), seniors, people with non-Luxembourgish nationality, disabled or the disadvantaged

How can we make sure that the European Capital of Culture sees a lot of public participation? How can the corresponding activities be made accessible and the cultural programme inclusive? Even under 'normal' conditions, this would have presented significant difficulties. With the COVID-19 pandemic and the unexpected start of the war in Ukraine, they grew considerably. Both events have had a significant, albeit non-quantifiable, impact on public participation, accessibility and inclusion.

Moreover, the sheer intensity of the Esch2022 programme meant that some projects occasionally had to compete with one another:

"The public was very frequently solicited this year, which is why other projects had more difficulty gathering participants. Several citizens raised concerns about the number of invitations coming from both sides of the border, sometimes forcing choices between several actions happening simultaneously. However, some fully invested themselves, aware that it was an exceptional year for the territory, and participated in a large number of events on both the French and Luxembourgish sides."¹⁶⁴

The difficulty of attracting high participation was further increased by the fact that the programming was very novel. It presented new kinds of cultural events to the public, which **required an extra degree of openness to participate in**.

One of the ways Esch2022 has supported its partners in terms of public participation, accessibility and inclusion was with the development of the aforementioned Citizen Participation in Culture toolbox. The proposed approaches **targeted specific groups such as individuals classed as 'non-interested', 'usual visitors', culturally active as well as those who are in some way disadvantaged or disabled, plus seniors, children and young adults, along with immigrants and other minorities**. The approaches ranged on the scale of participation and included tools such as "Activating the 'Forgotten Neighbourhoods', 'Placemaking Through and For Culture', or 'Involving The Multipliers', to name just a few".¹⁶⁵

Beyond the efforts of Esch2022 asbl, **citizen participation in culture has also been high on the agenda of the City of Esch-sur-Alzette:**

¹⁶⁰. <https://esch2022.lu/en/volunteers-dedicated-to-culture/> • ¹⁶¹. City of Esch-sur-Alzette (2022) Press release 20.12.2022. Un premier bilan très positif pour Esch, Capitale européenne de la culture, p. 3 • ¹⁶². Esch2022 social media statistics • ¹⁶³. Impression: Impressions are the number of times content is viewed, regardless of whether it is clicked or not • ¹⁶⁴. Exchanges with CCPHVA (2023) • ¹⁶⁵. The Impact Lab (2020) Citizen Participation in Culture; see more at: <http://www.theimpactlab.org/project/masterplan-citizen-participation-culture/>

“The issue of citizen participation has been raised in Esch-sur-Alzette since 2017: there was a desire to strengthen the role and place of citizens in cultural actions. For example, since 2018, the *Night of Culture* [Nuit de la Culture] has allowed Eschois who wish to (the ‘Grands Rêveurs’), to carry out projects and train in cultural project management. The City also supports research conducted on participation at the University of Luxembourg (public history in particular).

With Esch2022, the issue has gained even more prominence: as public participation was an important condition for the funding of Esch2022 projects and this participative tradition was not yet quite usual, we had to 1) understand what cultural participation entails and 2) encourage it in the territory. The idea was to best support the citizens, project leaders, and Esch2022 in this quest for participation.

In collaboration with Esch2022, the City thus set up or supported participation venues (Bâtiment 4 in Esch, the FerroForum in Esch-Schifflange with the support of Esch2022 and the Œuvre Nationale de Secours Grande-Duchesse Charlotte). Then the City initiated studies on participation and its effects during 2022 (study on third places with Esch2022, study on the ‘Grands Rêveurs’, etc.) and also study days/training on participation in collaboration with Esch2022 and for project leaders.”¹⁶⁶

As mentioned earlier, **participation and inclusivity were criteria when selecting the Esch2022 projects. In addition, a majority of the project leaders have developed initiatives to try to include specific audiences.** The results of the survey among the project leaders confirm the prominence of public participation, accessibility and inclusion topics among the cultural actors involved. Sixty percent of project leaders declared that in the context of the participatory aspect of their project, they did try to include specific audiences find it more difficult to access culture.¹⁶⁷

Indeed, many cultural projects carried out within the framework of Esch2022 have integrated the notion of citizen participation at the heart of their thinking, with the aim of activating and involving citizens from across the region. Whether in terms of the concept of the Esch2022 **REMIX Opening**, or the **capacity building of citizens through workshops and round tables**, many projects also **involved citizens in their co-creation process**.¹⁶⁸

For example, the project **Biergerbühn (Citizens’ Theatre)** is a participatory theatre where citizens are actively involved in all stages and aspects of theatrical creation, together with a team of professional artists. They collaborate to co-create stage works from beginning to end, handling all technical and logistical parts of each production as well as playwriting, stage work, costumes and other creative aspects.¹⁶⁹ **De terres rouges en terres rouges, Esch-Mars 2022** is a project whose participatory component constituted its core: the artistic team of the project addressed – together with scientists, researchers and citizens of all ages and from all origins – the foundations of living together and our values, in an effort to unite our common differences, our potentials, our knowledge and know-how.¹⁷⁰ In another example, the project **Dei Well danzen am Bësch** aimed to produce a contemporary circus show with inspiration and staging delivered primary school pupils from Pétange and Differdange, as well as by a cross-border community.^{171, 172} The cross-border project (Belgium-France) **La Jungle – Collaborations Brutes**, initiated as part of the *Francofolies* of Esch-sur-Alzette, focused on young people with mental disabilities.¹⁷³ Another project, **RED**, took place in a school in the area and made it possible to reach young people in schools. Elsewhere, the leaders of the **Eden Europa** project have developed several workshops with the Center Communal d’Action Social de Villerupt in order to include the elderly.¹⁷⁴ Finally, **My Echo, My Shadow and Me**, was an art and social project on the topic of how digital culture influences the identity of

younger generations and how technological tools can be used as a method of investigation and understanding of the self and one’s own community. Project workshops have involved three groups:

- 1) Young people with addictions, in collaboration with Impuls Association;
- 2) Young immigrant workers, in collaboration with Ryse and Passarell Associations; and
- 3) Adolescents at a local secondary school.¹⁷⁵

Many project-level actions have also included ticket price discounts, the organisation of activities in specific places (e.g. residential care homes and schools), multilingual activities, or special provisions for people with disabilities.

Overall, the specific inclusion efforts of various projects were aimed primarily at children and young people, while other segments of the public were targeted to a lesser extent. “Analysis of the audiences targeted by the Esch2022 programme shows that 78% of the events in the programme were declared as aimed at ‘all audiences’. The cumulative total of events aimed specifically at the ‘young audience’ (children and youth, school children, students) represented 29% of the entire programming of the European Capital of Culture. The other specific audiences targeted by the programming (seniors, socially disadvantaged audiences, resident foreign communities, people with disabilities, other target audiences¹⁷⁶) represented 5% of the event offerings for the public.”¹⁷⁷

166. City of Esch-sur-Alzette, Cultural Service • 167. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results. Base: number of project leaders (external and internal) N = 153 • 168. Esch2022 asbl (2021) Third Monitoring Report, October 2021 • 169. See more at <https://esch2022.lu/en/focus-on-the-programme-biergerbuhn/> • 170. See more at <https://www.esch-mars.com/leprojet> • 171. See more at <https://minettpark.lu/de/events/dei-well-danzen-am-besch-2/> • 172. idem • 173. <https://www.mynewsdesk.com/uk/esch2022/pressreleases/esch2022-rewind-play-forward-closing-celebration-3220714>; accessed November 20, 2023 • 174. Exchanges with CCPHVA (2023) • 175. See more at: https://esch2022.lu/en/cultural-agenda/?project_number=522 • 176. Generic category that includes other target audiences such as families, Esch2022 partners, cultural professionals, women, etc. • 177. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle, p. 30

Distribution of target audiences at Esch2022 programmed events

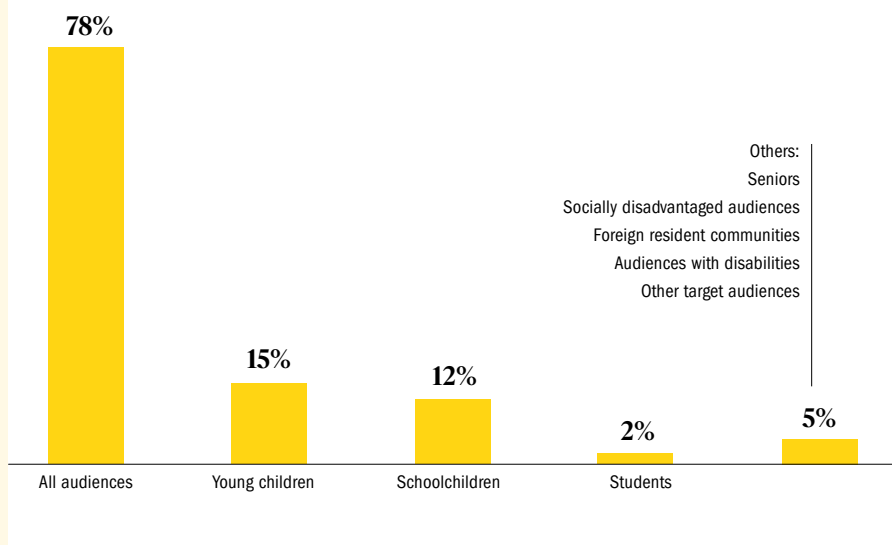


Figure 31. Distribution of target audiences at Esch2022 programmed events.
Base: The entire Esch2022 programming (all territories combined). **Note:** The cumulative total is over 100% because some events may be aimed at several specific audiences simultaneously. **Source:** Robin, P. (2023) Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle

○ INCLUSION

● YOUTH PARTICIPATION, MULTI-GENERATIONAL PROJECTS AND AUDIENCE ENGAGEMENT

With regard to the attention paid to young audiences, as mentioned above, the total number of events aimed specifically at 'young audiences' represented almost a third of all the programming for the Esch2022 European Capital of Culture.¹⁷⁸ Some examples of 2022 youth attendance in Esch-sur-Alzette alone include:

- Ariston (since opening in June 2022) has attracted 6,000 high school and primary school students¹⁷⁹;
- Korschthal (since opening in October 2021): has welcomed 4,313 visitors and 137 school classes as part of educational activities.¹⁸⁰

Esch2022 benefitted from the support of the Ministry of Education, Children and

Youth via their partner SCRIPT,¹⁸¹ in developing *Kultibook*, an agenda of 'young audience' cultural activities distributed in schools across the country.

In parallel with the major Esch2022 exhibitions on the Belval site, a framework programme based on the themes of these exhibitions was proposed at **SKIP** – a space in Belval dedicated to a multifaceted programme aimed at young audiences, seniors and audiences with special needs:

“Electronic music as well [as] digital creation were the main focuses of this programme, which revolved around numerous collaborations with local institutions such as the one with Rocklab of Rockhal, during which we were able to offer among other things the 24-H Electro For Kids workshop cycle, or the collaboration with WIDE ANDCO, which allowed the public to participate in Coding workshops, Wordpress, NFT discovery and a virtual escape game creation internship.

To meet the needs of teachers who had difficulty travelling to SKIP, we chose

to organise some workshops directly in schools: the *Unplugged* workshops by WIDE ANDCO, a first approach to algorithmic logic, and the *Kniwellino* workshops by Sucky thus took place in this context and were able to reach schools throughout the cross-border region.

In May, the public was able to discover at SKIP the collaborative table-based game *Orbitia* designed by the LIST research laboratory and the University of Luxembourg, as well as the artistic proposals of the Pop-Up Ma Parole collective which animated the winter garden space of Belval for the entire duration. Throughout the year, we regularly collaborated with the Douri Asbl association for the organisation of *Potlatchs*, these evenings of sharing between artists and the local community, which among other things led us to organise a dinner in the dark, an evening around the multiple forms of dance and a photowalk.

Many workshops were also developed and organised in partnership with the curating institutions of the Belval exhibitions, such as *Korallysis* by the artist Gilberto Esparza, *Kraut Source Energy* by artists Maya Minder and Miranda Moss, the *Effluves* workshop cycle imagined by the artist Chloé Guillemart or *Plantules* by Emma Gitzinger.

We must also mention the very beautiful collaboration with the French collective Freessonn which planned light painting workshops, Voxel workshops during which the artist Jankenpopp asked participants to recreate in voxel format emblematic buildings of the city of Esch-sur-Alzette, and finally *ABCDaire Numérique* school workshops which were an introduction to the vocabulary of the internet for the youngest. The year 2022 finally concluded at SKIP with the *Waterlight Graffiti* installation by the artist Antonin Fournéau and giant format painting workshops by the artist Lisa Junius which were a great success.

Given the number of participants (4,500) in some 90 events, the programme can be considered a success. To these figures is added a total of just over 4,000 visitors who were able to enjoy privileged accompaniment with our mediators during guided tours in several languages that systematically accompanied the exhibitions of the Mollerei and the Massenoire at Belval.”¹⁸²

¹⁷⁸. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle • ¹⁷⁹. City of Esch-sur-Alzette (2022) press release 20.12.2022. Un premier bilan très positif pour Esch, Capitale européenne de la culture, p. 3 • ¹⁸⁰. *ibid* • ¹⁸¹. SCRIPT stands for Service de coordination de la recherche et de l'innovation pédagogiques et technologiques. See more at: <https://script.lu/en> • ¹⁸². Esch2022 asbl (2023) Activity Report 2022

A multi-generational approach to culture was actively promoted through initiatives such as the *Générations* programme which, centred around the exhibitions at Belval, aimed to make contemporary art accessible to families: children accompanied by their parents as well as their grandparents could discover art not only by visiting but also during creative workshops. *Générations* therefore proposed to take a transgenerational look at the works exhibited. During this programme, participants would choose an artwork from the exhibition and include it in a playful way in a fictitious story developed by the whole family.¹⁸³

Furthermore, to include an enriching cultural experience for seniors, Esch2022 offered *Konscht ouni Alter*, an event specifically dedicated to individuals over the age of 60. It allowed participants to discover new media and digital technology. Starting with the works exhibited in Belval, it encouraged participants to revisit and use their own experiences while inviting discussion and learning. The event also offered a rewarding social component, leaving room for reflection and curiosity.¹⁸⁴

The involvement of young people and seniors required **new approaches to be piloted:**

“Typical but not unprecedented formats are tested for the first time in the territory such as guided tours for seniors combined with a gourmet coffee (the KOA – *Konscht ouni Alter*), sociocultural meetings around a shared meal (*Potlatch*), workshops on the history and culture of ‘digital’, workshops imagined, produced and animated by students (*Effluves*, *Plantule*). In general, the programming at SKIP is based on the trial/error mode simply because this project management method offers the possibility to learn, adapt, innovate and reduce risks throughout the project.”

**Delphine Harmant,
Project Manager – Programming
for Young Audiences,
Esch2022**

Several collaborations were undertaken with other sectors such as cultural organisations (Rockhal and Rocklab and the Ensad of Nancy), education (Ministry, schools and municipal services), educational establishments (Lycée des Arts et Métiers de

Luxembourg and Lycée des Garçons d’Esch-sur-Alzette), tourism (Esch2022 tourism department), the Esch2022 sustainable development department (*ELO* project), local businesses (Esch2022 partnership department as part of the Business for Culture Club), and community organisations (Caritas, Senior Club, Maison Relais) to develop joint projects.

Other activities included **a partnership with DASEN** (a Ministry of National Education and Youth in France service) and the Luxembourg Science Center, to name just two. Also noted should be the partnership with the UP_FOUNDATION. This collaboration has aimed to lay the foundations for the development of an educational landscape around the theme of digital culture with a view to perpetuating the activities built by Esch2022 as part of a ‘young audiences’ programme beyond 2022. While the ephemeral nature of the organisation of a European Capital of Culture, as well as the overwhelming workload throughout the Capital year, did not leave enough time to lead this project to completion, another initiative with the UP_FOUNDATION, the *Design for Change* workshop, has successfully brought together local youngsters around the topic of artificial intelligence.¹⁸⁵

● INCLUSION OF DIVERSE NATIONALITIES AND LANGUAGES

As many as 122 nationalities have participated, in various roles, in Esch2022. The programme was delivered in a broad range of languages as well, as described in detail in the ‘EUROPEAN & INTERNATIONAL IMPACT’ chapter. To accommodate international and multilingual audiences as well as local communities, regular tours for the general public were offered in German, English, French, Luxembourgish, Portuguese, Italian, Spanish, Arabic, Chinese and Serbian.¹⁸⁶ Even further inclusion at the language level was observed in specific projects, such as the multi-lingual *Wou d’Uelzecht* project,¹⁸⁷ with the development of a Ukrainian-language audio walk in response to the significant influx of Ukrainian refugees into Luxembourg. Furthermore, the languages used in Esch2022 social networks were English, French, Luxembourgish and German. The share of languages across all social media channels is presented in **Figure 32**.

Share of languages in Esch2022 social media

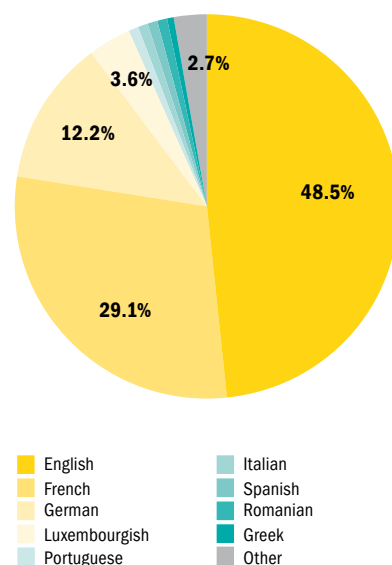


Figure 32. Share of languages in Esch2022 social media.
Source: Talkwalker

As shown later, in **Figure 38**, page 102, 52% of respondents in the awareness & participation study conducted among Luxembourgish residents who had heard of Esch2022 believed that **Esch2022 has promoted the integration of foreign residents through their participation in local activities.**¹⁸⁸

● INCLUSION OF PEOPLE ‘DISTANCED’ FROM CULTURE

— Collaboration with Cultur’al

Esch2022 collaborated actively with Cultur’al, the non-profit organisation that manages the Kulturpass, which allows people with a reduced income to access culture for free or at the moderate price of €1.50 per event (shows, exhibitions, concerts, sporting activities, etc.).

“The purpose of this collaboration was to develop access and inclusion to culture for audiences who are distant from it, by creating a cultural offering adapted to everyone. To reach audiences who are distant from culture and to understand the existing barriers, Esch2022 initiated fieldwork

¹⁸³. Esch2022 asbl (2021) Third Monitoring Report, October 2021 • ¹⁸⁴. Idem • ¹⁸⁵. UP_FOUNDATION (2023) Projet éducatif Esch2022. Bilan Février - 2021 Février 2023 • ¹⁸⁶. Esch2022 asbl (2021) Third Monitoring Report, October 2021 • ¹⁸⁷. See more at <https://www.catherinekontz.com/wouduelzecht/> • ¹⁸⁸. Esch2022 & ILRES (2022) Awareness & participation survey

and sought exchanges with associations from the cultural and social milieu of the various municipalities of Esch2022 starting in 2021. These contacts allowed Esch2022 to develop, in collaboration with various associations from the social and cultural sphere, tools for cultural mediation and communication in order to better include the audiences.

In the same context, a working group with a good number of actors active in the theme of citizen participation was set up in collaboration with Cultur'all and with the support of our partners (UP FOUNDATION, Klimapakt, Pakt vum Zësummenliewen, Housing Pact (Pacte Logement), Zentrum fir politesch Bildung, CELL, University of Luxembourg, etc.). The idea was to include the Masterplan for citizen participation, developed by The Impact Lab for and within the framework of Esch2022, in this process...

Internationally, the collaboration with Cultur'all aimed to connect various international actors whose mission is to promote access to culture. This transnational networking will ultimately develop a European platform on accessibility to culture...

The first exchange among partners took place in February 2022. Finally, in October, a group of international representatives met in Esch-sur-Alzette. For a few days, the representatives participated in workshops and various exchanges. The highlight was the international conference Culture Will Save the World on October 19 at the Artikuss in Soleuvre with the presence of numerous international organisations such as: Article 27 (Belgium/Wallonia), Hunger auf Kunst und Kultur (Austria), Kulturelle Teilhabe (Germany/Munich/Düsseldorf), Carte Blanche (France/Nantes), Kaikukortti (Finland), Adonar (Spain), Culture for All (Canada/Quebec), Kulturlegi (Switzerland), Cultures du coeur (France) and Kulturleben-Berlin (Germany, Berlin).¹⁸⁹

On the French side of the Esch2022 territory, the CCPHVA team was put in contact with the accessibility manager of Esch2022 as well as with Cultur'all. Despite the desire to collaborate, it was not possible to conclude a common strategy. Indeed, the administrative rules would require a higher-level discussion to imagine a truly cross-border pass.

Free-entry events in the programme

Broad participation was further facilitated by the large number of free-entry events in the programme.



This represented 77% of the total number of events offered to the public. The 303 paid events saw 149,096 visits, of which 17,929 were free of charge due to (12% of tickets being complimentary¹⁹⁰). The total number of free visits to Esch2022 events was 380,485, representing 74% of the total attendance of the cultural programme of the European Capital of Culture.

While the Esch2022 programme was predominantly free, some categories of cultural events had a lower rate of free access than the general average (77%): only one in two

shows (50%), less than two-thirds of concerts (62%) and two-thirds of guided tours and circuits (69%) were offered free of charge to the public.¹⁹¹

Table 12. Distribution of the overall programming of Esch2022 and its attendance according to the mode of access. Base: The entire Esch2022 programme, except for digital events (all territories combined). Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle

	Events			Attendance		
	Number of events		% of free events	Number of visits		% free visits
	Free	Paid		Free	Paid	
Atelier/Workshop	328	81	80%	17,037	3,399	83%
Concert/Recital	91	55	62%	33,849	40,281	46%
Conférence/Debate	132	10	93%	14,623	403	97%
Temporary Exhibition	118	12	91%	78,551	34,110	70%
Festival	35	6	85%	119,688	31,941	79%
Author Meeting/Reading	27	8	77%	1,210	326	79%
Cinema Screening	40	13	75%	2,719	779	78%
Show/Performance	79	78	50%	18,480	16,531	53%
Street Performance	39	1	98%	58,235	35	100%
Guided Tour/Circuit	72	32	69%	4,776	3,025	61%
Other	72	7	91%	31,320	337	99%
Total	1,033	303	77%	380,485	131,167	74%

¹⁸⁹. Esch2022 asbl (2023) Activity report 2022 • ¹⁹⁰. Free entry to a paid show • ¹⁹¹. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle

As part of the SKIP project, for example, many of the activities were offered at reduced rates or for free. Free access was systematic for KulturPass holders thanks to the agreement signed between Esch2022 and Cultur'all. Preferential rates and/or free admission have also been implemented for specific groups, such as students, people on low incomes and older people. The aim was to make culture more financially accessible.

— Bringing culture closer to people

"It was important for the Esch2022 programming team to meet and get to know the local public in the run-up of the title year. **Annexe22**, a small pavilion formerly hosting a café at Place de la Résistance in Esch-sur-Alzette, next to the theatre and the Musée National de la Résistance, was therefore rented to deploy [the] first cultural activities. Despite the pandemic and many restrictions, it was possible to schedule a series of ongoing exhibitions with local artists in 2020 and in 2021. During lockdown these exhibitions would be conceived in a way that the public could see the artwork from the outside, through the large glass windows of the pavilion."¹⁹²

Through **a variety of participatory projects** fueled by exchange, interaction, active involvement and co-creation, the Esch2022 European Capital of Culture sought to bring on board people who are not typical cultural audiences. The various formats were intended to open participants' eyes to fresh artistic disciplines and promote novel interactions, dialogues and modes of expression.

Organising **cultural activities in unusual locations** was another way to bring culture closer to people. Some smaller-scale initiatives, found in all the various neighbourhoods, aboard trains, and in other odd locations, were meant to be a supplement to the larger, more 'traditional' festivals. In one example, the **Acoustic Picnics**,¹⁹³ a 30 event series arranged by the municipality of Dudelange that took place in the Haard nature reserve in the summer of 2022, fostered a special intimacy between the performers and the attendees, who were invited to sing, dance and set the pace of the event.

In other cases, **culture went 'on tour' to meet people** close to their homes. **Next Stop Esch2022**, the **Esch2022 Roadshow** run by Esch2022 asbl, was a prominent

example of this. "A bus branded in Esch2022 style was not only used to advertise the volunteers' programme and community at small folk festivals or weekly markets (which has also been a huge success), but also to host a casting. A mobile recording studio in the bus was used to enable the residents of the region to record their respective bus stops. The voices of the inhabitants could be heard in all regional buses since September 2021. The aim of this roadshow was to increase the feeling of togetherness, raise awareness for sustainable mobility, to integrate people in a participatory manner, educate the audiences about the objectives of the European Capital of Culture and prepare people for what to expect in 2022."¹⁹⁴

Another good example of this is the participatory project **BLOOM by Komplex-Kapharnaüm**. Co-creative at its very nature, this event required the project team to walk through the city and spend time talking to a variety of locals. *BLOOM* summarised these early encounters in its *imprimé de rencontres eschoises* [Esch encounters publication]. The objective was also to develop an installation in the heart of Esch-sur-Alzette in spring 2022: *Square BLOOM*, a temporary construction, offering an unexpected, open, spectacular space that would serve as an agora for conversations, accounts of the past and stories of possible futures.¹⁹⁵

"The word 'bloom' denotes the semi-finished pieces of steel produced on the rolling mills, while also referring more broadly to flourishing and blossoming. Our project is situated between these two poles – between the legacy of the steel and iron industry and its impact on the history of Esch-Alzette as well as on its contemporary development and future. What will flourish on the remains of the past? What will the city of tomorrow look like? Rather than answers to these questions, we are looking for intuitions, reflections and points of view. As non-locals, our ambition is to amplify and disseminate the voices of the inhabitants, whether they were born here or elsewhere, whether young or old, whether long-time dwellers or temporary citizens. We make regular visits [to the] city, drifting from one encounter to the next, listening, recording, questioning and trying to bring together all those who are willing or eager to talk."¹⁹⁶

The notion of touring also featured in the **Minett on Tour**¹⁹⁷ project organised by the Harmonie Municipale de la Ville de Differdange. This project invited all orchestras in the Esch2022 territory to play a 10-minute concert in each participating town on 18 June, totalling 19 concerts, between 9 am and 7 pm. A final concert was organised in the municipal stadium of Differdange. The orchestras were supported by pupils from the the region's music schools to form an orchestra of at least 2022 musicians.

In yet another example, within the framework of **La Grande Marche** project, Simon Brunel and Nicolas Pannetier from Atelier Limo walked along the border from Aubange (Belgium) to Schengen (Luxembourg) for three weeks. They met the inhabitants of the four countries of the Greater Region, some of whom also walked along the border while talking about European themes, language, immigration, work, borders, etc. They met in hamlets, cafés and shops and conducted interviews,¹⁹⁸ documenting this 'Europe in miniature'. The discussions were presented on an interactive digital platform, as well as in a documentary and during the four simultaneous exhibitions in the four countries at Saarbrücken (DE), Thionville (FR), Aubange (BE) and Esch (LU).¹⁹⁹

● GENDER BALANCE

SO 2.6

Gender balance and cultural diversity of the cultural workforce involved in the ECoC programme

The 1,965 team members who helped run all 153 Esch2022 projects was made up of 50.6% men, 48.8% women and 0.6% who self-identified as 'other'. These figures excluded volunteers.

When it comes to the REMIXER community of volunteers, as mentioned earlier, the balance was different, being around 60% women and 40% men.

192. Esch2022 asbl (2021) Third Monitoring Report, October 2021 • 193. See more at https://esch2022.lu/fr/cultural-agenda/?project_number=594#section-events • 194. Esch2022 asbl (2021) Third Monitoring Report, October 2021 • 195. KomplexKapharnaüm (2022) BLOOM Square Programme, No 3, March 2022 • 196. See more at <https://esch2022.lu/en/focus-on-the-projects-bloom-of-komplex-kapharnaum/> • 197. See more at: https://esch2022.lu/en/cultural-agenda/?project_number=195#section-events • 198. Esch2022 asbl (2021) Third Monitoring Report, October 2021 • 199. See more at: <https://esch2022.lu/en/focus-on-the-programme-la-grande-marche/>

○ ACCESSIBILITY FOR ALL

SO 2.11

Improved accessibility
to cultural sites
(design 4 all)

Accessibility is a matter of offering everyone the necessary hospitality and welcome, and allowing everyone to be able to access the cultural offer. This concerns, in particular, people who are distanced from culture because they are disabled or lack autonomy.

Accessibility for all means ensuring everyone can enjoy an event and a venue, both as a visitor and as a participant. This approach is based on four main principles²⁰⁰:

- The possibility to access and move freely;
- The possibility to participate and experience;
- The possibility to understand and feel;
- The possibility to fully enjoy what is being offered.

The relationships that have been developed with entities representing people with specific needs have allowed these audiences to be included in Esch2022 events and those of its project partners. The *REMIX Opening* is a good example, as many organisations were asked to consult on how to make the event as accessible as possible for people with specific needs, for example, those with reduced mobility or hearing difficulties.²⁰¹

“Accessibility implies inclusion through culture, making sure that culture is not reserved for a minority or an elite, but that everyone can appropriate it and participate. This participatory aspect is particularly important. Accessibility is a right defined in article 27 of the Universal Declaration of Human Rights: ‘Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.’”

Accessibility particularly concerns audiences that are far removed from culture and aims to reduce the obstacles that prevent people from accessing culture (whether for economic, social, physical or psychological reasons). It also takes into account the realities of audiences with specific needs, and aims to improve access to places and content. Beyond that, improving the accessibility of

a cultural venue also implies meeting the needs of various audiences: foreign tourists, new settlers, children, the elderly, etc.”²⁰²

**Lena Batal,
Chargée de l'accessibilité
à la Culture à Esch2022**

● ACCESS FOR PEOPLE WITH REDUCED MOBILITY

Access for those with reduced mobility was provided at 85% of Esch2022 events.²⁰³ Moreover, the work with Info Handicap made it possible to train Esch2022 volunteers and mediators in accessibility issues. In this context, Esch2022 has also informed us about accessibility issues at various locations and events.

● ACCESS FOR VISUALLY IMPAIRED AUDIENCES

Contact with organisations such as the Lëtzebuerger Blannenvereenegung Foundation made it possible to take into account the needs of visually impaired individuals attending to Esch2022 events. Events, such as a dinner in the dark, were organised to bring together people with and without visual impairment. A tour route, co-created with an association for visually impaired people, has also been set up. Elsewhere, sensory cases have been created to enable people to experience exhibited artwork through their sense of touch.

● ACCESS FOR HEARING-IMPAIRED AUDIENCES

“In the context of efforts to make the Esch2022 project as accessible as possible and to have a lasting impact beyond 2022, a collaboration between Esch2022 and the Hörgeschädigten Beratung SmH association was established, including the application of the Immersive Live® solution.

The Immersive Live® solution was aimed at hearing-impaired audience members, regardless of their level of hearing loss, and significantly improved their experience. Developed by the French company Timmpi, Immersive Live® is based on SubPac® technology, ‘vibro-acoustic’ vests that translate amplified music into vibrations boosting the feel of the music during live concerts, sound experiences and dance performances.

This tactile device offers a gentle approach without sound amplification, thereby avoiding any undesirable effects on users’ hearing apparatus.

Beyond simply proposing this solution for the first time in the Esch2022 territory, Esch2022 and the Hörgeschädigten Beratung SmH association have committed to:

- Perpetuate the use of this solution in Luxembourg by putting in place a management and organisation system that has been carefully thought through with cultural actors and users;
- Work towards greater consideration of the needs of hearing impaired audience members at performance venues and by artists;
- Engaging hearing-impaired individuals so that they are not just spectators but also participants.

Thus, the Immersive Live® solution could be seen as a gateway to sustainable solutions that improve access to culture for those with hearing difficulties.

The solution was offered at numerous events throughout 2022, and even before. The vests were tested at various types of shows: concerts (modern and classical), dance performances, music workshops and more:

- The *Francofolies* in Esch-sur-Alzette in 2021 and 2022 (nearly 20 concerts in total);
- The *Fête de la Musique* in Dudelange in 2021 (three concerts);
- The *Night of Culture [Nuit de la Culture]* in Esch-sur-Alzette in 2022 (two events)
- The dance show *Identity* (KnowEdge asbl);
- Dance performance at the Saint-Martin Church in Dudelange (FIMOD);
- Rockhal Open Air Concerts (Black Eyed Peas, Imagine Dragons, The Killers);
- Introductory workshops to domotics (metalu.net);
- Concert as part of the *Europe goes Scuffling* festival in Schifflange;
- *Hidden Sessions* concert at Ellergonn in Esch-sur-Alzette (Konektis Entertainment & Foqus);
- Music workshop during the LGX2022 conference
- *REMIX Opening* (launch night of Esch2022);
- Esch2022 closing event *REWIND – PLAY – FORWARD*.

²⁰⁰. Esch2022 asbl (2023) Activity report 2022 • ²⁰¹. Idem • ²⁰². <https://esch2022.lu/en/everyone-has-a-right-to-culture/> • ²⁰³. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

Across all the year's events, more than 150 people benefitted from this solution. This is a very positive result that would not have been possible without the support of project partners and organisers of various events.

At the end of 2022, the Hörgeschädigten Beratung SmH association took over the solution to perpetuate this project well beyond 2022 and to offer a national solution to its members.²⁰⁴ The association will continue this vital work of maintaining awareness for hearing-impaired audience members. Fourteen cultural institutions in Luxembourg have been fully informed about, and are ready to provide, tailored solutions, such as SubPacs, to those with hearing impairments. The organisers possess the requisite information to provide a welcoming environment for those affected, and to maintain communication with the hearing-impaired counselling service. The cultural institutions themselves, alongside the hearing-impaired counselling service, manage marketing about the individual events.

The project has not only bridged the gap between hearing-impaired individuals and music, resulting in increased participation in concerts, but has also raised awareness amongst the general population and institutions regarding the unique requirements of individuals with hearing impairments. The use of written and sign language interpreters has been recognised as an important accommodation for these populations.

● TOWARDS COMMUNICATION THAT IS ACCESSIBLE AND COMPREHENSIBLE FOR EVERYONE

In general, communication has been a major challenge for Esch2022 and not all marketing objectives have always been successfully achieved. This is discussed further in 'PART III EVALUATION & CONCLUSIONS'.

Nevertheless, creating a communication plan that is understandable and accessible by all parties was an important aspect of Esch2022's accessibility strategy,

and particularly relevant for audiences with special needs or those who might not be fluent in the local language, such as people who have only recently arrived in Luxembourg.

"In terms of communication, simple language information leaflets were developed in collaboration with 'Klaro', a service of 'APEMH' for the major Esch2022 exhibitions at the Möllerei and Massenoire (8 exhibitions; each time 150 leaflets printed in DE and FR were sent to our partners (APEMH, Op der Schock, Info Handicap,...) and made available to visitors at the Visitor Centre; moreover, the leaflets were made available on the Esch2022 website. Additionally, two simplified language brochures were produced for the exhibitions *Frontaliers. Des vies en stéréo* at the Massenoire and *Pure Europe* at the Möllerei. The brochures were printed 1,000 times in German and French respectively and were made available to visitors."²⁰⁵

204. Esch2022 asbl (2023) Activity report 2022 • 205. Idem

Awareness

SO 4.3

Awareness of the ECoC among residents

The question of awareness is important when it comes to social impact because increased awareness of the Esch2022 and an understanding of concept of the European Capital of Culture can help the population better align itself with the latter's objectives. Moreover, raising awareness of the cultural offerings linked to the title encourages residents to take part. Therefore, we have measured the various aspects of awareness in a dedicated study carried out by ILRES both before and after the title year, so that potential progress could be properly tracked.

○ AWARENESS OF THE EUROPEAN CAPITAL OF CULTURE

In 2023, over 90% of the surveyed residents had already heard of Esch2022. 58% claim to know Esch2022 and the concept of European Capital of Culture in 2023, compared to 32% in 2021. At the beginning of 2023, a third of respondents had already heard of Esch2022 but did not seem to know about the concept of the European Capital of Culture (34% vs. 39% in 2021). Only 5% were unaware of both Esch2022 and the concept of the European Capital of Culture (vs. 19% in 2021). And finally, 3% had not heard of Esch2022 but were nevertheless familiar with the concept of the European Capital of Culture (vs. 9% in 2021).²⁰⁶

Have you heard of Esch2022, European Capital of Culture? Are you familiar with the concept of the European Capital of Culture?

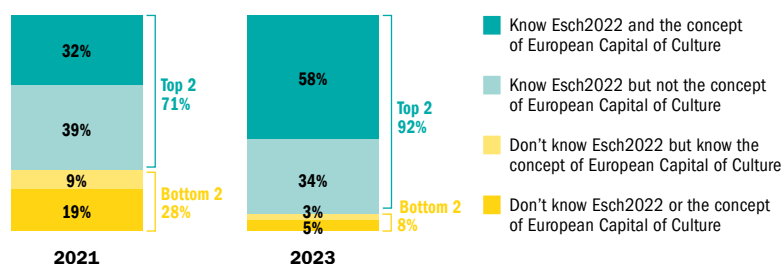


Figure 33. Responses to the question: "Have you heard of Esch2022, European Capital of Culture? Are you familiar with the concept of the of European Capital of Culture?" Base: Total respondents: 2023 National - N = 1,178; 2021 National - N = 1,160. Source: Esch2022 asbl & ILRES (2023) Esch2022 asbl & ILRES (2023) Esch2022 awareness & participation study

After asking respondents if they knew about Esch2022 and the concept of the European Capital of Culture, it is interesting to assess the level of knowledge of respondents about the participation of French municipalities in the Esch2022 project.²⁰⁷

As a reminder, these eight neighbouring French municipalities form the CCPHVA (Communauté de Communes du

Pays Haut Val d'Alzette), namely Audun-le-Tiche, Aumetz, Boulange, Ottange, Rédange, Russange, Thil, and Villerupt.

In January 2023, half the surveyed residents were aware of the participation of the eight bordering French municipalities in the Esch2022 project (vs. 24% in 2021). In the Esch2022 territory (Luxembourg side), this proportion was 63%.

Did you know that some French municipalities have also taken part in Esch2022, European Capital of Culture?

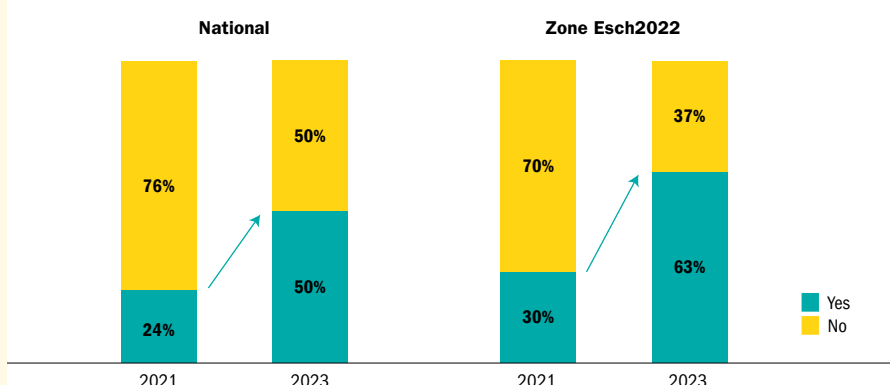


Figure 34. Responses to the question: "Do you know that French municipalities participated in Esch2022, European Capital of Culture?" Base: Total respondents: 2023 – National: N = 1,178, Esch2022 Zone: N = 338; 2021 – National: N = 1,160, Esch2022 Zone: N = 478. Source: Esch2022 asbl & ILRES (2023) Esch2022 awareness & participation study

²⁰⁶. Esch2022 asbl & ILRES (2023) Esch2022 asbl & ILRES (2023) Esch2022 awareness & participation study • ²⁰⁷. Esch2022 asbl & ILRES (2023) Esch2022 asbl & ILRES (2023) Esch2022 awareness & participation study. Question: "Did you know that there are also French municipalities participating in Esch2022, European Capital of Culture?"

○ AWARENESS OF THE ESCH2022 CULTURAL OFFER

SO 2.3

Increased level
of awareness
of the cultural offer

As part of the January 2023 study, we also wanted to assess **awareness of the number of events organised throughout the Esch2022 territory**.²⁰⁸ These are not necessarily the most important events; it is the geographical distribution across the many municipalities that guided our choice.

Naturally, the respondents in the Esch2022 area were better informed about

all the evaluated events. **Public awareness of the individual events varies significantly: the *Open Air de Belval*, the *Nuits de la culture*, the opening ceremony of Esch2022, the *Cavalcade de Pétange*, and the *Francofolies* festival are those best known. Some events have as high a recognition at the national level as at the local level, while others have a more local character.**

Table 13. Public awareness of a sample of Esch2022 events. Responses to the question: “Have you heard about the following events that took place in 2022?” Base: Total of respondents - 2023 National: N = 1178. Source: Esch2022 & ILRES (2022) Awareness & participation survey

	National	Esch2022 region	Difference between Esch2022 region and national (percentage point)
The <i>Nuits de la Culture</i> in Esch-sur-Alzette	56%	68%	+12
The <i>Belval Open Air Concert</i> (Black Eyed Peas, Imagine Dragons, The Killers, etc)	56%	60%	+4
The opening ceremony of Esch2022 on 26 February 2022	51%	55%	+4
The <i>Cavalcade of Petange</i> ‘Péitenger Wandjang’	47%	57%	+10
The <i>Francofolies</i> festival in Esch-sur-Alzette	39%	46%	+7
The <i>European Youth Music Festival</i> in Differdange and Esch-sur-Alzette	24%	29%	+5
<i>Musica e Cinema</i> during the <i>Italian Film Festival</i> in Villerupt	21%	25%	+4
The <i>Usina22</i> festival (Kings of Leon, etc) in Dudelange	19%	23%	+4
The <i>Festival of Fire</i> in Käerjeng	16%	21%	+5
The <i>IN TRANSFER - A New Condition, Earthbound - In Dialogue with Nature, Remixing Industrial Pasts, Frontaliers. Lives in stereo</i> and other exhibitions in Esch-Belval	16%	18%	+2
The literature festival <i>LiteraTour: Remix your story</i> in Bettembourg	12%	17%	+5
<i>ECO-DESIGN - Pop-Up Village</i> in Mondercange	12%	17%	+5
The <i>Landscapes</i> artistic journey between Rumelange and Kayl/Tetange	12%	14%	+2
<i>TERRE FERME</i> - Lommelshaff event in Differdange	10%	14%	+4
The <i>Europe goes Scuffelingen</i> Festival in Schifflange	10%	17%	+7
<i>Loop-down the hills, across the land</i> (Greenhouse Stories, Weaving Futures, etc) in Sanem	8%	13%	+5
The <i>Bal Pop</i> in Villerupt, France	8%	10%	+2

208. Esch2022 asbl & ILRES (2023) Esch2022 asbl & ILRES (2023) Esch2022 awareness & participation study. Question: “Have you heard of the following events that took place in 2022?”

Attendance

○ POPULATION-LEVEL ATTENDANCE AT ESCH2022 EVENTS

SO 2.2

% of residents (of the country, region, city) attending or participating in events, including youth (or schools), seniors, people with non-Luxembourgish nationality, disabled or the disadvantaged

When considering the success of efforts made to increase participation, inclusiveness and accessibility, attendance is the ultimate measure.

At the national level, around a quarter of the population participated in a cultural event organised within the framework of Esch2022. In the Esch2022 region, this percentage reaches more than 40%. This data can be considered reliable as it has been triangulated using two studies and two completely different samples.²⁰⁹

The analysis of socio-demographic variables for this question in the awareness & participation study²¹⁰ shows that:

- Nationally, 26% of respondents reported having participated in a cultural event organised as part of Esch2022, 39% in the South Region, and 42% in the Esch2022 territory itself.
- Regionally speaking, behind the inhabitants of the South, it was the respondents in Luxembourg City who participated the most in Esch2022 (30%). Conversely, the participation rate is significantly lower in the North of the country (15%).
- Residents aged 25 to 34 years are the largest group to say they have participated in a cultural event organised as part of Esch2022 (33%).
- Conversely, the respondents who seem to have participated the least are mainly older people (65 years and over).

It should be noted that while we were able to collect basic socio-demographic information from participants (listed below), data concerning attendees with disabilities or people from disadvantaged backgrounds is not available. This is mostly due to the sensitive nature of such data and the related difficulty of collecting this type of information.

Table 14. Socio-demographic variables for the question: "Have you participated in a cultural event organised as part of Esch2022?" Base: all respondents. Source: Esch2022 asbl & ILRES (2023) Esch2022 awareness & participation study

	Yes
National	26 %
Region	
Luxembourg-City	30%
Centre	18%
South	39%
North	15%
East	18%
Esch2022	42%
Gender	
Male	27%
Female	25%
Age	
16-24 years	27%
25-34 years	33%
35-44 years	26%
45-54 years	27%
55-64 years	24%
65 and over	20%
Nationality	
Luxembourgish	26%
Foreign	27%

Have you participated in a cultural event organised as part of Esch2022?

Source: Image study

Source: Awareness & participation impact study

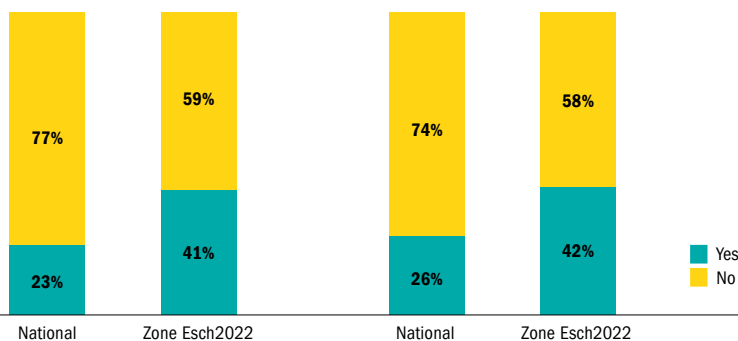


Figure 35. Responses to the question: "Have you participated in a cultural event organised as part of Esch2022?" Base: all respondents. 2023 – National: N = 1,178, zone Esch2022: N = 338; 2021 – National: N = 1,160, zone Esch2022: N = 478. Sources: Esch2022 asbl & ILRES (2023) Esch2022 awareness & participation study, and Esch2022 asbl & ILRES (2023) Image study, respectively

²⁰⁹. Esch2022 asbl & ILRES (2023) Esch2022 awareness & participation study; Esch2022 asbl & ILRES (2023) Image study. • ²¹⁰. Esch2022 asbl & ILRES (2023) Esch2022 awareness & participation study

○ ATTENDANCE AT ECOc EVENTS COMPARED TO THE CITY'S REGULAR CULTURAL AUDIENCE

SO 2.1

Attendance at ECOc events and evolution compared to the regular cultural audience of the city

When it comes to the attendance at ECOc events compared to that at regular cultural events at the municipality level, we can see that Esch2022 programming has been responsible for a large part of cultural attendance in the Pro-Sud region in 2022, accounting for anything from a third to the entire annual figure, as presented in the last column of **Table 15**.

Table 15. Distribution of cultural events, cultural activities, and attendance by municipality in the Pro-Sud territory, 2022. Base: All cultural event programming in the PRO-SUD territory. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle. Last column added by the editors

	Total cultural events	Esch2022 events	Total cultural activities	Esch2022 Activities	Total attendance (visits)	Attendance at Esch2022 programme (visits)	% overall attendance generated by Esch2022 programme
Bettembourg	98	50	212	129	13,087	5,596	43%
Differdange	175	81	353	212	33,304	17,150	51%
Dudelange	163	100	258	168	59,763	48,874	82%
Esch-sur-Alzette	1,067	661	2,202	1,642	533,076	299,028	56%
Käerjeng	35	10	46	15	14,263	8,838	62%
Kayl	48	24	100	57	11,706	5,793	49%
Mondercange	52	31	76	51	5,805	2,344	40%
Pétange	41	6	56	9	37,976	32,316	85%
Rumelange	15	15	38	38	3,624	3,624	100%
Sanem	69	47	168	9	42,380	13,578	32%
Schifflange	28	13	35	19	14,784	13,455	91%
Not defined – Pro-Sud Territory	3	3	11	11	3,607	3,607	100%
TOTAL	1,794	1,041	3,555	2,484	773,375	454,203	59%

At event level, **three Esch2022 events have topped the list of the top 30 most-attended events in the Pro-Sud territory in 2022.**

Moreover, 20 out of these 30 events have been Esch2022 events, as shown in Table 16.

Table 16. The top 30 most attended events in the Pro-Sud territory in 2022. Base: All cultural event programming in the Pro-Sud territory. Notes: (*) Attendance based on an estimate by the organisers. () Esch2022 Programming – European Capital of Culture. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle**

Name	Category of the event	Cultural domain	Location	Access	Attendance (number of visits)
<i>Night of Culture</i> [Nuit de la Culture]: Metamorphosis, Food Market, Reesch **	Festival	Multidisciplinary live performance	Outdoor, Esch-sur-Alzette	Free	33,000*
Pétange Carnival **	Street Performance	Multidisciplinary live performance	Outdoor, Esch-sur-Alzette	Free	31,000*
<i>REMIX Opening</i> **	Street Performance	Multidisciplinary live performance	Mixed venue, Esch-Belval	Free	18,000
<i>Wanterfeeling</i>	Festival	Multidisciplinary live performance	Outdoor, Sanem	Free	18,000*
<i>Les Francofolies Esch</i> **	Festival	Music	Mixed venue, Esch-sur-Alzette	Paid	15,250
<i>Usina22</i> **	Festival	Music	Outdoor, Dudelange	Paid	12,500*
<i>Europe goes Scuffelingen</i> **	Festival	Multidisciplinary live performance	Outdoor, Schiffflange	Free	12,150*
Imagine Dragons **	Concert	Music	Outdoor, Esch-Belval	Paid	11,032
Blues Express	Festival	Music	Outdoor, Fond de Gras	Free	10,000*
<i>Night of Culture: Impulsion</i> **	Festival	Multidisciplinary live performance	Outdoor, Esch-sur-Alzette	Free	9,000*
<i>Night of Culture: Contraste</i> **	Festival	Multidisciplinary live performance	Outdoor, Esch-sur-Alzette	Free	8,400*
Black Eyed Peas**	Concert	Music	Outdoor, Esch-Belval	Paid	8,268
<i>Night of Culture: Sauvage</i> **	Festival	Multidisciplinary live performance	Outdoor, Esch-sur-Alzette	Free	8,000*
<i>Luxembourg Pride Street Fest</i> **	Festival	Multidisciplinary live performance	Outdoor, Esch-sur-Alzette	Free	8,000*
Maluma	Concert	Music	Rockhal, Esch-Belval	Paid	6,503
Placebo	Concert	Music	Rockhal, Esch-Belval	Paid	6,436
Sting	Concert	Music	Rockhal, Esch-Belval	Paid	6,346
Alicia Keys	Concert	Music	Rockhal, Esch-Belval	Paid	6,220
<i>Respire, pour un design climatique</i> **	Exhibition	Visual Arts	Massenoire, Esch-Belval	Paid	5,689
<i>Earthbound – In Dialogue with Nature</i> **	Exhibition	Visual Arts	Möllerei, Esch-Belval	Paid	5,678
<i>Hacking Identity – Dancing Diversity</i> **	Exhibition	Visual Arts	Möllerei, Esch-Belval	Paid	5,625
<i>Remixing Industrial Pasts</i> **	Exhibition	Visual Arts	Massenoire, Esch-Belval	Paid	5,594
Gorillaz	Concert	Music	Rockhal, Esch-Belval	Paid	5,537
<i>Festival du Feu</i> **	Festival	Visual Arts	Outdoor, Käerjeng	Free	5,500*
The Killers **	Concert	Music	Outdoor, Esch-Belval	Paid	5,483
<i>Night of Culture: Brutalité</i> **	Festival	Multidisciplinary live performance	Outdoor, Esch-sur-Alzette	Free	5,200*
The Offspring	Concert	Music	Rockhal, Esch-Belval	Paid	5,179
<i>Rien n'est permanent</i> - Michel Majerus	Exhibition	Visual Arts	Konschthal, Esch-sur-Alzette	Free	4,964
<i>Metalworks – designing & making</i> **	Exhibition	Visual Arts	Konschthal, Esch-sur-Alzette	Free	4,964
<i>Distance</i> – Jeppe Hein	Exhibition	Visual Arts	Konschthal, Esch-sur-Alzette	Free	4,964

** Esch2022 programming

○ DISTRIBUTION OF ATTENDANCE OF THE ESCH2022 PROGRAMME

SO 2.1

Attendance at ECoC events and evolution compared to the regular cultural audience of the city

● BY CATEGORY OF ACTIVITY

In terms of categories of cultural activities, “festivals and temporary exhibitions together accounted for over 260,000 visits, representing more than half of the total attendance of the Esch2022 programme. Concerts accounted for 14% of the total visits of the Esch2022 programme (74,000 visits), followed by street performances (11%) and shows and performances (7%).”²¹¹

● BY CULTURAL DOMAIN

Multidisciplinary events in performance and music gathered more than half of the total attendance of Esch2022, with 32% and 25% of total visits respectively, followed by events grouped under visual arts (21%).

In terms of attendance, it is observed that the ‘performing arts’ domains (Music, Theatre, Dance, Multidisciplinary live performance, etc.) accounted for 63% of overall attendance (320,000 spectators²¹²) but only 44% of event offerings.²¹³

Breakdown of Esch2022 programming attendance by activity

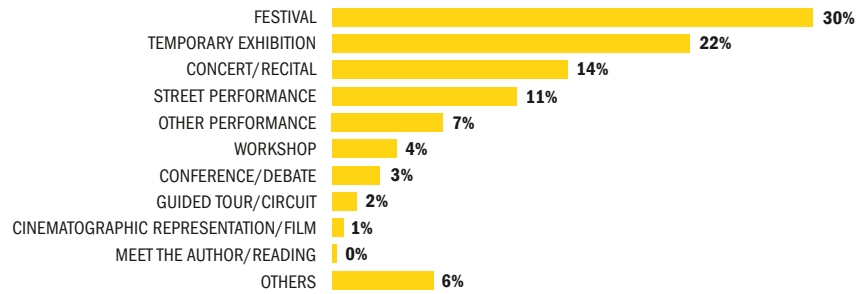


Figure 36. Distribution of Esch2022 programme attendance by activity category. Base: The entire Esch2022 programme (all territories combined). Note: The ‘digital’ category is not represented in the distribution of attendance by activity category as attendance totals ‘physical visits’. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle

Breakdown of Esch2022 programming attendance by cultural domain

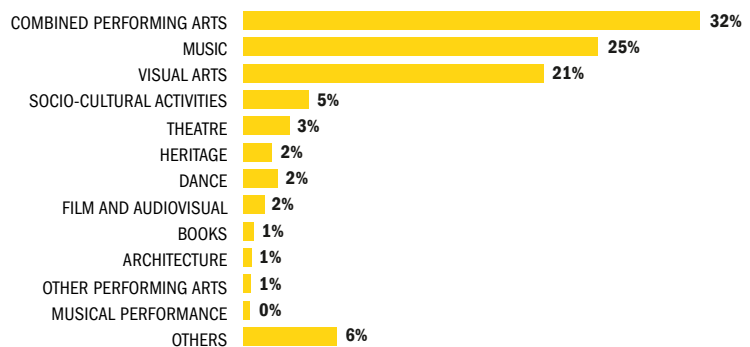


Figure 37. Distribution of Esch2022 programme attendance by cultural domain. Base: The entire Esch2022 programme (all territories combined). The ‘Other’ domain includes events that do not fall under conventional cultural domains. This generic domain includes events that deal with science, environment, ecology, history, food, etc. Although not belonging to a cultural and artistic domain, these events are considered cultural as they are part of the Esch2022, European Capital of Culture programme. Source: Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle

²¹¹. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle • ²¹². The term ‘spectator’ is deliberately preferred over ‘visits’ to discuss the attendance at performing arts events (concerts and live performances). • ²¹³. Robin, P. (2023) Recueil des statistiques culturelles sur le territoire d’Esch2022 | Bilan statistique du mécanisme de monitoring de l’activité culturelle

Impacts on the residents

○ IMPACTS ON THE REGIONAL IDENTITY

The starting point in terms of regional identity has been clearly painted in the Bidbook:

“The structure of heavy industry, which kept the community together on both sides of the border in southern Luxembourg, has long disappeared. It left behind a patchwork of small employment and settlement patterns in the region. And it left behind a whole generation and [a] huge group of people who not only lost their work but also their sense of purpose and strong sense of belonging. It is no exaggeration to say that social differences in the region seem to run much deeper today than they once did.

The European Capital of Culture offers an incomparable chance for a new regional sense of belonging. Not only to attain more visibility for southern Luxembourg and the bordering CCPHVA in Europe and at home, but also to generate a new self-perception.”²¹⁴

The topic of regional identity has been a focal point of various Esch2022 projects, for instance:

- **REMIX Place**, has been especially concerned with questions such as *“How are inhabitants attached to where they live, work and play? And how do powerful historical, economic and personal forces influence these connections?”²¹⁵* To answer these questions, a team that brought together the University of Luxembourg and CCPHVA and includes a group of researchers, a photographer, a playwright, and a sound artist, have been exploring the Terres Rouges region on both sides of the Franco-Luxembourg border.

In the summer of 2022, the *REMIX Place Agora Café* shared the stories collected throughout the exploration of the Minett. The team travelled to key public places to create a discussion space where residents could share visions of the region's future. On 22 July, the project concluded the 2022 *Agora Café* series with an exhibition of residents' collaborative visions for the region's future, along with photographs by David Schalliol, and sound art by François Martig.²¹⁶

- Another project, the multimedia exhibition **Remixing Industrial Pasts: Constructing the Identity of the Minett**, curated by the C²DH REMIX team in collaboration with the Milan-based artist collective Tokonoma and 2F Architettura, allowed the visitors to ‘travel through the region's industrial past in a time machine whose audiovisual narrative unfolds around three main themes: industry, people and landscapes.’²¹⁷
- Further, as part of the Esch2022 programme, ZKM was invited by Esch2022 to design an exhibition in the Möllerei, “offering a new vision for the 21st century in a 20th century industrial building and [to] make changes of identity tangible. Under the heading **Hacking Identity – Dancing Diversity**, 28 contemporary artworks by internationally acclaimed media artists have been installed throughout the historical building. Video installations, large-scale screen projections, participatory artworks and sculptural objects visualised phenomena related to the dissolution, transformation and duplication of identity.”²¹⁸

An illustrative quote by the mayor of Sanem adeptly sheds light on the impact the participation in Esch2022 has had on local identity, both past and future:

“Sanem's participation in Esch2022 was a cultural turning point for our municipality. By highlighting projects such as *Histoires de Serres* [Greenhouse Stories] around a production tool with a rich and controversial identity, or *E roude Fuedem duerch de roude Buedem* [A Red Thread through the Red Soil] which remixed local legends, Esch2022 contributed to our vast cultural mosaic. This event also allowed us to integrate our history into our vision for the future for 2030, notably the Bel-Val spring and its brief global triumph, as well as the industrial past with the projects *Per Grazia Ricevuta* and *Final Documentation*. The focus on culture, exchange, and ecology during Esch2022 resonates with our goal of making Sanem a hub of innovation and harmony.”

**Simone Asselborn-Bintz,
Mayor of the municipality
of Sanem**

Esch2022 has commissioned a large image study in which the question of regional identity was posed. **Generally, there is a very strong attachment on the part of all those interviewed**, whether towards their municipality (84%), the region in which they reside (86%), and even more so for the Grand Duchy of Luxembourg (93%). **Residents of the Minett seem particularly attached to their region, with about nine out of ten declaring they love living there (90%) and that they feel really at home (89%).**²¹⁹

214. Esch2022 Bidbook, p.30 • 215. See more at: <https://esch2022.uni.lu/projects/remix-place/> • 216. Idem • 217. <https://www.c2dh.uni.lu/events/remixing-industrial-pasts-constructing-identity-minett> • 218. <https://zkm.de/en/exhibition/2022/02/hacking-identity-dancing-diversity> • 219. Esch2022 & ILRES (2023) Esch2022 image survey

SO 4.8

Changes in residents' perception of the ECoC territory (e.g. percentage of residents feeling proud to be from the territory)

The data coming from the awareness & participation study carried out by ILRES on another sample of the population is even more positive. **According to one in two (52%) residents in the Esch2022 territory, the Esch2022 event made them more proud to be from the South or the Minett region.**²²⁰

DO YOU THINK THAT THE ORGANISATION OF ESCH2022 ...

...made you more proud to be from the Minett or southern region where you live?

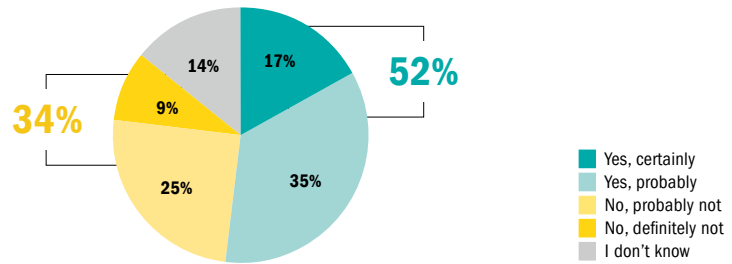


Figure 38. Responses to the question: "Do you think that the organisation of Esch2022 has..." Base: Have heard of Esch2022; Zone Esch2022: N = 328. Source: Esch2022 asbl & ILRES (2023) Esch2022 awareness & participation study

○ IMPACTS ON SOCIAL INTEGRATION AND COHESION

There are indications that Esch2022 has had a positive impact on a variety of aspects linked to social life, social cohesion and

quality of life. Notably, as many as 66% of residents surveyed believe that being the European Capital of Culture in 2022 has facilitated rebuilding connections among people in the wake of the COVID-19 pandemic. 61% think it has attracted people to culture who are usually less

interested in cultural events, while 58% are convinced it has benefited the population of the region.²²¹ Other socio-cultural benefits are listed in **Figure 39**.

To what extent do you agree with these different statements? Being the European Capital of Culture in 2022:

HAS FACILITATED REBUILDING CONNECTIONS AMONGST PEOPLE IN THE WAKE OF THE COVID-19 PANDEMIC



HAS ATTRACTED PEOPLE TO CULTURE WHO ARE USUALLY LESS INTERESTED IN CULTURAL EVENTS



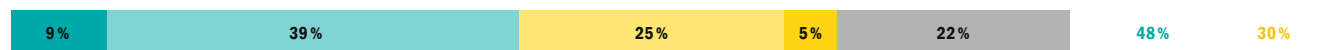
HAS BENEFITED THE POPULATION OF THE ESCH2022 REGION



HAS PROMOTED INTEGRATION OF FOREIGN RESIDENTS THROUGH THEIR PARTICIPATION IN LOCAL ACTIVITIES



HAS BROUGHT PEOPLE CLOSER TO ONE ANOTHER



HAS CONTRIBUTED TO THE IMPROVEMENT OF SOCIAL COHESION IN ESCH2022 REGION



Strongly agree Agree Disagree Strongly disagree I don't know

Figure 39. Responses to the question: "To what extent do you agree with these different statements? Being the European Capital of Culture in 2022..." Base: Have heard of Esch2022, 2023: N = 1,091. Esch2022 & ILRES (2022) Awareness & participation survey

220. Esch2022 asbl & ILRES (2023) Esch2022 awareness & participation study • 221. Esch2022 & ILRES (2023) Esch2022 awareness & participation survey

Indeed, a quote from Differdange illustrates the power of Esch2022 in bringing together the region's inhabitants and getting to know visitors to the area:

“For the City of Differdange, Esch2022 was an opportunity to invest even more in cultural events by trying to bring together our citizens from different cultural backgrounds around 28 participatory and immersive projects. The construction of a lodge will allow many visitors to discover our municipality with its industrial past as well as the nature surrounding our city. In short, Esch2022 was an opportunity for our residents to meet and re-establish contacts through multicultural projects.”

**Tom Ulveling,
Deputy Mayor,
Alderman for Culture,
Differdange**

○ IMPACTS ON HEALTH AND WELL-BEING

Having amassed 512,000 visits, Esch2022 must have affected the health and well-being on the population. Unfortunately, due to the extremely difficult and costly nature of the studies that would need to be performed to prove such an impact, no research project into this subject has been planned as part of Esch2022. Nevertheless, we can still highlight some of the general benefits that

have been associated with taking part in cultural activities:

“The connections culture has with health and well-being are increasingly recognised at the research, clinical and policy levels. Evidence suggests that cultural participation positively affects both life expectancy and quality of life, even after controlling for factors such as income, education, or health status. A 2019 World Health Organisation review identified a key role for the arts in preventing illness and promoting health, as well as managing and treating illnesses throughout the lifespan.²²² There are also encouraging results from experiments on how cultural activities can mitigate the negative effects of neurodegenerative diseases such as Alzheimer's or Parkinson's disease for patients, and support better coping by caregivers and families.²²³ Experiments are already in progress in many countries. For example, ‘culture by prescription’ programmes prescribe cultural experiences (e.g. visiting a museum), including as complementary interventions. Cultural engagement is also part of active ageing policies.²²⁴ Further support for these types of systematic experiments, as well [as] cross-sector professional training to combine cultural skills with those related to nursing, medical or social services, can help further build on this potential.”

**OECD,
Economic and Social Impact
of Cultural and Creative Sectors²²⁵**

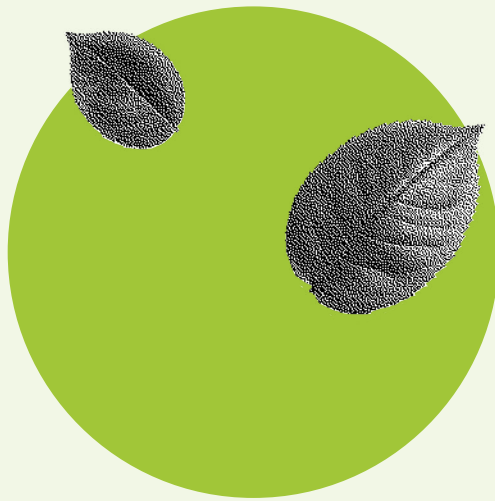
Beyond the potentially positive health and wellbeing effects of an extra dose of cultural programming thanks to Esch2022, some actions of the ECoC have been directly targeting health topics.

For instance, the Esch2022 **Let's get our region moving!** fitness challenge invited people to send their best dance moves to the makers of Esch2022 via Instagram or TikTok. The snippets would be assembled in a video for the *Remix Festival*.²²⁶ In another example, several events associated with the exhibition **Breathe, for a Climate Design** which advocated walking and biking tours, raised awareness about air quality, and provided an aroma workshop about the therapeutic virtues of medicinal plants and the importance of odours in the environment and their influence on our behaviour²²⁷—were aimed at increasing the well-being of the participants. Finally, a range of outdoor activities, from **Minett Cycle**²²⁸ to the **Wou D'Uelzecht... audio walk along the Alzette river**,²²⁹ directly encouraged the participants to try a healthier lifestyle while engaging with culture.

222. Fancourt, D. & Finn, S., Health Evidence Network Synthesis Report 67. What is the evidence on the role of the arts in improving health and well-being? A scoping review, WHO Regional Office for Europe, Copenhagen. <https://apps.who.int/iris/bitstream/handle/10665/329834/9789289054553-eng.pdf>. • **223.** Pereira A.P.S. et al (2019), “Music therapy and dance as gait rehabilitation in patients with Parkinson disease: A review of evidence”, *Journal of Geriatric Psychiatry and Neurology*, Vol. 32, pp. 49-56; Osman S.E., V. Tischler, & J. Schneider (2016), “‘Singing for the brain’: A qualitative study exploring the health and well-being benefits of singing for people with dementia and their carers”, *Dementia*, Vol. 15, pp. 1326-1339. • **224.** Fancourt & Finn (2019); Jacobsen, S.L., H. N. Lund & R.L. Bertelsen (2018), “Music as an integral part of ‘Culture by prescription’”, in *Music and Public Health*, Springer, Cham, https://doi.org/10.1007/978-3-319-76240-1_13. • **225.** OECD (2021) *Economic and Social Impact of Cultural and Creative Sectors*; <https://www.oecd.org/cfe/leed/OECD-G20-Culture-July-2021.pdf>, p. 16. • **226.** <https://www.dw.com/en/european-capital-of-culture-remix-in-esch-2022/a-60359486>; accessed on November 20, 2023. • **227.** See more at <https://esch2022.lu/en/take-time-to-breathe/>. • **228.** See more at <https://www.minettcycle.lu>. • **229.** See more at <https://esch2022.lu/en/wou-duelzecht-audio-walk-around-the-alzette-river-2/>



SUSTAINABILITY IMPACT



SUSTAINABILITY IMPACT

Summary of objectives and impact indicators

The sustainability impact of Esch2022 will mostly be measurable in the long term. In the short term, however, we can already highlight four main areas in which Esch2022 has aimed for a positive impact.

The first area is **the promotion of nature and sustainability themes in the programme itself**, and the degree to which Esch2022 used the opportunity to promote the natural heritage of the region and leverage culture as a means of shedding light on sustainability challenges, hopes, and innovations.

The REMIX Nature theme was indeed a perfect representation of that ambition.

The second aspect relates more to **the application of sustainability principles at the very core of ECoC management**. This involved a joint effort by cultural project leaders and event organisers to make not only Esch2022, but also the organisation of other ECoCs abroad, as sustainable as possible.

Third, Esch2022 has been the instigator, or at least an active propagator, of **investments in sustainability infrastructure**

and solutions that will last beyond the title year. This was especially true in the domain of mobility, where collaboration took place at an interministerial level.

Finally, Esch2022 has made its mark by consistently **promoting sustainability practices among the ECoC audiences**, from sustainable travel to the evils of littering.

All four aspects are described later in this text. Three main impact indicators that have guided the research:

SO 3.14

Number, quality and reach of projects actively promoting the connection between culture and nature

SO 2.12

Improved connections of bike lanes and complementary infrastructures

SO 2.10

Percent of event visitors who got to the event and other tourist sites by soft mobility/public transport

Promotion of nature and sustainability themes in the programme

The appreciation of the beauty of the region and the idea of sustainable coexistence were the top priorities of “**REMIX Nature**”²³⁰ programme:

“A central theme has been woven as a common thread among the festivals and exhibitions, dance performances and collective meetings: the preservation of nature and the commitment to sustainable development in our societies.

The Minett has been marked throughout its history by extremely invasive human interventions. While this region was already recognised in 1900 for its recreational qualities and its sources of pure water, the steel industry that settled there shortly after the beginning of the twentieth century radically transformed its territory. Hot blast furnaces, steaming chimneys, dust and noise became emblematic of this landscape for several decades. However, with the closure of the steelworks in the late 1990s, nature has gradually regained ground, flourishing in seemingly unlikely places. Today, the former open-cast mines are home to a rich variety of plants, birds and insects. In 2020, the Minett UNESCO Biosphere, a learning territory for sustainable development, officially joined the UNESCO Man and the Biosphere (MAB) World Network of Biosphere Reserves.²³¹

It is also not a coincidence that the region has long encouraged alternative ways of thinking about how to build a more sustainable future through local movements. Solidarity played a vital role in immigrant communities working in iron-ore mines, and it still resonates with people in the region many years after the decline of the industry. In 2011, for example, the Transition Minett citizens’ initiative was launched to prepare for a future world without fossil fuels... The non-profit organisation Arcus and its Centre Formida encourage creative learning based on respect and sustainability, and the concept

of the **BENU Village Esch**, the first ecovillage in the Greater Luxembourg Region, was born in 2015.

Esch2022, European Capital of Culture, therefore had particularly fertile breeding ground to continue to develop ideas of co-creation, collaboration and preservation of our planet in the long term. In addition, its launch was timely. For two years, the world was paralyzed by a global pandemic. While we had to maintain a safe distance from others, we rediscovered the joys and benefits of being close to nature.

At the same time, the urgency of climate change and environmental degradation has taken on a worrying magnitude. In response to growing concerns, the European Commission presented the European Green Deal in 2019 to improve the well-being and health of citizens and future generations by transforming ‘the EU into a modern, resource-efficient, and competitive economy’²³² and in 2021, the European New Bauhaus Project was launched as a ‘creative and interdisciplinary movement that connects the European Green Deal to our daily lives.’²³³ It was at this intersection of local connectivity and global awareness that Esch2022 was able to develop a strong programme to encourage sustainability and resilience under the overall title of REMIX Nature.

The participation of the protagonists of local and regional culture was essential in the constitution of the programme, and its theme was quickly welcomed with enthusiasm across the nineteen municipalities of the Esch2022 territory. Thus, a mapping of wildflowers and edible herbs linked to memories and culinary recipes was carried out by the La Bonneterie collective²³⁴ for the municipality of Sanem in order to highlight the nurturing link with the land. In Schiffflange, among century-old oaks, an ancient spring has been renatured to tell an ecological tale about the preciousness of water. In a

similar spirit, **BENU**, in collaboration with the nature reserve Naturpark Öewersauer, inaugurated the mobile water tasting and awareness bar **H2Only**. As for Transition Minett, it set up a project called **FUTURE** (Forges des Utopies Tangibles Urbaines et Résilientes), ‘a laboratory of change at the crossroads between poetry and politics, between arts and science, between reality and utopia’ based on the ‘Piazza de la Transition’,²³⁵ which hosts activities as diverse as music festivals, plays, public debates, culinary events, citizen meetings and forums. These are just a few of the many examples that demonstrate the willingness of large numbers of people to actively work towards positive change in their home region. It is important to clarify that the projects carried out in this context are not one-off events; most of them are here to stay and will continue to resonate over many years.”²³⁶

Françoise Poos, Director of Cultural Programmes Esch2022

230. Esch2022.lu website. **231.** Please see “Our biosphere” on the website of Minett-Biosphere, <https://minett-biosphere.com/en/our-biosphere/our-biosphere/#about>. **232.** See “A European Green Deal”, Europa.eu, https://ec.europa.eu/info/strategy/priorities-2019-2024/european-green-deal_en#thematicareas. **233.** See “New European Bauhaus”, Europa.eu, https://europa.eu/new-european-bauhaus/index_en. **234.** La Bonneterie ASBL is a former knitwear factory located in Leuze-en-Hainaut, in western Belgium. It has been transformed into a cultural space hosting workshops. From this place, different teams can be sent to accompany groups of people, associations or even institutions, in the realisation of collective projects. For more information on the project with Sanem, see “Esch2022 – Tendres Sauvages”, <https://labonneterie.be/Esch-2022-Tendres-Sauvages>. **235.** See “Transition Minett” (see note 1). **236.** Poos, F. (2022) Esch2022. Un bilan à mi-parcours, Esch2022 European Capital of Culture, Nos cahiers, September 2022, p. 6-8.

SO 3.14

Number, quality and reach of projects actively promoting the connection between culture and nature

Various projects **directly addressed the REMIX Nature stream** of the Esch2022 programme. Several specific examples of projects representing this category can be named:

“Culture and the arts can indeed make it possible to apprehend abstract concepts. Culture tells stories, it has the power to move and inspire empathy, to restore lost connections, to connect human beings with emotion and compassion to their fellow human beings, as well as to the wider web of animate creatures and inanimate things of which we are intrinsically part.

This is precisely what the exhibition *Earthbound – In Dialogue with Nature*, organised by Sabine Himmelsbach and Boris Magrini of the HEK (House of Electronic Arts) in Basel for Esch2022, did: it forged emotional bonds. By exploring the intersection of art, technology and science with scientific precision with an embodied and tangible experience, enriched by the judicious use of digital technologies, to help reconnect with nature. Thus, the fascinating VR installation by Rasa Smite and Raitis Smits immersed us in a forest that breathes; Mélodie Mousset and Edouardo Feuilloux made us sing and interact with colourful jellyfish; while the Mexican Gilberto Esparza taught us to make a sculpture to help the coral reefs survive. When strolling

through the exhibition installed at the Möllerei, touching, listening and feeling nature so closely while surrounded by the ghosts of regional industrial history, it was difficult not to experience emotion, pleasure and worry at the same time; moved by the sensory world that surrounds us and which suddenly manifests itself, exalted by the many possibilities of connection with this universe beyond the human, and worried that it could be irretrievably lost if we do not reconsider our place and our role as human beings.”²³⁷

Françoise Poos, Director of Cultural Programmes Esch2022

Further examples of initiatives supported by Esch2022 that have indeed promoted the natural beauty of the region as well as sustainability topics include the audio trail *In the field* and the *Respire* project. Also, the Minett Trail, initiated in the application framework of the Minett UNESCO Biosphere, was a valuable addition to the region during the Esch2022 European Capital of Culture title year.



Figure 40. Copyright: Simpleviu

237. Françoise POOS (2022) Esch2022. Un bilan à mi-parcours, Esch2022, Capitale européenne de la culture, Nos cahiers, Septembre 2022, p. 9-10.



Figure 41. Copyright: In the field

① MINETT TRAIL

“As part of the candidature for the adherence to the UNESCO Biosphere programme, an idea was born: A regional trail, connecting all the important cities, hubs and historical sites of the region into one singular stretch of hiking trails. Relaying and connecting the existing network of foot-paths criss-crossing the vast expanses of the nature reserves, the ‘Minett Trail’ was to allow its visitors to experience the unique Minett region – both from a new point of view, or for the very first time. Its goal: To highlight the common identity of an always-changing region.

In order to mark the new common identity of a region, the Minett Trail should act as a beacon product; together with the UNESCO label, the Trail should put the Minett Region on the map of quality European tourism destinations. An emblematic project that combines natural attractions, industrial history and future-oriented activities... accompanied by a start in the historical year of 2022, when the entire region acted as the European Capital of Culture in Esch 2022.”²³⁸

The Minett Trail, a 90-kilometre hiking trail, runs through the 11 Pro-Sud communities.

Linked to this, the first cross-border hiking route has been successfully developed: le Circuit Transfrontalier de l’Acier (the Cross-border Steel Circuit) forming part of the Minett Trail. The route is fully marked and allows individuals to complete 11km on the Luxembourg side and 11km on the French

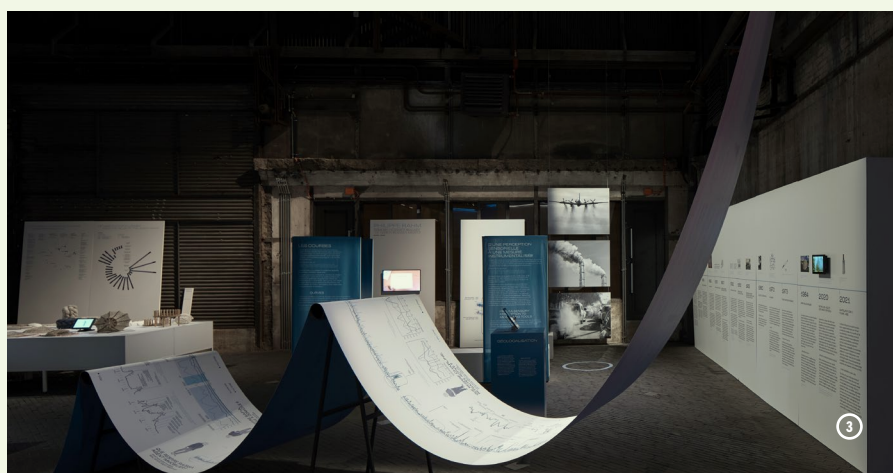


Figure 42. Copyright: Eric Chenal

side. The path crosses the environmentally sensitive area of Micheville: a former steel-works site where nature has reasserted itself, with fauna and flora that are exceptional and still relatively unknown to the inhabitants. Each of these courses was created from existing paths, there were no specific constructions except for signage. The objective of enhancing the territory’s natural heritage has thus been well respected.²³⁹

② IN THE FIELD

Sound walk *In the field* is a work combining literary productions, sound creations and wandering. A dozen artists assembled around this project, whose artistic direction was overseen by Gaëtan Gromer with advice from the author Luvan.

The content is accessible on the GOH application which, thanks to geolocation technology, makes *In the field* an interactive experience.

③ RESPIRE

Respire was a project developed by the Esch2022 programme team in collaboration with the National Art and Design School of Nancy (France). ***Respire* investigates the relationship between humans and breathing, air and the environment and illustrates the consequences of environmental pollution for our earth.**

238. <https://www.minetttrail.lu/en/the-trail-a-history>; accessed on October 11, 2023 • 239. Exchanges with CPHVA (2023).

Sustainability at the core of ECoC management

○ ESCH2022 SUSTAINABLE DEVELOPMENT CHARTER AND ELO

The Esch2022 Sustainable Development Charter was a citizens' initiative based on discussions and consultations among the numerous players in the area of sustainable development in Luxembourg. Esch2022 was one of the first European Capital of Culture to put in place such a tool.

The Charter was included in the contract signed with the project leaders to encourage them to implement the European and Luxembourg sustainable development strategies as part of the events of the European Capital of Culture 2022 and as an inherent part of the projects' quality management. To this end, the project leaders undertook to integrate these principles into their own strategies.

"As part of the Esch2022 project, the Ministry of Environment, Climate and Sustainable Development provided support for the establishment of an ambitious sustainability strategy. This partnership is reflected in the implementation of a project that has its roots in the European Capital of Culture, which will continue well beyond 2022. ELO, which means 'NOW' in Luxembourgish, is a consortium of organisations and institutions committed to making cultural events and projects greener, more socially responsible and more economically sustainable. In concrete terms, ELO is a network of actors who wish to exchange and share good practices, ideas, and methods in order to support future organisers in their efforts."²⁴⁰

Articulated around the three pillars of sustainable development (ecology, society, and economy), ELO has identified six areas of action: responsible tourism, mobility and accessibility, food, waste management, production, the local economy, and communication, as shown on **Figure 43**.

Numerous meetings on the European level have demonstrated that a strategy as elaborate as ELO is not present in other ECoCs, despite the real will of their respective teams.

ELO is presented in the form of a website (www.elo.lu), bringing together different resources for users in a toolbox. These tools take the form of thematic sheets to guide reflection, practical cases to inspire, and practical documentation to support the work.



Figure 43. ELO axes of development. Source: www.elo.lu

In addition to its digital form, there is a physical form. On the one hand, the ELO team answers questions from the various partners and supports the underlying thinking. In addition, ELO offers two physical communication tools: Totems and Carg'ELO. These tools allowed transparent highlighting of the event's sustainable actions.

ELO operated on the principle of a 'community of practice'. The objective was to share good practices and knowledge based on the experiences of different ELO partners.

● SUSTAINABLE EVENT EXAMPLE IN PRACTICE

One example of an event that has fully embraced the concept of sustainability was the *Francofolies* festival held on the weekend of 11-12 June, 2022, as part of the European Capital of Culture. On this occasion, Esch2022 took part in the Info-Village with a stand where it presented ELO and its guide to sustainability and responsibility.

Another participant in the Info-Village was Pickup, who raised awareness among festivalgoers about littering. Over three days, more than 15 tonnes of waste were collected from the site.

The company Purifungi teamed up with *Francofolies* to collect cigarette butts and decompose their polluting elements using an entirely natural system using mushrooms.



Figure 44. ELO physical communication tools. Source: Manuela Roig

²⁴⁰. <https://esch2022.lu/fr/une-strategie-de-durabilite-des-maintenant/>; accessed on October 10, 2023.

○ EUROPEAN EXCHANGES

The Esch2022 teams had numerous discussions on the theme of sustainable development with other European Capitals of Culture, whether selected candidates or applicants. Concerning, for example, Novi Sad, Serbia, there were numerous exchanges with participation in the creation of a consortium of Serbian associations from Novi Sad to develop an ambitious sustainable strategy for the city. These exchanges and

this partnership took the form of two visits to Serbia and a visit by the Serbian delegation to Esch-sur-Alzette. The first visit to Serbia allowed us to think about the objectives and the form, but also to define a road map. The second visit brought together young people from Luxembourg and Novi Sad to continue the exchange and work. Representatives from different European capitals were also present. The final meeting took place in Esch-sur-Alzette in September 2022. On the occasion of this visit, members of the

Serbian consortium and Nova Gorica-Gorizia 2025, Slovenia, were present.

The year 2022 also allowed ELO members to exchange with the candidate cities of Clermont and Nice in France.

Finally, the Esch2022 research team presented a research paper²⁴¹ at the UNeCC²⁴² Annual Conference on 5-7 October 2022 titled 'Culture and Nature - Partners in Dialogue' held in Kaunas.

Impact on sustainability infrastructure development

○ MOBILITY IMPROVEMENTS IN THE REGION

SO 2.12

Improved connections of cycle lanes and complementary infrastructures

Interministerial working groups, which followed the development of the mobility strategy by Esch2022 with an engineering consulting firm, Schroeder et Associés,²⁴³ in cooperation with the most important public players in the field of mobility (see section 'IMPACT ON MOBILITY POLICYMAKING' for details), worked on **various mobility improvements** in the south, for instance:

- After consultation with the municipalities, those responsible were encouraged to discuss with the National Roads Administration so that municipal cycle paths could be signposted.
- Municipalities were encouraged to equip themselves with a pedestrian guidance system that facilitates the orientation of visitors. Among the municipalities that did not yet have a functional pedestrian guidance system, the Municipality of Käerjeng, for example, has developed one for 2022.

- Within the framework of the working groups, partnerships were concluded with TICE²⁴⁴ and the CFL.²⁴⁵ This also allowed Esch2022 to operate additional buses and trains during *Remix Opening* and to move a planned construction site on the rail network during this event.
- Although carried out at a higher level, the political representatives insisted that solutions be taken to limit the impact of the works planned on the railway network between Luxembourg City and Bettembourg during the summer months. Thus, despite the works, some trains were able to run, and there was even a direct bus connection between Esch-sur-Alzette and Luxembourg City.

While several key achievements have been made, it should also be noted that some of the objectives that Esch2022 had set for itself in terms of mobility (e.g. Minett Cycle, see below) **could not be realised due to administrative obstacles or feasibility issues.**

This was especially true **in terms of cross-border mobility.** It was difficult to compensate for the lack of existing infrastructure to streamline travel between the two countries. The issue was often raised, and different options were considered (ephemeral cycle

paths, shuttles, etc), but unfortunately, the timing and budgets did not work in favour of these initiatives.²⁴⁶

○ MINETT CYCLE

Minett Cycle is a biking trail leading through a historic, culturally diverse region in the south of Luxembourg: the entire Minett Region. It allows cyclists to visit of all major touristic and cultural highlights.²⁴⁷ **Minett Cycle could not be implemented as originally planned, though.** The administrative obstacles for the signage of the 200 kilometres of cycle paths were very high and unpredictable in this form. The signage for the three circuits will therefore be provided in 2023 by our partner Visit Minett, which will continue the project. In order to achieve the declared objectives and to encourage visitors to discover the region by bike, three partial routes were defined, which used national cycle paths and were therefore already signposted. The routes and other tourist highlights along them were made available on the website www.minettcycle.lu. Minett Cycle was officially inaugurated in the summer, during a press conference in Lasauvage.

²⁴¹. Maquet, J. & Gryszkiewicz, L. (2022) Measuring the social impact of European Capital of Culture case study of Esch2022, UNeCC Annual Conference 2022 "Culture and Nature - Partners in Dialogue", 5-7 October 2022, Vytautas Magnus University, Kaunas, Lithuania. ²⁴². University Network of the European Capitals of Culture. ²⁴³. See more: <https://www.schroeder.lu/>. ²⁴⁴. Syndicate for Intercommunal Passenger Mobility in the District of Esch-sur-Alzette. ²⁴⁵. The Société Nationale des Chemins de Fer Luxembourgeois - the national railway company of Luxembourg. ²⁴⁶. Exchanges with CCPHVA (2023). ²⁴⁷. <https://www.minettcycle.lu>; accessed on October 10, 2023.

○ PUBLIC AND NON-MOTORISED MOBILITY USE FOR ESCH2022 EVENTS

For *Remix Opening*, in particular, the general objective was to reduce pollution from visitor journeys as much as possible and focus on soft mobility, shuttles and public transport. In addition, work was carried out in the areas of road closures, communication with residents, additional buses and trains, use of free parking spaces in the region, managing traffic flows, security, mobility arrangements for volunteers, etc. The parties involved were, among others, the municipalities concerned, CFL, TICE, RGTR,²⁴⁸ the Grand-Ducal Police, the Grand-Ducal Fire and Rescue Service, parking operators, the National Roads Administration and the shuttle operator.

SO 2.10

Percent of event visitors who got to the event and other tourist sites by soft mobility/public transport

Despite these efforts, for the Esch2022 events surveyed, the main method of mobility to Esch2022 remained the car, van, or motorcycle: 64% of participants arrived by these means of mobility overall, with as much as 82% for French residents. Overall, 17% of participants arrived at an event on foot. This was even more the case for residents of the Grand Duchy of Luxembourg (23%), which seems logical given the proximity of the events to the regional audience. One in ten participants came by train or tram (10%) or a bus or coach service (9%). 2% used the services of a coach tour operator (9% for French residents), and 2% came to the Esch2022 activity by bike. Only 1% overall came by plane overall (4% of residents of countries other than the Grand Duchy of Luxembourg or France).²⁴⁹ Detailed results are presented in **Figure 45**.

What type of mobility did you use to get to this event organised as part of Esch2022?

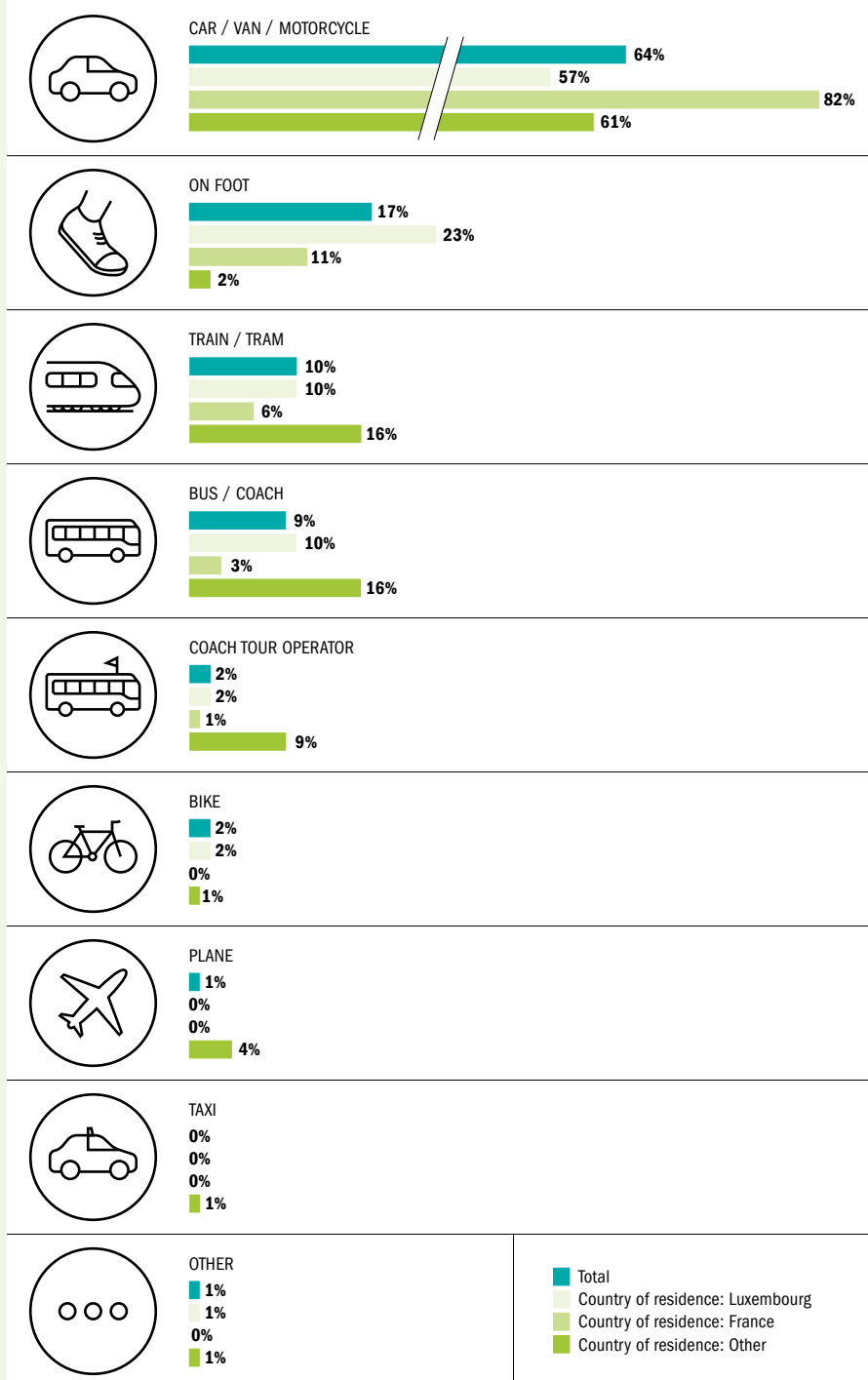


Figure 45. Responses to the question “What type of mobility did you use to get to this event organised as part of Esch2022?” Base: All respondents - Interception questionnaire. Total: N = 4,227, Luxembourg: N = 2,523, France: N = 1,143, Other countries: N = 561. Source: Esch2022 and ILRES Satisfaction survey

²⁴⁸. Régime Général des Mobilités Routières - the regional bus network of the Grand Duchy of Luxembourg; see more: <https://rgtr.lu/en/> • ²⁴⁹. Esch2022 & ILRES (2022) Satisfaction survey.

Promotion of sustainability practices

○ ELO FOR PUBLIC AWARENESS OF SUSTAINABLE DEVELOPMENT ISSUES

One of ELO's missions was to raise public awareness of the issue of sustainable development. To succeed in its mission, ELO used two major tools:

- Awareness-raising during events
- Raising awareness through 'young audience' workshops

For the first step, ELO fully used the developed communication tools and a physical presence. ELO participated in about 30 Esch2022 events throughout the year 2022 (Francofolies in Esch-sur-Alzette, the *Nomadic Island* project, the *Au goût du terroir* event, the *Hidden Sessions* project, etc). During these events, the Esch2022 teams had the opportunity to interact with visitors and highlight the concrete actions of its partners in the field of sustainable development. In addition, ELO was present at Luxembourg events on the theme of sustainable development (alternative market of Dudelange, KlimaExpo, etc.). This presence once again allowed for direct dialogue with visitors. Finally, totem poles were installed in strategic places in Esch2022 to draw visitors' attention to the problem of sustainable development (Annex22 in Esch-sur-Alzette, Ellergrohn in Esch-sur-Alzette, the Pavillon de la Source Belval in Sanem, the Beim Nössert cultural centre in Mondercange, etc).

As part of the Esch2022 young audience program, ELO had the opportunity to propose a series of workshops to raise awareness in a group of young people (6-10 years old) about different sustainable development issues. A workshop allowed the children to make a stop-motion film on the theme of the life cycle of an object (awareness of the origin of the product and its use). Another workshop allowed children to better understand the principle of the energy mix. Children had to build a city and choose a lifestyle as well as the energy mix. In a third workshop, children were invited to understand the phenomenon of urbanisation and the disappearance of green spaces. Once their city was built, water was poured over the city and depending on their layout the river bed bordered or not. Finally, the last workshop offered the opportunity for children to build a robot from waste to raise their awareness about the end of life of materials and more specifically to the problem of litter. For these workshops, Esch2022 worked with two committed

local actors: the University of Luxembourg and the PickitUp association.

○ EUROPEAN MOBILITY WEEK

Already in 2020, Esch2022 participated in European Mobility Week (Semaine européenne de la mobilité) on 16-22 September and carried out a number of different projects. The campaign benefited from the support of the European Commission and its Directorate-General for the Environment; it promoted sustainable mobility but also the health and quality of life of residents. Support for sustainable means of mobility (travel on foot, bicycle or public transport) aimed to encourage citizens to consider alternatives to the car.

○ DEN TICE RULLT FIR ESCH2022

Already since 2021, a partnership existed between the European Capital of Culture Esch2022 and TICE, the union for the field of mobility. In 2021, the mural artist and illustrator Alain Welter developed, at the request of both partners and in collaboration with them, a particular bus design with Minett motifs. The artist's design was then produced and applied to the buses with the help of the company Langehegermann.

Since December 2021, six articulated buses (18m) as well as four standard buses (12m), all powered by bio-gas, have circulated in Syndicat Pro-Sud communes with typical Minett motifs and phrases. The aim was to motivate people to proudly use the free public transport offer and perceive the bus as a sustainable means of mobility

that allows locals and tourists to experience the area in an environmentally conscious way. And this, well beyond 2022.



Figure 46. Bus depicting an Esch2022 graphic. Copyright: Hype Social Media Agency

○ VÈL'OK

In order to further promote active means of mobility and sustainable tourism, a partnership has also been concluded between Esch2022 and Vèl'Ok, the regional bicycle rental system present in nine out of the 11 Luxembourg municipalities. In this context, all new bikes – well over 500 – were equipped with Esch2022 branding at the beginning of 2021. The branding will remain in place after Esch2022, only to be gradually replaced by new branding when the stickers become detached or damaged.



Figure 47. Esch2022 branding design for Vèl'Ok bikes. Copyright: 101Studios



REGIONAL & URBAN DEVELOPMENT IMPACT



REGIONAL & URBAN DEVELOPMENT IMPACT

Summary of objectives and impact indicators

The purpose of this chapter is to demonstrate the extent to which Esch2022, as the European Capital of Culture, has already had an impact on the regional development of the Esch2022 territory. This impact can only be fully measured in the long term, but it is evident that the evolution of numerous indicators already illustrates the initial changes.

Significant and numerous investments have been made in the region. The new cultural infrastructures are now built, and it is essential to ensure that the public takes ownership of these spaces. The reputation and image of the region have reached a new level, now attracting the attention of new tourists and investors. These various

investments and enhanced attractiveness are part of the renewal of a region in motion.

The following indicators have guided our research on the impact of regional and urban development:

SO 1.2

Total Budget of EcoC cultural programmes

SO 1.3

Increased financial contributions obtained from public, private and third sector partners

SO 3.15

Number, profile and contribution of sponsors

GO 2.11

Estimated economic impact of the ECOC

GO 1.12

Number and profile of people reached via media coverage

GO 1.13

Geographical scope of media coverage

SO 4.5

Volume of city coverage about the EcoC and/or its cultural offer

GO 2.1

National and international recognition of cities as being culturally vibrant and having improved image

SO 4.2

Volume and % of positive media coverage of cities

SO 4.7

Changes in city positioning/representation/inclusion for the first time in international city brand rankings

SO 4.1

Increase in tourist visits (day visits and overnight stays, both at domestic and international level)

GO 2.10

Increased number of 'beds' in the region

GO 2.9

Improved culture-related signalisation in the cities

SO 3.2

Value of investment in cultural infrastructure and facilities related to EcoC

GO 2.3

Increase in the availability of affordable space for cultural production (studios etc.)

GO 2.5

New use of unused spaces, new public space development

Economic and financial results

The investment required for the organisation of a European Capital of Culture (ECoC) is considerable. It includes operational expenses related to the implementation of the project, as well as numerous expenditures on infrastructure, whether cultural or otherwise. All these investments generate significant economic benefits throughout the region affected by the event, including impacts on tourism, in the HoReCa [Hotel, Restaurant, and Café/Catering] sector, and in terms of employment and spending in local businesses and shops.

○ FUNDING FOR ESCH2022

● THE FUNDING OF THE NON-PROFIT ORGANISATION ESCH2022



The Luxembourgish state, through the Ministry of Culture, was the main supporter of the Esch2022 non-profit organisation, with its contribution amounting to over 40.1 million euros (note: the grants for the years 2016 and 2017 are to be considered separately, as the state only created the budget line in the state budget in 2018, reflecting the

exact funding of 40 million euros). The City of Esch-sur-Alzette, the second-largest financial supporter of Esch2022, funded the non-profit organisation to the tune of 10.1 million euros.

By the end of December 2021, the European Commission awarded Esch2022 funding for the European Capital of Culture, in the form of the Melina Mercouri Prize, in recognition of the quality of the project. It brought in 1.5 million euros.

Sponsorship, amounting to 4.2 million euros of financial and in-kind contributions, also helped finance the project. The financial contribution alone accounted for 1.35 million euros.

Finally, revenues brought in 557,156 euros.

In total, the non-profit organisation was funded to the tune of 53.6 million euros.

Table 17. Financing of Esch2022 non-profit organisation. Source: Esch2022 asbl

	2016 ^(*)	2017 ^(*)	2018 ^(*)	2019 ^(*)	2020 ^(*)	2021 ^(*)	2022 ^(*)	2023	Total
State	83,000	25,000	4,000,000	4,000,000	13,500,000	6,760,000	9,250,000	2,490,000	40,108,000
City of Esch-sur-Alzette	45,000	400,000	1,000,000	500,000	4,077,500	4,077,500	0	0	10,100,000
EU	0	0	0	0	0	1,500,000	0	0	1,500,000
Sponsors	0	0	0	0	0	0	1,275,000	75,000	1,350,000
Other (tickets, goodies, ELO grant, sales of materials)	0	0	37,600	4,916	152,631	122,100	159,909	80,000	557,156
Total	128,000	425,000	5,037,600	4,504,916	17,730,131	12,459,600	10,684,909	2,645,000	53,615,156

The funding was ultimately lower than that anticipated in the Bidbook. The initial projection outlined in the Bidbook was at over 70 million euros, while ultimately, the

amount was 52.1 million euros in November 2023. The main reason is that the region's municipalities did not directly finance Esch2022 but were considered as 'external

project carriers'. The other reason is the difficulty in obtaining sponsorship due to the economic situation in 2020 and 2021.

Table 18. Resources of Esch2022 non-profit organisation. Source: Esch2022 non-profit organisation

Revenues to cover operating expenses	Bidbook		Current funding situation (November 2023)	
	Contribution €	In %	Contribution €	In %
City of Esch-sur-Alzette	10,100,000	14%	10,100,000	19%
National Government	40,000,000	57%	40,108,000	77%
Region	12,900,000	18%	0	0%
European Union (excluding the Melina Mercouri Prize)	0	0%	0	0%
Private Sector	7,608,500	11%	1,350,000	3%
Others			557,156	1%
Total	70,608,500	100%	52,115,156	100%

● SIGNIFICANT FINANCIAL CONTRIBUTION ACROSS THE REGION

SO 1.3

Increased financial contributions obtained from public, private and third sector partners

SO 3.2

Value of investment in cultural infrastructure and facilities related to ECoC

The funding of Esch2022, the European Capital of Culture, of course, goes beyond the financing of the non-profit that arranged the project. Numerous investments have been made in the region for the occasion. Esch2022 has enabled the financing of infrastructure directly or indirectly, and sometimes even by inducing the release of funds.

In other words, while some infrastructure was really built for the occasion, other elements were planned before the organisation of Esch2022. The fact that Esch-sur-Alzette held the title of European Capital of Culture has enabled their realisation, as funding could be released thanks

to the event. Some investments were also accelerated thanks to the title, and one should not forget all the induced investments that are not related to cultural programming, whether it be new urban developments or renovations, or initiated by the public or private sector.

"We are talking about a total volume of 138 million euros, since another 'external' budget is added to the association's budget. For example, the City of Esch-sur-Alzette has invested substantially in new infrastructures such as the new art gallery, Korschthal, and others (about 30 million euros).

In addition, the Luxembourgish State has invested an additional budget in the infrastructure of Esch-Belval, for example, the Möllerei, a venue for major exhibitions. Not to mention the financial expenses for the new 'Kabaisercher' (lodges), the new accommodations along the 90 km of the Minett Trail hiking trail by the participating municipalities or the Pro-Sud syndicate; which, by the way, also finance their own projects by at least 50%."²⁵⁰

**Jacques Hirtt,
Financial and Administrative
Director of Esch2022**

○ CO-FINANCING OF CULTURAL PROJECTS

An initial assessment of external projects²⁵¹ was carried out based on the data transmitted by Esch2022 asbl to STATEC. This assessment aims to provide a first overview of the financing of cultural projects developed within the framework of Esch2022. In total, the amount of these projects amounts to 44,5 million euros.

It appears in the next table that the partners who participated in the financing of these projects are numerous, the main ones being:

- **Esch2022** asbl, which financed these external projects to the tune of 18 million euros;
- the **Luxembourgish municipalities** of the Esch2022 territory contributed 14.9 million euros, of which 9.4 million was for the municipality of Esch-sur-Alzette. (Note that **the municipalities could either finance projects or be project carriers**, hence the differentiation in the table);
- The **project leaders** themselves financed projects to the tune of 3.8 million euros;

²⁵⁰. <https://chronicle.lu/category/culture/40302-interview-jacques-hirtt-discusses-esch2022-finances> • ²⁵¹. External Projects: the 123 projects that were led by project leaders not part of the Esch2022 asbl.

— Other **public actors** financed projects, spending 3.3 million euros in Luxembourg and 1.4 million euros in France;

— Private actors provided 2.9 million euros in funding.

Table 19. Financing of external projects. Source: Esch2022 asbl/STATEC

	Project financing (euros)
Esch2022 asbl	18,003,478
Project leaders (non Esch2022 asbl or municipalities)	3,815,319
Total Bettembourg	537,595
Total Differdange	860,720
Total Dudelange	299,490
Total Esch	9,407,670
Total Kayl	557,819
Total Käerjeng	512,641
Total Mondercange	352,547
Total Pétange	414,477
Total Rumelange	574,012
Total Sanem	679,486
Total Schifflange	801,825
Other public actors LUX	3,326,238
Other public actors FR	1,436,399
Other public actors INT	54,262
Private actors	2,856,774
Total	44,490,750

○ FUNDING OF CULTURAL PROJECTS MANAGED DIRECTLY BY THE NON-PROFIT ORGANISATION

In addition to the co-financed external projects, the non-profit organisation arranging Esch2022 invested an additional 13.4 million euros in the organisation and production of internal projects, managed directly by the non-profit's teams (including the *REMIX Opening*, exhibitions in the Möllerei and Massenoire buildings, the 'Young Audiences' programming, and many other projects).

○ SPONSORSHIP²⁵²



Sponsorship/partnership consists of two parts: firstly, seeking partnerships that support Esch2022, and, secondly, assisting project leaders in their own search for partners.

● SPONSORSHIP STRATEGY

To develop the strategy, it was necessary to identify companies that had both the financial scope to be a sponsor and an interest in culture. This task began in 2020, during the COVID-19 period. This was not a conducive time to search for a partner, with many companies having to be approached via video conferences.

After surveying and analysing the market, three relevant types of partnerships were defined: financial partners, service provider partners, and media partners. In 2020, it was agreed that financial partners would be solicited for an amount of one million euros. However, given the unfavourable economic climate for this endeavour, the amount was revised downwards to 600,000 euros for 'Main' partners.

At the same time, three types of partnerships were established: 'Main Partner', 'Supporting Partner', and 'Media Partner'.²⁵³

A **Main Partner** was defined as a strategic financial partner of Esch2022. The following three companies were defined as Main Partners: ArcelorMittal, BMW Group BeLux and Ferrero.

252. Source: Esch2022 asbl, Partnership Department • **253.** Esch2022 asbl (2023) Activity Report 2022, p. 71

A **Supporting Partner** was an official supplier of Esch2022, supporting the project by providing a service in kind. The following companies joined Esch2022 as Supporting Partners: Accor, Bofferding, CFL, Luxair, Luxlait, Poll-Fabaire, POST and TICE.

A **Media Partner** supported the project by providing significant visibility in the press and media. Esch2022 had

the following media partners: Editpress, l'Essentiel, Mediahuis and RTL.

An entertainment and rewards programme were developed throughout the year, based on negotiations with partners and also according to their requests.

● SPONSORSHIP IN NUMBERS

Sponsors contributed different sums depending on their designation. Main Partners provided an equivalent of 600,000 euros, while Supporting and Media Partners supplied 200,000 euros. This support could be made either financially or through in-kind contributions.

Table 20. Sponsors of Esch2022. Source: Esch2022 asbl

Partner	Name	Amount	Sponsorship
Main Partner	ArcelorMittal	600,000 euros	Financial and in-kind
Main Partner	BMW BELUX	600,000 euros	Financial and in-kind
Main Partner	Ferrero International	600,000 euros	Financial
Supporting Partner	Accor	200,000 euros	In-kind
Supporting Partner	Bofferding	200,000 euros	In-kind
Supporting Partner	CFL	200,000 euros	In-kind
Supporting Partner	Luxair	200,000 euros	In-kind
Supporting Partner	Luxlait	200,000 euros	In-kind
Supporting Partner	Poll-Fabaire	200,000 euros	In-kind
Supporting Partner	POST	200,000 euros	In-kind
Supporting Partner	TICE	200,000 euros	In-kind
Media Partner	Editpress	200,000 euros	In-kind
Media Partner	Essentiel	200,000 euros	In-kind
Media Partner	Mediahuis	200,000 euros	In-kind
Media Partner	RTL	200,000 euros	In-kind

Table 21. The sponsorship in numbers. Source: Esch2022 asbl

Number of Esch2022 partners	15
Value of Esch2022 partnerships	4.2 million euros
Number of tickets issued to Esch2022 Partners (concerts, shows, the opening ceremony, guided exhibition tours)	5,000

○ THE ECONOMIC IMPACT

GO 2.11

Estimated economic impact of the ECoC

Assessing the economic impact of an ECoC is a difficult task. Often, the data needed to make such complex evaluations are not available. The complexity of the Esch2022 territory, comprising 19 municipalities in two countries, does not simplify matters.

A close collaboration was developed, and an agreement signed between the Satellite Accounts Unit of the National Institute of Statistics and Economic Studies of the Grand Duchy of Luxembourg (STATEC) and Esch2022 asbl to conduct the economic impact study of Esch2022. The study will collect various types of data related to Esch2022 and its events to estimate the

impact of the organisation of the European Capital of Culture on the local or national economy. This study is expected to be finalised in 2024.

● PERCEIVED ECONOMIC IMPACT

As the estimation of the economic impact is ongoing, a substitute measure was used in the form of an opinion survey. In this study,²⁵⁴ conducted in collaboration with the Luxembourgish survey institute ILRES, **people who said that they had heard of Esch2022 were asked to state to what extent they agreed with six statements about Esch2022's economic benefits and impact on the region.**

According to two-thirds of respondents (65%), **the south of Luxembourg needed this type of investment in culture**, while nearly one in two respondents said:

— Esch2022 enabled numerous investments in the south of Luxembourg (54%);

— Esch2022 strengthened the economic development of the region (50%).

Furthermore, 44% of respondents, a relative majority in this case, agreed with the statements that Esch2022 had created jobs in the region and that the event would attract investors' attention to the region.

Given that this was a discussion topic, a statement about the wisdom of the investment—i.e. “money was wasted by the Esch2022 project,” was also included in the question. About a third of respondents agreed with this statement, while 44% disagreed. A quarter of respondents did not take a position on the subject.

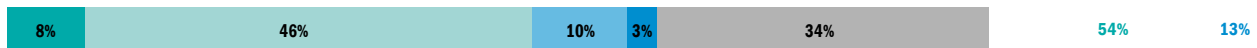
It is worth noting that there was a very high **percentage of “I don't know” responses for all the statements, with respondents unwilling to take any stance on the subjects.**²⁵⁵ This is a difficult opinion question for the general public, but we thought it was important to ask, if only to obtain a broader view of the perception of Esch2022.

To what extent do you agree with the following statements?

THE SOUTH OF LUXEMBOURG NEEDED THIS KIND OF INVESTMENT IN CULTURE



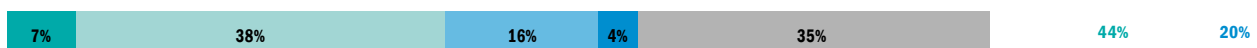
ESCH2022 HAS MADE IT POSSIBLE TO FINANCE NUMEROUS INVESTMENTS IN THE SOUTH OF LUXEMBOURG



ESCH2022 HAS STRENGTHENED THE ECONOMIC DEVELOPMENT OF THE REGION



ESCH2022 HAS ENABLED THE CREATION OF JOBS IN THE REGION



THE ATTENTION THAT ESCH2022 HAS BROUGHT WILL ATTRACT INVESTORS' ATTENTION TO THE REGION



MONEY WAS WASTED BY THIS ESCH2022 PROJECT (NEW INFRASTRUCTURE, ESCH2022 EVENTS)



Strongly agree Agree Disagree Strongly disagree I don't know

Figure 48. Responses to the question: “To what extent do you agree with the following statements?” Base: respondents who have heard of Esch2022, 2023: N= 1,091. Esch2022 & ILRES (2022). Source: Esch2022 asbl & ILRES (2023) Esch2022 awareness and participation study

In addition to the general population, stakeholders have been surveyed about the perceived economic benefits of Esch2022. Most stakeholders believe that being the European Capital of Culture 2022 has positively changed the image of the Esch2022 territory (72%) and has promoted the touristic development of the Esch2022 region

(59%). Conversely, only a third (34%) agree, while nearly half disagree (49%), that it has strengthened the economic development of the region. Similarly, a minority (26%) believe it has created jobs in the region, while half (50%) do not share this view.²⁵⁶ A chart illustrating all the responses is presented in **Figure 49** below.

To what extent do you agree with these different proposals? Being the European Capital of Culture in 2022 has...

POSITIVELY CHANGED THE IMAGE OF THE TERRITORY OF ESCH2022



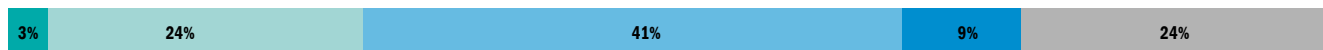
PROMOTED THE TOURIST DEVELOPMENT OF THE ESCH2022 TERRITORY



STRENGTHENED THE ECONOMIC DEVELOPMENT OF THE REGION



ENABLED THE CREATION OF JOBS IN THE REGION



Totally agree Somewhat agree Rather disagree Fully disagree I don't know

Figure 49. Responses to the question: “To what extent do you agree with these different proposals? Being the European Capital of Culture in 2022 has...” Base: Total = 68; Other* = 32; Service in charge of culture in the municipality = 13; Member of the board of directors of Esch2022 = 11; Mayor = 9; Cultural operator = 5; Ministry of Culture = 4. *Other = territorial development, transport, sponsorship, tourism, real estate developers, civil society, etc. Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis

²⁵⁶ The Impact Lab, ILRES & Esch2022 (2023) Impact of the Esch2022 European Capital of Culture according to stakeholders - Analysis of the survey conducted among Esch2022 stakeholders

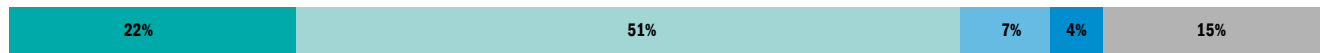
Further assessing the potential impact of Esch2022, three-quarters of stakeholders (73% total in agreement) are convinced that the south of Luxembourg needed this type of investment, two-thirds (66% total in agreement) believe that Esch2022 enabled

numerous investments in the south of Luxembourg, and a clear majority (56% total in agreement on each statement) think that being the European Capital of Culture in 2022 will have a positive long-term impact on the Esch2022 territory and that the

money was not wasted on the Esch2022 project. However, more respondents disagree (41%) than agree (26%) that the recognition brought by Esch2022 will attract investors' attention to the region, as shown in **Figure 50** below.

To what extent do you agree with these different proposals?

THE SOUTH OF LUXEMBOURG NEEDED THIS TYPE OF INVESTMENT



ESCH 2022 HAS MADE IT POSSIBLE TO FINANCE NUMEROUS INVESTMENTS IN THE SOUTH OF LUXEMBOURG



BEING EUROPEAN CAPITAL OF CULTURE IN 2022 WILL HAVE A LONG-TERM POSITIVE IMPACT ON THE ESCH2022 TERRITORY



MONEY WAS WASTED ON THIS ESCH2022 PROJECT



THE RECOGNITION THAT ESCH2022 HAS BROUGHT WILL ATTRACT THE ATTENTION OF INVESTORS TO THE REGION



Totally agree Somewhat agree Rather disagree Fully disagree I don't know

Figure 50. Responses to the question: “To what extent do you agree with these different proposals?” Base: Total = 68; Other* = 32; Service in charge of culture in the municipality = 13; Member of the board of directors of Esch2022 = 11; Mayor = 9; Cultural operator = 5; Ministry of Culture = 4. *Other = territorial development, mobility, sponsorship, tourism, real estate developers, civil society, etc. Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis

Visibility and image at regional and international levels

GO 1.13

Number and profile
of people reached
via media coverage

GO 1.13

Geographical
scope of media
coverage

SO 4.5

Volume of city coverage
about the EcoC and/or
its cultural offer

The title of the European Capital of Culture has allowed the Esch2022 territory to benefit from a new, more dynamic image, both nationally and internationally. This is thanks to its cultural programming, the participation of the population, the new cultural and touristic infrastructure developed for the occasion, and the significant promotion of Esch2022 and the region at national and international levels.

○ INCREASED VISIBILITY THANKS TO COMMUNICATION, MARKETING AND PUBLIC RELATIONS ACTIVITIES

● COMMUNICATION, MARKETING AND PUBLIC RELATIONS CAMPAIGNS

The Esch2022's programme was highlighted through several channels: its website, newsletter, social media and the press.²⁵⁷

— The Gazette:



To reach a larger audience and facilitate access to the programme, the Gazette was launched in printed form in February 2022. The monthly publication was distributed to all mailboxes in the Esch2022 territory (France and Luxembourg), reaching over 43,000 recipients. Additionally, copies were made available at over 300 strategic points in Luxembourg and the Greater Region. People not living in the Esch2022 territory could also receive a hard copy of the Gazette for free by subscribing on the website.

— Advertisements:

Regular advertisements were published in major media outlets, such as Le Quotidien, Tageblatt, Luxemburger Wort, L'essentiel, and Le Républicain Lorrain. The visuals and messages of the media inserts were constantly adapted according to the time of year and the media's audience. In total, 80 advertising inserts were published in 2022.

— Tourism Campaign:

To promote the Esch2022 region as a tourist destination, the team implemented billboard campaigns throughout the year in partnership with the Tourism and Mobility department. For example, during the summer, a billboard campaign was launched at camp sites across the country. In autumn, a partnership was agreed with the city of Trier to display advertisements on the panels at entrances to the city.

— Press:

The press visibility²⁵⁸ of Esch2022 followed the Public Relations strategy developed in 2019 and 2020. After the practical implementation phase in 2021, the title year 2022 was key as it represented the year with the most press breakfasts and events, the most visits and the most participation from press representatives. **The following press events** have been planned and organised²⁵⁹:

The tradition of **monthly** press breakfasts organised since April 2020 for Luxembourg and the Greater Region's press continued in 2022. Each month, Esch2022 invited the municipality or municipalities of the month to attend these press conferences. At the same time, the non-profit organisation also offered briefings about its own exhibitions and projects.

Up to 50 journalists participated in the press briefings, while 160 press representatives from eight countries attended the *REMIX opening* event in Esch-sur-Alzette and Esch-Belval on 26 February, 2022, and about 30 press representatives were present at the closing event on 22 December, 2022, at the Rockhal in Esch-Belval and L'Arche in Villerupt, France.

During these press briefings, the Esch2022 team leaders, project leaders and representatives of the municipalities and ministries presented the various themes and projects. An invitation, followed by a link to the press release published in the newsroom, accompanied by photos, was sent to the entire regional distribution list in Luxembourg, France, Germany, and Belgium (**approximately 300 contacts**). The press releases were transmitted by PR agencies to the international press in their respective markets.

The municipalities and project leaders also organised their own press events during 2022.

There were also numerous international PR events (see chapter 'EUROPEAN & INTERNATIONAL IMPACT') for which Esch2022 collaborated with Luxembourgish embassies abroad as well as foreign embassies in Luxembourg. Meetings with various ambassadors have been systematically held since 2021.

257. Esch2022 asbl (2023) Activity Report 2022 • 258. Idem • 259. Idem

● IMPACT IN PRINT AND ONLINE PRESS

SO 4.2

Volume and %
of positive media
coverage of cities

During the 2020-22 period, Esch2022 invested in international press monitoring to understand how the project was handled in national and international media.²⁶⁰ It was essential to accurately measure the media impact of the project by analysing its quality, and to receive objective and relevant reports to guide and support communication decisions.

Esch2022 asbl collaborated with Onclusive during 2020-22 to monitor print and online coverage. A platform was set up so that Esch2022 could visualise and analyse media coverage, thus offering a single source for all reputation management needs. A quarterly report was also created by Onclusive to assess the evolution of media impact metrics in print and online press.

The volume of press articles collected by Onclusive is very high: **8,653 articles were published between 2020 and 2022.**²⁶¹ The volume of coverage more than doubled between 2020 (790 articles) and 2021 (1,932 articles), before more than tripling between 2021 and 2022 (5,931 articles).

These press articles were potentially seen by **397.8 million readers.**²⁶² The potential readership thus increased from 29.2 million in 2020 to 102.1 million in 2021, and then to 266.4 million in 2022. Luxemburger Wort was the leading source in terms of readership, potentially reaching 33.4 million readers with 353 articles. It was followed by Saarbrucker Zeitung (with a potential audience of 14.9 million and 63 articles).

The AVE,²⁶³ which measures the monetary value of media coverage, reached over 21 million euros for the entire 2020-22 period.

Table 22. Number of articles published, potential audience and AVE between 2020 and 2022. Source: Onclusive

	2020	2021	2022	Total
Volume	790	1,932	5,931	8,653
Reach	29,229,652	102,079,679	266,455,780	397,765,111
AVE	€1,354,478	€5,357,267	€14,441,645	€21,153,390

In addition to quantitative analysis, Onclusive's team performed human coding on a substantial volume of articles, delving deep into

the content to extract valuable information, as a qualitative treatment of the information. This allowed for the assessment of the

tone of these press articles. The tone was generally very good, with a clear majority of these articles having a positive tone.

Share of volume by sentiment

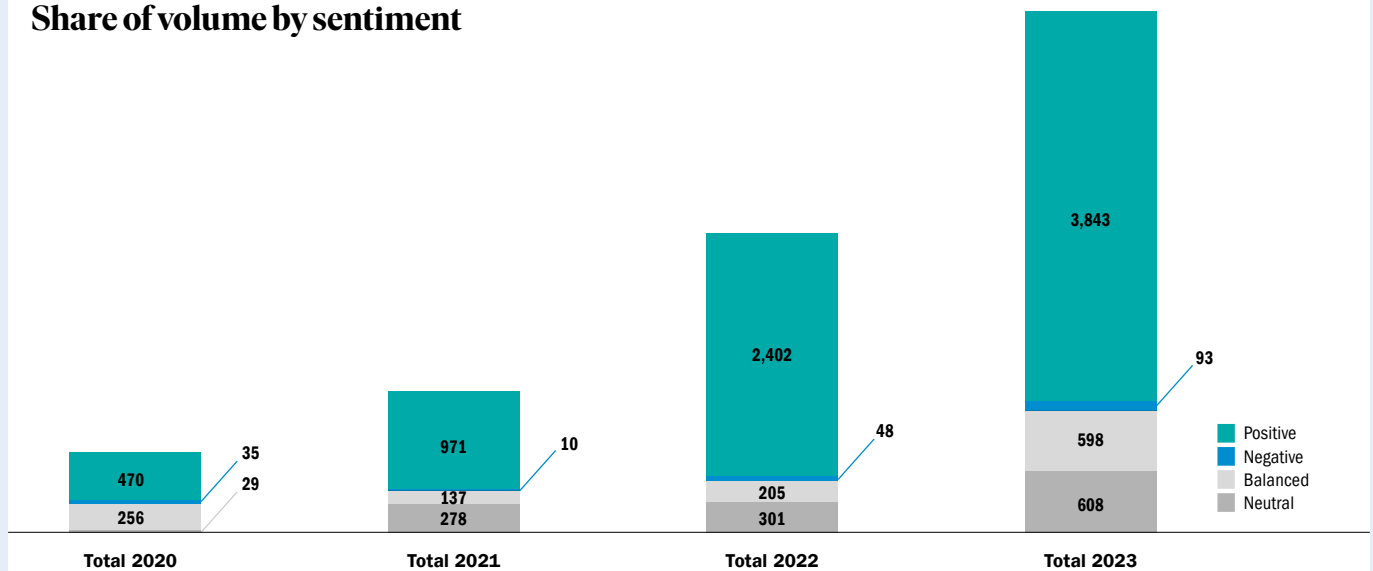


Figure 51. Distribution of volume according to tone. Source: Onclusive

260. Esch2022 asbl (2023) Activity Report 2022 • 261. Source: Onclusive • 262. Idem • 263. AVE (Advertising Value Equivalency) is used in public relations to measure the monetary value of media coverage. AVE was calculated by multiplying the size (cm²) of an article by the standard advertising rate of the media in which it was published, according to MediaTel data. Online AVE was calculated based on audience and online advertising rates for websites hosting news content and was based on Kantar's own methodology developed in partnership with leading digital experts.

Regarding the geographical coverage of this activity, Onclusive collected press articles from 65 countries. The table below lists the **20 countries with the most publications. Luxembourg leads with 3,221 articles, followed by Germany (2,349) and France (1,646).**

Table 23. Number of press articles published by country between 2020 and 2022. Source: Onclusive

Top 20 countries	Number of articles
Luxembourg	3,221
Germany	2,349
France	1,646
Belgium	195
Italy	177
Hungary	163
Spain	145
Austria	110
United Kingdom	82
Lithuania	81
Switzerland	65
Portugal	54
India	32
Russian Federation	30
Greece	26
Brazil	22
Japan	22
Romania	22
Netherlands	21
Serbia	19

● IMPACT ON SOCIAL NETWORKS

The two main objectives of the social media strategy were to generate traffic to the website and to increase the awareness of Esch2022, as well as to generate interest in the project.²⁶⁴

In 2022, a weekly campaign was launched on social networks in the form of stories. Each week, seven projects from the Esch2022 agenda were highlighted. In each publication, the relevant accounts were tagged to allow for optimal information sharing.

Content for social networks was created about past, ongoing, and upcoming Esch2022 events on a daily basis.

Regular sharing of content created by the project leaders, partners and municipalities, as well as daily community management on various social networks, were also part of the Marketing and Communication team's tasks.

The following results were observed in 2022:

- Facebook: 10,813 followers with an engagement rate of 3.4% and 24.4m impressions in 2022
- Instagram: 9,044 followers with an engagement rate of 18% and 15.2m impressions in 2022
- LinkedIn: 4,553 followers with an engagement rate of 11% in 2022
- Twitter: 1,165 followers with an engagement rate of 3.4% and 2m impressions in 2022
- Youtube: 338 followers and 3.9m impressions in 2022

In addition to monitoring traditional social networks (Facebook, Instagram, etc.), KPIs were tracked using online platforms. Indeed, the Communication Department also had specific platforms for social media monitoring, including tools such as Social Bakers, Sprout Social and Meta Business, which allowed for detailed planning and analysis of Esch2022 content.

Talkwalker, a social media analysis and monitoring tool, was also used by Esch2022. Talkwalker provides real-time information and analysis on social media activity, including sentiment analysis, competitor analysis, influencer identification and trend analysis. See chapter 'EUROPEAN & INTERNATIONAL IMPACT', **Figure 28**, for the type of map Talkwalker generates.

○ IMPACT OF INCREASED VISIBILITY AT THE TERRITORIAL LEVEL

GO 2.1

National/international recognition of cities as being culturally vibrant and having improved image

● RECOGNITION OF ESCH-SUR-ALZETTE ABROAD

Nearly 62% of visitors surveyed in the satisfaction survey believe that Esch2022 will help to better promote Esch-sur-Alzette abroad (with 32% strongly agreeing).²⁶⁵

Likewise, participants residing in France (as well as countries other than the Grand Duchy of Luxembourg or France)

were more likely to perceive the positive impact of Esch2022 on the city's international reputation:

- 76% of respondents residing in France agree with the statement that Esch2022 will help to better promote Esch-sur-Alzette abroad;
- 72% of respondents residing outside France and Luxembourg also agree with this statement.²⁶⁶

Esch2022 will help to better promote Esch-sur-Alzette abroad

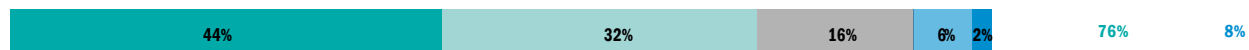
TOTAL



COUNTRY OF RESIDENCE: LUXEMBOURG



COUNTRY OF RESIDENCE: FRANCE



COUNTRY OF RESIDENCE: OTHER COUNTRIES



5 = Strongly agree 4 3 2 1 = Strongly disagree

Figure 52. Responses to the question: “On a scale of 1 to 5, where 5 means ‘Strongly agree’ and 1 means ‘Strongly disagree’, to what extent do you agree with the following statements? Item: Esch2022 will help to better promote Esch-sur-Alzette abroad.”
Base: All respondents: N = 1,894, Luxembourg: N = 1,189, France: N = 497, Other countries: N = 208. Source: Esch2022 asbl & ILRES (2022) Satisfaction survey

● IMPACT ON THE IMAGE OF THE REGION AND THE CITY OF ESCH-SUR-ALZETTE

For about half of the respondents,²⁶⁷ the title of European Capital of Culture had positive repercussions on the image of the Grand Duchy of Luxembourg, the South/Minett region, and the city of Esch-sur-Alzette:

- 51% believe that the title of European Capital of Culture has given those outside the country a more positive impression of the Grand Duchy of Luxembourg;
- 49% believe that this title has given those outside the region a more positive impression

- of the Minett region and 47% of Esch-sur-Alzette;
- According to 50% of respondents, this title has also been beneficial for the inhabitants of Esch-sur-Alzette and the Minett region.

Do you think that the title of European Capital of Culture?

GAVE PEOPLE OUTSIDE THE COUNTRY A MORE POSITIVE IMPRESSION OF THE GRAND DUCHY OF LUXEMBOURG

TOP 2 BOTTOM 2



51% 34%

WAS BENEFICIAL FOR THE INHABITANTS OF ESCH-SUR-ALZETTE



50% 32%

WAS BENEFICIAL FOR THE INHABITANTS OF THE MINETT REGION



50% 32%

GAVE PEOPLE OUTSIDE THE REGION A MORE POSITIVE IMAGE OF THE MINETT/SOUTH REGION



49% 38%

GAVE PEOPLE OUTSIDE THE CITY A MORE POSITIVE IMAGE OF ESCH-SUR-ALZETTE



47% 39%

CHANGED THE IMAGE OF ESCH-SUR-ALZETTE



44% 42%

Yes, a lot Yes, a bit Not really No, not at all I don't know

Figure 53. Responses to the question “Do you think that the title of European Capital of Culture?” Base: N : 361 (participated in Esch2022). Source: Esch2022 asbl & ILRES (2023) Esch2022 image survey

267. Esch2022 asbl & ILRES (2023) Esch2022 Image survey

People who attended a cultural event organised as part of Esch2022 are more positive about the beneficial impacts of this event on the various aspects studied here. They are also more likely to voice an opinion on the subject.

● IMPACT ON THE IMAGE OF BELVAL

Belval is a recent and rapidly developing district. It is characterised by being located in two municipalities, Esch-sur-Alzette and Sanem. The site was the epicenter of many events organised as part of Esch2022, making it timely to assess the recognition and perception of this new district.

“Whether at Socle C, Plancher des Coulées, Massenoire, or Möllerei, it is hard to resist the appeal of the site. More

than a place of welcome, Belval and the blast furnace complex are true protagonists in this dialogue of cultures and eras. Silent for too long, they asked for nothing else but to be activated. The theme of change, transition, and transformation resonates deeply between the remnants of the industrial era and the contemporary architecture. It will be crucial for the future of the site to fill it with relevant cultural programming that allows residents and visitors to fully embrace this project of ‘City of Science, Research, and Innovation’ conceived at the governmental level to open the Belval wasteland to the future.”²⁶⁸

**Françoise Poos,
Director of Cultural Programmes,
Esch2022**

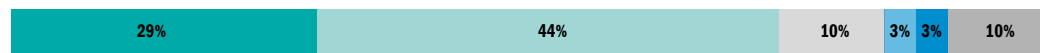
It is undeniable that the concentration of cultural activities on the Belval site in 2022 has only reinforced its cultural and touristic appeal.

About seven out of ten respondents of an image survey²⁶⁹ agree that **cultural activities should continue to be developed on the Belval site (73%)** and that the Belval site is an important asset for the attractiveness of the Minett region (70%).

Furthermore, the assessment of Belval following the organisation of Esch2022 is positive since, according to two-thirds of those surveyed, Esch2022 has given visibility to Belval's industrial heritage (66%). Additionally, for 61% of respondents, the exhibitions and cultural activities organised in Belval have improved the visibility and interest of the site.²⁷⁰

To what extent do you agree with the following proposals?

CULTURAL ACTIVITIES SHOULD CONTINUE TO BE DEVELOPED ON THE BELVAL SITE



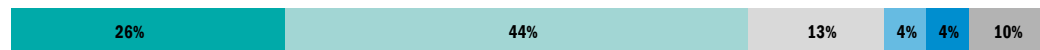
TOP 2

BOTTOM 2

73%

6%

THE BELVAL SITE IS AN IMPORTANT ASSET FOR THE ATTRACTIVENESS OF THE MINETT REGION



70%

8%

ESCH2022 PROVIDES VISIBILITY TO THE INDUSTRIAL HERITAGE OF BELVAL



66%

9%

THE EXHIBITIONS AND CULTURAL ACTIVITIES ORGANISED AT BELVAL HAVE INCREASED THE VISIBILITY AND INTEREST OF THE SITE



61%

10%

■ Totally agree ■ Somewhat agree ■ Neither agree nor disagree ■ Somewhat disagree ■ Do not agree at all ■ I don't know/No opinion

Figure 54. Responses to the question: “To what extent do you agree with the following proposals?” Base: N=1,498 (have seen or heard of Belval). Source: Esch2022 asbl & ILRES (2023) Esch2022 Image survey

²⁶⁸. Poos, F. (2022) Esch2022. Un bilan à mi-parcours, Esch2022 European Capital of Culture, Nos cahiers, September 2022, p. 10-12 • ²⁶⁹. Esch2022 asbl & ILRES (2023) Esch2022 image survey • ²⁷⁰. Idem

● INCREASED IMPACT AND RECOGNITION AMONG THE ATTENDEES OF ESCH2022 ACTIVITIES

In the satisfaction survey,²⁷¹ participants of Esch2022 events who had previously visited the Esch2022 territory were asked if they found the region (the territory of Esch2022) more attractive than in the past.

The results show that **nearly 60% of attendees who had previously visited the Esch2022 territory before attending in the event find the region more attractive than before** (with 28% strongly agreeing). Residents of France and countries other than the Grand Duchy of Luxembourg or France are the most positive about this: 71% strongly agreed with the statement.²⁷²

However, the latter results should be treated with caution due to the limited sample size of residents from countries other than Luxembourg or France who responded to this question (N=57).

I find this region (territory of Esch2022) more attractive than in the past

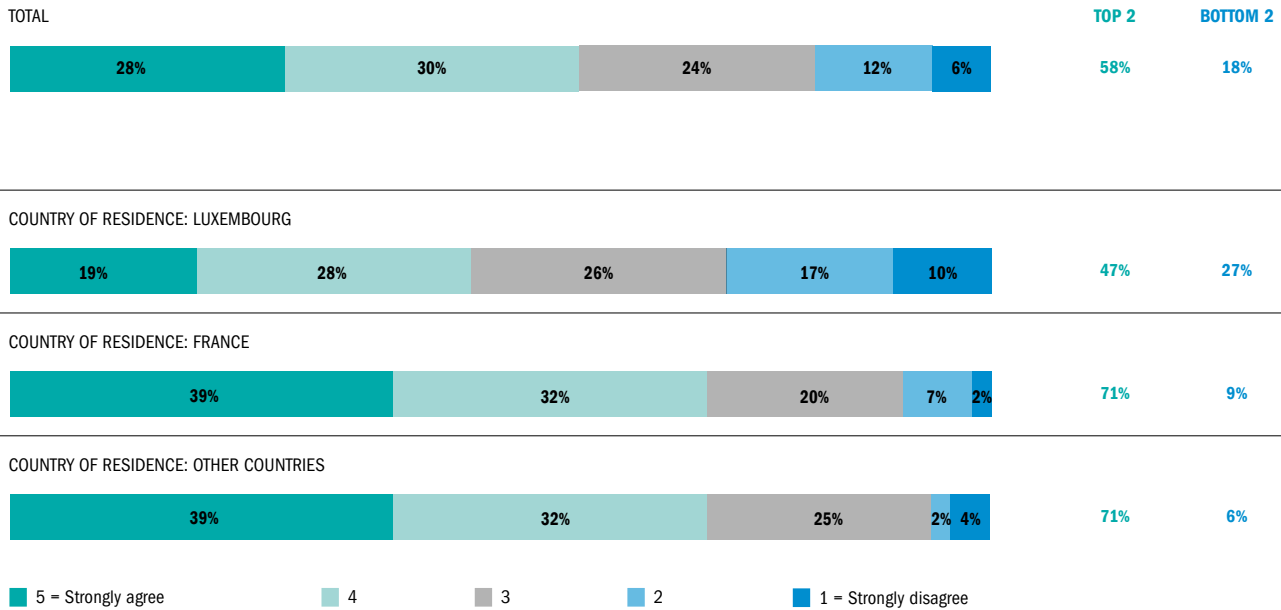


Figure 55. Responses to the question: “On a scale of 1 to 5, where 5 means ‘Strongly agree’ and 1 means ‘Strongly disagree’, to what extent do you agree with the following statements? Item: I find this region (territory of Esch2022) more attractive than in the past.”
Base: People who had already visited the territory of Esch2022 before participating in this/activity. Total: N = 709, Luxembourg: N = 398, France: N = 254, Other Countries: N = 57. Source: Esch2022 asbl & ILRES (2022) Satisfaction survey

271. Esch2022 asbl & ILRES (2022) Satisfaction survey • 272. Idem

● IMPACT ON THE IMAGE OF SOUTHERN LUXEMBOURG

The same satisfaction survey conducted among visitors shows that nearly six out of ten visitors (58%) consider southern Luxembourg to be more interesting than they thought (with 28% strongly agreeing).

Participants residing in France or in countries other than the Grand Duchy of

Luxembourg or France are more likely to consider southern Luxembourg more interesting than they thought:

- 69% of residents in France agree with the statement that they feel southern Luxembourg is more interesting than they thought.
- 68% of those residing outside France and Luxembourg also agree with this.

— Participants living in the Grand Duchy of Luxembourg are somewhat more critical: with 23% disagreeing, including 10% who strongly disagree.

I now feel that southern Luxembourg is more interesting than I thought

TOTAL

TOP 2

BOTTOM 2



58%

18%

COUNTRY OF RESIDENCE: LUXEMBOURG



51%

23%

COUNTRY OF RESIDENCE: FRANCE



69%

11%

COUNTRY OF RESIDENCE: OTHER COUNTRIES



68%

7%

■ 5 = Strongly agree ■ 4 ■ 3 ■ 2 ■ 1 = Strongly disagree

Figure 56. Responses to the question: “On a scale of 1 to 5, where 5 means ‘Strongly agree’ and 1 means ‘Strongly disagree’, to what extent do you agree with the following statements? Item: I now feel that southern Luxembourg is more interesting than I thought.”
Base: All respondents N = 1,894, Luxembourg: N = 1,189, France: N = 497, Other countries: N = 208. **Source:** Esch2022 asbl & ILRES (2022) Satisfaction survey

Tourism

While southern Luxembourg already has a tourist offer, it is one of the least touristic regions of Luxembourg. Indeed, the country's tourist offer was, until now, mainly composed of green tourism in the North of the country, the vineyards of the Moselle and the attractions of the city of Luxembourg.

The French territory of Esch2022 is also a less touristic region, with no tourist accommodation listed.

The image, of the region has been changing for several years thanks to innovation and the repurposing of former industrial sites. Esch2022 has helped to highlight this new image, thanks to the intense cultural activity of 2022 but also by complementing the existing offer with new tourism products. Tourist initiatives have been put in place to promote the region and to allow visitors to discover it.

The attention and international visibility brought to the region by Esch2022, as well as by other initiatives, including UNESCO's 'Man and the Biosphere (MAB)' label, and the attention paid to sustainable development, create new momentum for tourism in the region. Esch2022 has shone a spotlight on this cross-border territory and has showcased the still largely untapped tourist potential of the region. There remains a lot of work to be done for this cross-border region to become a fully fledged tourist destination. The first steps have been taken and the first results can be seen, but efforts must continue.

○ TOURISM STRATEGY

The development of the tourist strategy began in early 2019 with the help of the Austrian consulting firm St. Elmo's. The main objective was to create a strategy on which the regional tourism office (ORT Sud²⁷³), which was also developing its own new tourist strategy with the support of the same consultants, could base itself sustainably beyond 2022. In addition to guiding the regional tourism office, it was also important that this strategy aligned with the national strategy. Therefore, multiple discussions have been held with Luxembourg for Tourism (LFT) as well as with the ministry (General Directorate of Tourism).

The Luxembourgish Minister of Tourism at the time, Mr Lex Delles, was also involved in these reflections. He presented this strategy on 1 June 2021, in Dudelange.

○ TOURISM CAMPAIGN AND COLLABORATIONS^{274, 275}

Regarding tourism, Esch2022 wanted to redefine the perception of the region by strengthening its heritage to build a new, contemporary and attractive image. It aimed to provide visitors with a new perspective and show its art, nature and people, amid today's social and digital changes, in a new and positive light.

● TOURIST CAMPAIGN

Throughout 2022,²⁷⁶ the **#ExperienceEsch-2022 tourist campaign** was conducted: a tourist brochure containing general information about the region, postcards and other marketing materials were distributed throughout the Greater Region.

As part of this campaign, the entire territory of Esch2022 was highlighted by promoting its main tourist attractions. Heritage, culture and nature have all been highlighted, such as the Minett Trail and its unusual lodges.

Esch2022 participated in many important tourist events, such as the *Spring-break* fair in Kirchberg in March 2022, the *Tourism Days* in Luxembourg City in May and the *Skoda Tour de Luxembourg* in September. An information stand was set up at the Gropuis Pavilion in Trier during the summer.

● TOURIST FAIRS AND OFFICIAL DELEGATIONS²⁷⁷

The year 2022 was also marked by **participation in fairs and official delegations**. Esch2022 participated in the tourist delegation to Lisbon, as part of the Luxembourgish state visit there, and was present in workshops organised by Luxembourg for Tourism in neighbouring countries. Esch2022 was also present at the Merian Travel Festival in October 2022 in Wiesbaden.

Two FAM Trips, familiarisation trips primarily offered to tour operators or travel agencies, have been organised with Luxembourg for Tourism in the Esch2022 region during 2022. Numerous tour operators from Germany, France and Belgium have participated.

Esch2022 also collaborated with the DMC (Destination Management Company) by Sales Lentz. This agency promoted Esch2022 at tourism fairs in neighbouring countries and was responsible for marketing travel offers in the B2B sector.

● WELCOME PANELS²⁷⁸

Welcome panels have been installed at the entry points of the various municipalities to welcome visitors to the region and strengthen the event's image. The installation of the panels was done in consultation with the municipalities and with the authorisation of the Administration of Bridges and Highways.

● TOURIST SITE SIGNAGE



Special attention was paid to the Belval site thanks to major exhibitions and the Esch2022 Visitor Centre, located in the cast iron pocket hall, which served as a gathering and starting point for visitors to Belval. To better meet visitors' needs (especially in terms of orientation), a guidance system was designed in 2021 in collaboration with the Berlin design firm "studio klv", which extended over the entire Belval site. The information desk of the Esch2022 Visitor Centre was designed as part of the same study. The idea was also to create something that could continue to be used after 2022. Therefore, the Belval Fund, which will continue to use the information desk in 2023, has been involved from the start.

²⁷³. ORT Sud: Regional Tourism Office of the South • ²⁷⁴. Esch2022 asbl (2023) Activity Report 2022 • ²⁷⁵. Esch2022 asbl (2023) Esch2022 Tourism Department • ²⁷⁶. Esch2022 asbl (2023) Activity Report 2022 and Esch2022 asbl (2023) Esch2022 Tourism Department • ²⁷⁷. Idem • ²⁷⁸. Esch2022 asbl (2023) Esch2022 Tourism Department.

○ NEW TOURISM PRODUCTS IN THE ESCH2022 TERRITORY²⁷⁹

New tourist products like *Urban Time Travel Belval*, *discovARminett*, and the Minett Cycling Tour aimed to offer tourists unique experiences and have been an important element of the mobility strategy aiming to revitalise the region.

Several new tourist products have emerged in the region since 2022:

● THE MINETT TRAIL

Resulting from a competition launched by the Syndicat Pro-Sud and the Ordre des Architectes et Ingénieurs Conseils (OAI), the Minett Trail is a 90-km hiking route connecting the 11 municipalities of Pro-Sud. Dotted along the trail are 11 unusual lodges, each

conceived by a different architectural office, which document the history of the Minett.

● DISCOVARMINETT

The augmented reality app *discovARminett* was launched in April 2022 and continues to exist. It includes a total of 14 walks in 11 Luxembourgish and two French municipalities. These routes were created by the German company Urban Timetravel S.A. in consultation with the different municipalities.

● MINETT CYCLING TOUR

To encourage visitors to explore the region by bike, three partial routes were defined, which use national cycle paths and are therefore already signposted. The full tour could not be completed in 2022 for administrative reasons, but came to fruition in

2023 thanks to Visit Minett, a partner of Esch2022.

● URBAN TIME TRAVEL

In partnership with Urban TimeTravel S.A., Esch2022 developed an innovative bus tour that included virtual reality elements, allowing visitors to experience the tumultuous history of the Belval industrial site through VR glasses.

● BOARD GAME KENNS DU DE MINETT?

Kenns du de Minett? was created in collaboration with the Syndicat Pro-Sud and with the support of the Luxembourgish company Magic Multimedia. The aim of the game is to locate places, including cultural and tourist sites, on a map and collect points by answering questions about the region. The content used was defined in collaboration with the different municipalities.



Figure 57. Visuals: 1. Minett trail; 2. A virtual journey into Belval's past; 3. Urban time travel. Copyright: Simpleviu, Esch2022 Urban Timetravel S.A.

279. Partially based on the Esch2022 synthesis report.

○ COLLABORATION WITH REGIONAL TOURISM ACTORS

The European Capital of Culture Esch2022 has offered multiple reasons and opportunities to develop the quality of tourist services and offers, improve networking in the sector, and change the tourists' perceptions. This is precisely where Esch2022 has the opportunity to generate a lasting effect.²⁸⁰

The Tourism Department established numerous collaborations, both locally and nationally, to optimise its tourism development strategy.

At the ministerial²⁸¹ level, the General Directorate of Tourism has been a constant interlocutor. In addition to meetings with state officials, Esch2022 also participated in an annual meeting with minister, Mr Lex Delles, who has also attended many press briefings over the years.

At the national level, the principal partner in promoting Esch2022 as a tourist

destination was Luxembourg for Tourism. There have been regular exchanges and collaboration benefitting both parties.

Also at the national level,²⁸² it was important to maintain contacts with regional tourism offices. Therefore, monthly meetings have been organised, during which the monthly programme of Esch2022 was presented, and where everyone had the opportunity to ask questions. The goal was for everyone to remain informed about Esch2022 at the tourist reception points throughout the country.

Furthermore, tourism offices throughout the country and in the Greater Region received publicity material about Esch2022.²⁸³

At the regional level, Visit Minett was the leading partner of Esch2022, aided by other important tourism actors in the region: municipalities, hotels, the youth hostel in Esch-sur-Alzette, the operator of the lodges on the Minett Trail, the Esch-sur-Alzette tourism office [Escher Infobabrik], Annex22, and so on.

○ IMPACT OF THE TITLE OF EUROPEAN CAPITAL OF CULTURE ON ATTENDANCE

According to the satisfaction survey²⁸⁴ conducted among visitors, the title of European Capital of Culture appears to have encouraged 45% of the respondents to attend in the event (with 22% strongly agreeing with the sentiment). However, for 35% of respondents, the title of European Capital of Culture does not seem to have influenced their attendance.

For visitors residing in France, or another country outside the Grand Duchy, the title was more important: 53% of this segment agreed that the title of European Capital of Culture had encouraged them to participate, with 35% strongly agreeing that this was the case.²⁸⁵

I was encouraged to participate in this event/activity because it is part of the European Capital of Culture

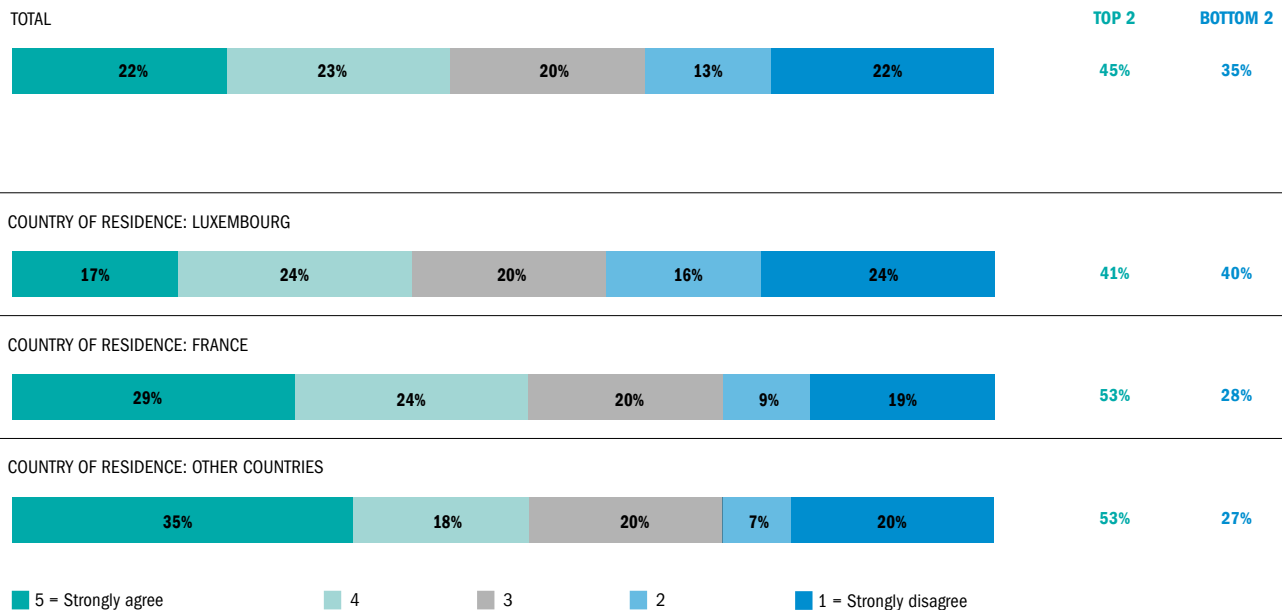


Figure 58. Responses to the question: "On a scale of 1 to 5, where 5 means 'Strongly agree' and 1 means 'Strongly disagree', to what extent do you agree with the following statements? Item: I was encouraged to participate in this event/activity because it is part of the European Capital of Culture." Base: All respondents: N = 1,894, Luxembourg: N = 1,189, France: N = 497, Other countries: N = 208. Source: Esch2022 asbl & ILRES (2022) Satisfaction survey

Analysis of socio-demographic variables highlights the following²⁸⁶:

- **The older the surveyed attendees are, the more they indicated having been encouraged to participate in an event due to the title of European Capital of Culture:** 35% of young people aged 16 to 24; 38% of 25-34 year-olds; 43% of 35-44 year-olds; 49% of 45-54 year-olds; 53% of 55-64 year-olds; and 51% of those 65 and older.
- Attendees at an exhibition were also more likely to report having been encouraged by this title: 55% compared

to those who attended a concert or recital: 39%.

○ IMPACT OF ATTENDANCE IN THE ESCH2022 EVENT ON THE INCLINATION TO PARTICIPATE IN CULTURAL ACTIVITIES IN THE REGION

The satisfaction survey²⁸⁷ conducted among visitors to Esch2022 shows that

60% of respondents who attended a cultural event of Esch2022 and who do not live in this territory would be more inclined to participate in cultural activities in the region (28% 'strongly agree').

Residents of France are the most likely to return to the Esch2022 territory to attend another cultural activity: 72% agree with the statement that they would be more inclined to participate in subsequent cultural activities in the region.

I will be more inclined to participate in cultural activities in the region after my participation in this event/activity

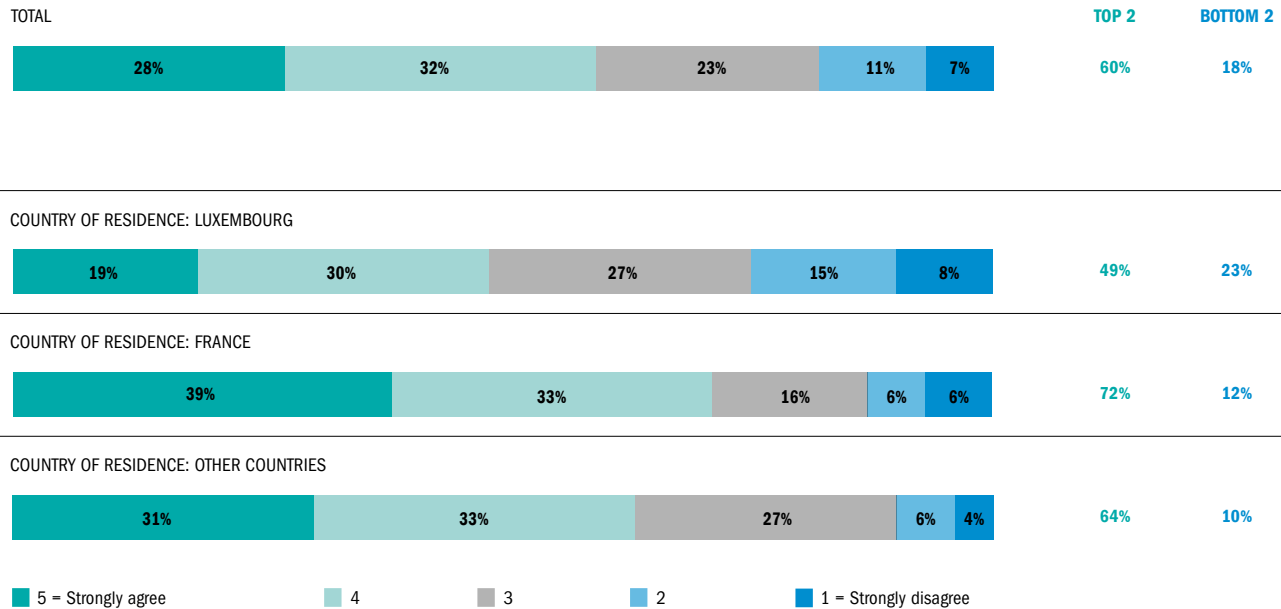


Figure 59. Responses to the question: "On a scale of 1 to 5, where 5 means 'Strongly agree' and 1 means 'Strongly disagree', to what extent do you agree with the following statements? I will be more inclined to participate in cultural activities in the region after my participation in this event/activity." Base: People not living in the Esch2022 territory: N = 853, Luxembourg: N = 439, France: N = 306, Other countries: N = 108. Source: Esch2022 asbl non-profit & ILRES (2022) Satisfaction survey

286. Esch2022 asbl & ILRES (2022) Satisfaction Survey • 287. Idem.

Furthermore, according to the same study,²⁸⁸ **one in two participants would return to Luxembourg's South or Esch-sur-Alzette.** Indeed, about half of those who attended an Esch2022 event who do not live in the territory would be inclined to return for a visit to the southern region of Luxembourg (52%) or Esch-sur-Alzette (49%).

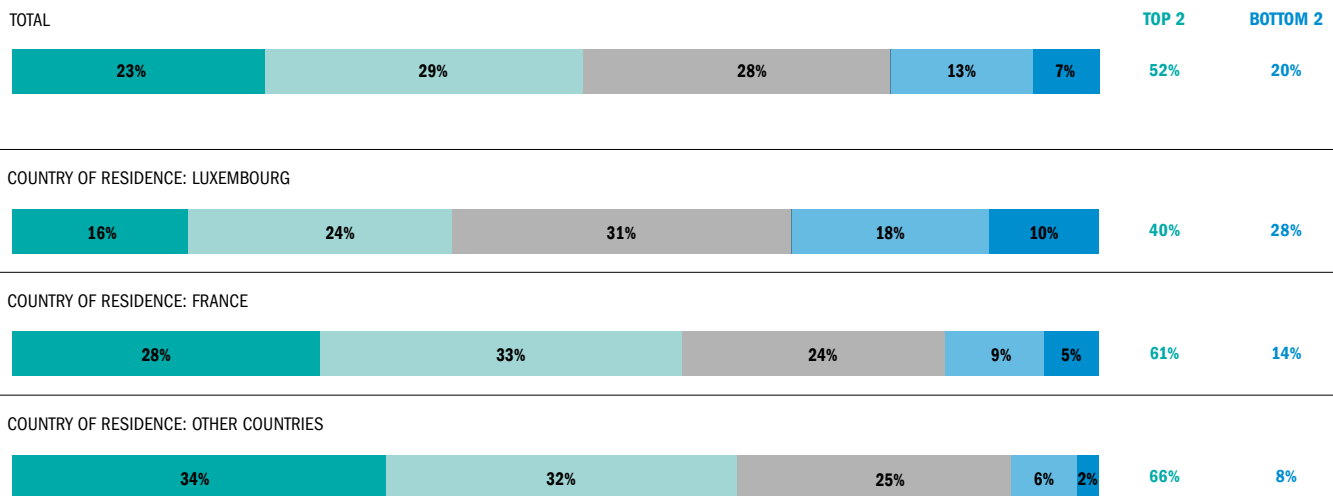
Residents of countries other than the Grand Duchy of Luxembourg are more likely

to return to the southern region or the city of Esch-sur-Alzette compared to residents of Luxembourg. This reluctance to revisit the South among residents of other Luxembourgish regions is probably linked to the poor image they have of the region. Although its reputation has improved, changing a region's image is a long-term task and takes many years to achieve, especially when attempting to turn around negative preconceptions.

The results show that while more than six out of ten visitors residing outside the Grand Duchy of Luxembourg say they would be more inclined to return to the southern region or the city of Esch-sur-Alzette, this is the case for 40% of visitors from Luxembourg.

I think I will be more inclined to visit...

the southern region of Luxembourg/Minett region



Esch-sur-Alzette

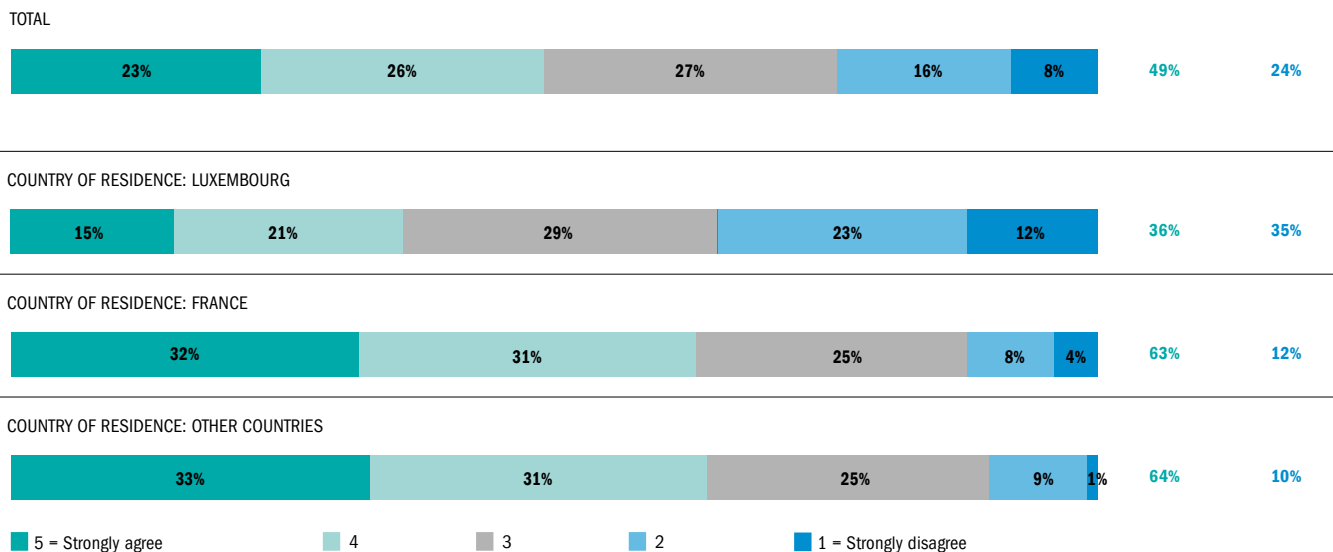


Figure 60. Responses to the question: "On a scale of 1 to 5, where 5 means 'Strongly agree' and 1 means 'Strongly disagree', to what extent do you agree with the following statements?" Base: People not living in the Esch2022 territory. N = 853, Luxembourg: N = 439, France: N = 306, Other countries: N = 108. Source: Esch2022 asbl & ILRES (2022) Satisfaction survey

○ CULTURAL AND TOURISTIC COMPETITIVENESS OF THE MINETT REGION

SO 4.7

Changes in city positioning /representation/inclusion for the first time in international city brand rankings

This section compares the Minett²⁸⁹ region to other tourist regions when it comes to practising different types of activities.²⁹⁰

As already mentioned, it is important to remember that until recently, the Minett region was not perceived as a tourist destination in Luxembourg. This situation is changing, as the most recent tourist statistics attest.

This study was conducted online, and the map on this page of the different tourist regions was shown to all respondents, who were asked to indicate their three favourite regions for practising six proposed cultural and leisure activities.



Figure 61. Map of Luxembourg's tourist regions with the Minett area in blue. Source: Pro-Sud

Analysis of the regions preferred by residents of the Grand Duchy of Luxembourg for practising the six types of activities proposed shows that the Minett region generally occupies a middling position compared with the other tourist regions evaluated. However, it is in second place for shopping, having been cited by 42% of respondents in total (far behind Luxembourg City, which was voted for by 81%). The Minett also ranks

second for nightlife (e.g. bars and restaurants) having been chosen by 38%. Once again, this is far behind Luxembourg City, which was cited by 82%.

The levels of interest in the different activities have changed little in the different regions since 2021. **However, there is a four-point improvement for the Minett region in terms of practising cultural activities.**

²⁸⁹. Minett Region: For reference, the 11 municipalities of the Luxembourgish territory of Esch2022 • ²⁹⁰. Esch2022 & ILRES (2021) Image survey; "What are your three favorite regions for...?"

Table 24. Responses to the question: “What are your three favorite regions for...?” (Esch2022/ILRES Studies).
Base: All respondents: N = 1,517 (2023) and N : 1,539 (2021). Source: Esch2022 & ILRES (2021) Image survey

	Éislek region (North)	Guttland region (in the center and west of the country)	Minett region – Les Terres Rouges (South)	Luxembourg City	Luxembourg Moselle region	Mullerthal region – Luxembourg’s Little Switzerland	None
cultural activities							
2023	25%	23%	40%	76%	40%	38%	4%
2021	30%	24%	36%	77%	41%	40%	3%
practising activities in nature							
2023	58%	23%	26%	18%	58%	82%	2%
2021	62%	23%	24%	18%	60%	81%	1%
going shopping							
2023	22%	39%	42%	81%	17%	7%	5%
2021	19%	39%	43%	80%	18%	8%	5%
having fun (bars, restaurants)							
2023	16%	29%	38%	82%	37%	13%	7%
2021	16%	29%	37%	81%	39%	14%	6%
a day trip with family or friends							
2023	50%	14%	20%	41%	60%	73%	3%
2021	55%	14%	18%	38%	63%	74%	3%
a heritage-focused visit							
2023	58%	24%	32%	70%	19%	42%	5%
2021	59%	27%	31%	69%	19%	44%	4%

○ CHANGES IN OVERNIGHT STAYS AND ARRIVALS

SO 4.1

Increase in tourist visits (day visits and overnight stays, both at domestic and international level)

Tourism gradually returned during 2022 after the lifting of COVID-19 restrictions.

The South is one of the regions where tourist numbers have increased most favourably **in terms of the number of arrivals in Luxembourg**, increasing by 23% between 2019 and 2022.^{291, 292}

In terms of the number of overnight stays²⁹³ in tourist accommodations in Luxembourg, the situation varies greatly from one region to another. According to STATEC, “although the number of overnight stays in Luxembourg in 2022 is similar to that of 2019, when we look at its distribution across the territory, we observe common points and notable differences between these two periods. First, as in 2019, more than 4 out of 10 overnight stays are made in the Centre of the country with a comparable level, only 30,000 overnight stays fewer compared to 2019, i.e. -2%.”²⁹⁴

However, while the Ardennes and Moselle recorded fewer overnight stays (respectively -180,000 overnight stays and -51,000 overnight stays), the regions of Mullerthal and the South recorded an equivalent increase (respectively +123,000 overnight stays and +81,000 overnight stays). **It should be noted that the highest increase is recorded in the South with an increase of 39%, which, we can assume, is linked to the fact that Esch-sur-Alzette was the capital of culture in 2022.**²⁹⁵

Table 25. Changes in the number of arrivals by tourist region.
Source: Adapted from STATEC (2023) Number of arrivals by tourist region to the country of residence of visitors

Region	2019	2022	Evolution in %
Mullerthal	98,709	134,100	36%
South	104,721	128,630	23%
Centre	709,296	678,163	-4%
Ardennes	184,523	173,193	-6%
Moselle	68,007	53,200	-22%

Table 26. Changes in the number of overnight stays by tourist region.
Source: Adapted from STATEC (2023) Number of overnight stays by tourist region to the country of residence of visitors

Region	2019	2022	Evolution in %
South	209,358	290,508	39%
Mullerthal	435,484	558,860	28%
Centre	1,281,960	1,251,477	-2%
Ardennes	753,183	574,171	-24%
Moselle	172,289	120,858	-30%

In the tourist region of the South, hotels accounted for 80% of overnight stays, amounting to 230,000 out of a total of 290,000 overnight stays in 2022 in the region.²⁹⁶ The statistics provided by official bodies for the year 2022 do not allow us to pinpoint the precise reasons for this increase. While the occupancy of accommodation was undoubtedly significantly impacted by visitors to events, it is also important to consider the impact of the numerous suppliers and artists who stayed in accommodation, as well as the many delegations that visited Esch2022. Unfortunately, we do not have the information to differentiate these stays, but the data discussed in the chapter ‘EUROPEAN AND INTERNATIONAL IMPACT’ demonstrated the impact of this international influx.

The classification of visitors showed that while a significant portion of visitors came from within the region, **many also came from further afield to attend larger-scale events.** The origin of tourists also varied significantly depending on the type

of event. For example, 50% of visitors to the major exhibitions in Belval were foreigners, suggesting that events of a certain scale can attract tourists to the region.

Origin of visitors attending the six major exhibitions at Massenoire and Molerëi in Belval

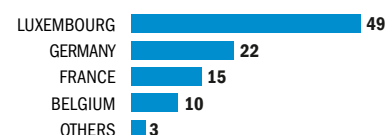


Figure 62. Origin of visitors attending the six major exhibitions at Massenoire and Molerëi in Belval. Source: Esch2022 asbl

291. Definition of arrival: An arrival is defined as a person (tourist) who arrives at a tourist accommodation establishment and registers. If a couple arrives at a hotel, this corresponds to two arrivals. Source: STATEC (2023) Tourism in Figures. Edition 2023 • **292.** STATEC (2023) Tourism in Figures. Edition 2023 • **293.** An overnight stay corresponds to each night a tourist (resident or non-resident) spends in a collective accommodation establishment or non-rented accommodation. Source: STATEC (2023) Tourism in Figures. Edition 2023, p. 43-44 • **294.** STATEC (2023) Tourism in Figures. Edition 2023. • **295.** Idem • **296.** Idem.

Indeed, the most important exhibitions and festivals organised as part of Esch2022 showed that international tourists can be attracted to the region. The image of this cross-border region is beginning to change. Tourists are increasingly visiting the region, notably due to its cultural activities and rich industrial heritage, which Esch2022 has helped to revitalise.

While the impact on visits was highly recognisable in 2022, **it is too early to assess 2023. That said, occupancy of accommodation in the South for the first nine months of the year has so far dropped by 13.7%**, a loss of 26,105 overnight stays. However, this remains a good result for 2023 considering the significant increase in the number of overnight stays between 2019 and 2023.

Table 27. Change in the number of overnight stays for the first nine months of the year.
Source: Adapted from STATEC (2023) Monthly tourism statistics

	2022	2023	Difference 2023- 2022
January	14,349	14,487	138
February	16,431	16,150	-281
March	20,826	18,307	-2,519
April	23,201	22,295	-906
May	26,518	24,090	-2,428
June	27,368	23,606	-3,762
July	30,019	26,845	-3,174
August	29,379	22,991	-6,388
September	28,892	22,107	-6,785
Total	216,983	190,878	-26,105

○ CHANGE IN THE NUMBER OF ACCOMMODATION PLACES IN THE REGION



While the number of visitors and overnight stays in tourist accommodation is increasing, **the capacity in terms of accommodation in the South tourist region is still not high, despite increases in recent years.**

"As of January 1, 2023, despite a slight decline, there are 216 hotels, inns, and guest-houses in the Grand Duchy of Luxembourg, representing the driving force of the country's tourist accommodation offer. This type of establishment offers a capacity of 7,796 rooms, slightly up from 2022 (7,678).

The region with the most accommodation of this type is the Centre, with 93 establishments, accounting for 43% of the country's total. This is followed by the Ardennes region, with 48 establishments of this type (22%). The other three regions are quite similar: 28 establishments in the South (13%), 26 in Mullerthal (12%), and, finally, 21 in Moselle (9.4%)."²⁹⁷

Table 28. Accommodation capacity in Luxembourg. Source: STATEC (2023) Tourism in figures. Edition 2023

	Rooms in hotels, hostels and guesthouses (number of rooms)	Campsites (number of persons)	Beds in youth hostels	Beds in stopover lodges
Total	7,796	38,433	1,043	1,471
Ardennes	1,016	20,508		
Centre	4,717	2,228		
Moselle	586	1,675		
Mullerthal	437	13,422		
South	1,030	600		

It is also important to note that due to insufficient accommodation in the South, many visitors were housed outside the Esch2022 territory. For example, it was common for many delegations, artists, suppliers and visitors to be accommodated in Luxembourg City. This proportion is probably significant, but we do not have the sufficient data to make an adequate estimate in this regard.

Several hoteliers in the region have expressed satisfaction with the visits brought about by Esch2022, as evidenced by the testimony of Isabelle Lentz, CEO of the new hotel opened in Käerjeng.

"On February 22, 2022, we celebrated the opening of the BrauHotel. From the first day, our hotel was fully booked thanks to the Esch2022 events. When the

municipalities of Bascharage and Pétange were in the spotlight, our occupancy rate and our restaurant were operating at full capacity. We particularly noticed the positive impact of Esch2022 during the months of July and August. In 2022, our occupancy rate was almost 90%, while this year we have maintained a filling rate of 60%, which corresponds to a normal rate during the summer season."

**Isabelle Lentz,
CEO Munhowen SA**

297. STATEC (2023) Tourism in Figures. Edition 2023.

Regional and urban development

A former mining and industrial basin, the south of Luxembourg has regained dynamism in recent years by gradually rehabilitating its approximately 600 hectares of industrial wasteland and betting on innovation, research, and sciences – as is the case in Esch-Belval – to bounce back and diversify its economy. The region has also been able to benefit from its natural heritage, which includes numerous protected reserves that enabled it to join the global network of UNESCO Biosphere Reserves under the Man and the Biosphere programme in 2020. All these attractions have been reinforced by gaining the title of European Capital of Culture, highlighting the history, people, and iconic locations of southern Luxembourg through a plethora of cultural initiatives.

NEW CULTURAL VENUES AND DEVELOPMENT OF NEW INFRASTRUCTURE

GO 2.3

Increase in the availability of affordable space for cultural production (studios etc.)

GO 2.5

New use of unused spaces, development of new public spaces

SO 3.2

Value of investment in cultural infrastructure and facilities related to ECoC

The year 2022 was marked by a diversity of cultural and artistic initiatives, with activated spaces reflecting an eclectic programme: new cultural facilities have been created, and existing buildings have been renovated and repurposed as cultural venues in Luxembourg, with existing spaces being used in novel ways for culture.

“Esch2022 was an exceptional event that marked our Franco-Luxembourgish region, particularly through its tourist impact. Our villagers appreciated this year of major cultural or sporting events that took place both in Esch-sur-Alzette and in other cities and villages involved in the adventure of Esch2022 European Capital of Culture. Our municipality hosted several

events that brought many people together at two sites that deserve to be known in our cross-border territory: the Étangs site, which hosted a tightrope walker show with sound and light over the ponds and events combining gardening and dance; The ST BRICE church and its acoustics allowed the meeting of two Youth Choirs from the CPHVA and Sanem, performing Christmas carols on an Advent Saturday. These events have given ideas to event promoters to continue to bring these two sites to life.”

**Daniel Cimarelli,
Mayor of Rédange**

In the CPHVA territory in France, a major infrastructure emerged with the inauguration in 2022 of the Arche in Villerupt, a new important cultural hub for the northern Lorraine and the French Grand-Est region.²⁹⁸

Typical for this industrial region, some projects have rehabilitated historical industrial sites, transforming them into cultural spaces, particularly on the Belval sites in Esch-sur-Alzette, as well as on the industrial wastelands of Esch-Schifflange and Dudelange, while others have used public spaces for temporary cultural activities, thus energising the urban space.

Art and culture have been disseminated throughout the Esch2022 territory through the use of a wide variety of cultural venues. The list below is not exhaustive and only includes part of the infrastructure, but it gives an overview of the diversity of places invested in by culture in 2022:

298. Arche in Villerupt: <https://l-arche.art/>

Table 29. Typology of places invested in by culture in 2022

New constructions:
L'Arche in Villerupt
The Pavillon of the Source Bel-Val, Sanem
Reallocation to cultural use or renovation:
Konschthal Esch
Bridderhaus
Former Ariston cinema, transformed into an auditorium in Esch-sur-Alzette
Lommelshaff farm in Differdange
SPEKTRUM
The Möllerei in Belval
The former Camp de Thil
Occupation of existing former industrial buildings:
The socle C, reactivated as a concert stage
Maison Rosati in Esch-sur-Alzette
The cultural 'third-place' Bâtiment4 in Esch-sur-Alzette
The Esch-Schiffflange wasteland
The former rolling mill in Dudelange
The Tiercelet mine in Hussigny
A mine in Audun-le-Tiche
Occupation of existing buildings:
Pavillon 4 (L'Annexe22) Place du Brill in Esch
The SKIP, converted into an educational and artistic space
Installations in the urban public space:
Installations in the urban public space: "Italy" district in Dudelange
All the <i>Nuits de la Culture</i>
Semi-permanent/temporary installations:
Pavillon AI&Art installed at the University of Belval
The Laço installed on the Place de l'Académie in Belval
The Petite Mason installed in the car park of the University of Belval
Installations in the natural environment:
The Haard nature reserve in Dudelange
Green space of the Thillenbiere Mine in Differdange
Nature and forest center Ellergronn
Religious or formerly religious spaces:
Church of Raemerich in Esch-sur-Alzette
Church of Lallange in Esch-sur-Alzette
Synagogue in Esch-sur-Alzette
Reformed church in Esch-sur-Alzette

Numerous infrastructures and new cultural institutions also emerged in 2022. The map shown in Figure 59 clearly illustrates that the cultural investments have dotted the entire territory.

This includes new multi-purpose cultural centers, new venues or performance halls (the Ariston in Esch-sur-Alzette), artist residencies (Bridderhaus, Esch-sur-Alzette), a new contemporary art space (La Konschthal, Esch-sur-Alzette), a new museum (MUAR, Kayl/Tétange), new, third places, for culture, and new concepts for cultural spaces like the Pavillon Source Bel-Val developed by the municipality of Sanem, as well as SPEKTRUM in Rumelange, the former house of the Luxembourgish sculptor Albert Hames (1910-1989). The latter is a place focused on experimental and immersive cultural and artistic practices, while offering spaces that can serve for both ad hoc use and artistic residencies.

"Esch2022 was crucial for the existence of SPEKTRUM. The opening weekend in November 2022 attracted attention and recognition. It provided the platform and support necessary for the launch of this new contemporary cultural centre. Since then, SPEKTRUM has had a significant impact on the cultural offerings in the municipality of Rumelange. Local and international artists offer workshops, create music, and enrich the diversity of cultural life. SPEKTRUM has the potential to contribute to the tourist offering in the south of Luxembourg, particularly in the field of creative tourism. The focus on immersive and participatory experiences, the unique fusion of art, culture, and architecture, as well as the emphasis on co-creating a future heritage, can attract tourists interested in unusual accommodation and experiences. In the future, you can expect SPEKTRUM to continue its mission as a place of community engagement, hospitality, cultural exploration, and experimentation."

**Teena Lange,
Project Manager
and Artistic Director,
SPEKTRUM**



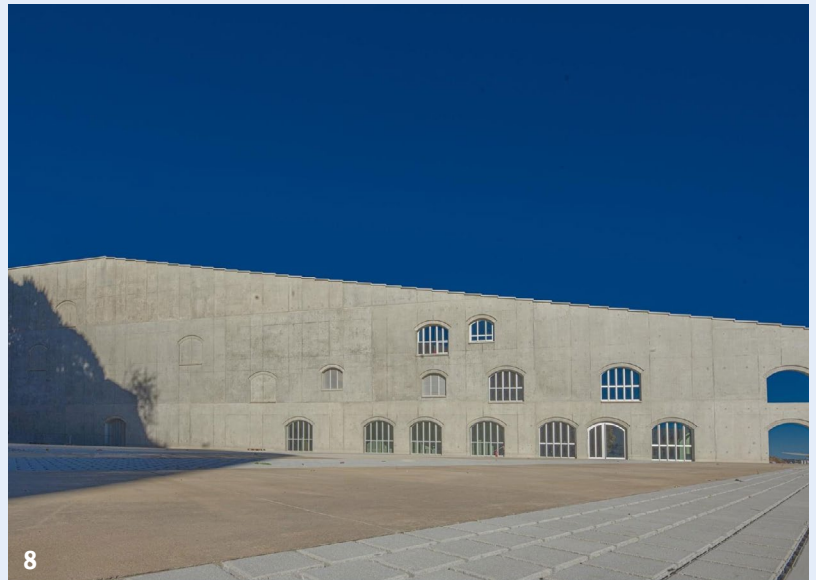
Figure 63. 1. Konschthal, copyright: Rémi Villaggi; 2. FerroForum, copyright: Sven Becker; 3. Pavillon Source Bel-Val, copyright: Esch2022; 4. Lommelshaff, copyright: Lommelshaff, Ville de Differdange; 5. SPEKTRUM, copyright: SPEKTRUM Rumelange



6



7



8



9



10

Figure 64. 6. Bridderhaus (Salon Helen Buchholtz), copyright: Christian Aschman; 7. WeWa, copyright: Sven Becker; 8. L'Arche, copyright: Bartosch Salmanski; 9. Kenschthal, copyright: Christof Weber; 10. Bâtiment4, copyright: Bâtiment 4, City of Esch-sur-Alzette

The municipality of Esch-sur-Alzette was the epicenter of these new investments, with several cultural infrastructures being established there.

New infrastructures and cultural institutions to open in 2022

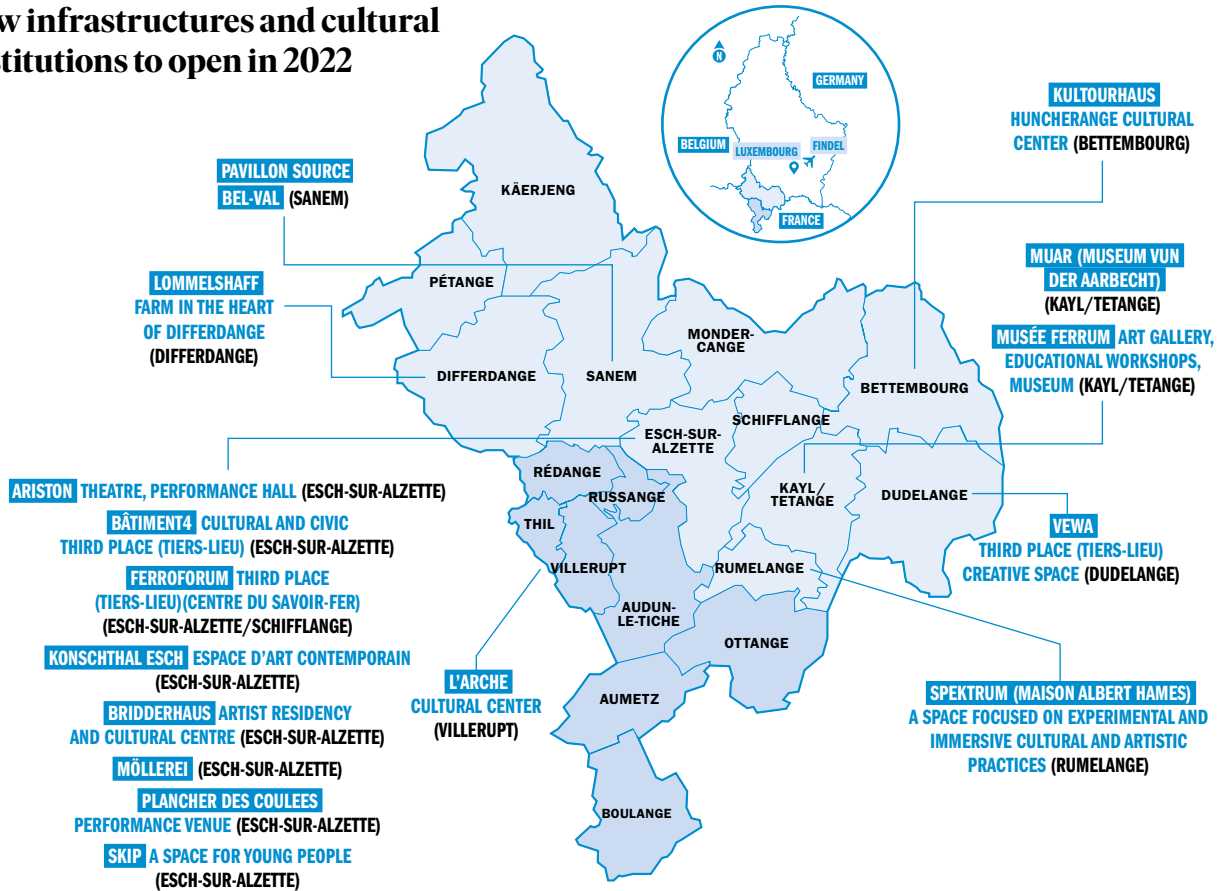


Figure 65. New cultural infrastructures and institutions opened in 2022

Three new 'third places' for culture emerged in the Esch2022 territory. These are the Bâtiment 4 (B4) in Esch-sur-Alzette, the FerroForum & Kamelleschmelz in Esch-Schiffange, and the VeWa in Dudelange. These three places aim to develop public participation in the Esch2022 territory. The FerroForum and VeWa are managed by collec-

tives and associations, and the Bâtiment 4 hosts numerous projects.

With the necessary cultural infrastructure now in place, coupled with a still-palpable enthusiasm and new appeal, the region has the perfect hand to capitalise on the legacy of Esch2022.

● PERCEIVED INFRASTRUCTURE IMPROVEMENT

Two-thirds of the residents²⁹⁹ on the Luxembourg side of the Esch2022 region agree with the statement that being the European Capital of Culture has allowed the development of cultural infrastructure in the territory.

Do you agree with the following statements:

BEING THE EUROPEAN CAPITAL OF CULTURE HAS ALLOWED THE IMPROVEMENT AND DEVELOPMENT OF CULTURAL INFRASTRUCTURE IN THIS TERRITORY?

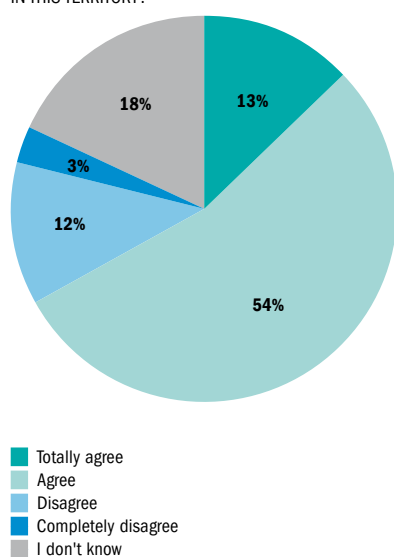


Figure 66. Responses to the question “Do you agree with the following statements: being the European Capital of Culture has allowed the improvement and development of cultural infrastructure in this territory?” Base: Respondents from the Esch2022 area who have heard of Esch2022. Source: Esch2022 & ILRES (2023) Image survey

● RECOGNITION OF NEW CULTURAL PLACES

A question was asked in the 2023 awareness & participation study³⁰⁰ to assess the level of recognition achieved by 15 new cultural venues. It should be pointed out that this survey was conducted in January 2023.

It is particularly important to note that some new establishments have been developed in locations renovated or re-purposed for cultural use. Their names may not have necessarily changed (like Ariston), which

can affect their level of recognition. Respondents from the Esch2022 area are naturally the most informed about the opening of these new cultural places.

Overall, it's the **Ariston** in Esch-sur-Alzette, a former historic cinema mainly repurposed as a theater but whose various spaces can host other cultural activities, that registers the highest recognition score with 30% nationally and 47% in the Esch2022 area. Following Ariston is the **Konschthal** in Esch-sur-Alzette, a contemporary art space. Nationally, 19% of residents claim to have heard of it, compared to 24% in the Esch2022 area.³⁰¹

Similarly, nationally, 12% of respondents have heard of the Möllerei in Belval,

a former industrial building that underwent a complete renovation by the Belval Fund for the organisation of Esch2022 (22% in the Esch2022 area), while 22% of respondents in the Esch2022 area knew of it.³⁰²

Three other infrastructures are known by 12% of respondents nationally and more than 20% regionally:³⁰³

- the FerroForum on the site of the former Esch-Schifflange factory (22% in the Esch2022 area),
- Bâtiment 4 in Esch-sur-Alzette (21% in the Esch2022 area),
- and the Bel-Val Source Pavillon in Sanem (21% in the Esch2022 area).

Have you heard of these new cultural venues developed as part of Esch2022?

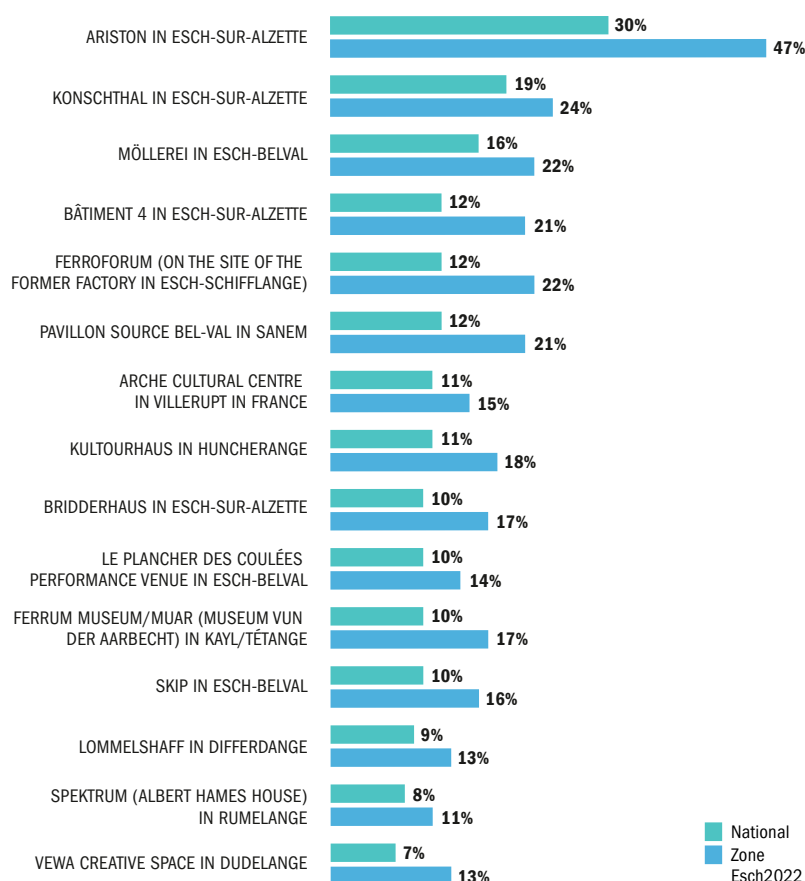


Figure 67. Responses to the question: “Have you heard of these new cultural venues developed as part of Esch2022?” Base: Total national respondents: N = 1,178, Esch2022 area: N = 338. Source: Esch2022 asbl & ILRES (2023) Esch2022 awareness and participation study

○ AWARENESS AND IMPROVEMENT OF THE CULTURAL ATTRACTIVENESS OF THE REGION

The image survey³⁰⁴ allowed us to assess the positive impact of Esch2022 on the region and Esch-sur-Alzette in terms of recognition and improved cultural appeal. However, it appears that for other aspects, the evaluated indicators do not yet allow us to identify positive trends. As already emphasised, it generally takes many years to note an improvement in terms of image. Numerous developments of industrial wastelands are underway, particularly in Dudelange, on the Esch-Schifflange site, and on the industrial wastelands of the CPHVA. The emergence of new eco-districts should significantly improve the image of the region, especially in terms of housing.

Nationally, 74% of those surveyed would recommend the Minett region as a place to visit and 72% for cultural activities. Moreover, nearly six out of ten respondents would recommend the Minett region as a place to work (58%). However, less than half of the respondents would recommend the Minett region as a place to live (44%).

Looking only at responses given by the residents of the Minett region, all four possibilities receive scores above 80%, results that also confirm the inhabitants' attachment to their region.

For Esch-sur-Alzette, nationally, a majority of people interviewed would recommend the city as a place to visit (60%), and for cultural activities (68%). However, only 22% of respondents would recommend Esch-sur-Alzette as a place to live.

Residents of the Minett region would also be more inclined to recommend Esch-sur-Alzette as a place to work (63% compared to 48% nationally); however, their evaluation of Esch as a place to live is also negative.

Table 30. Positive responses to the question: "Would you recommend the Minett region/ Esch-sur-Alzette/Belval as...?" Base 2023: National: N = 1,517, Minett: N = 458 - 2021: Base 2021: National: N = 1,539, Minett: N = 456. Source: Esch2022 & ILRES (2021) Esch2022 image survey

% Would you recommend ('Yes' response)	Minett Region		Esch-sur-Alzette		Belval site	
	National	Minett	National	Minett	National	Minett
as a place to visit?						
2021	74%	82%	52%	58%		
2023	74%	82%	60%	65%	76%	82%
to engage in a cultural activity?						
2021	69%	80%	62%	65%		
2023	72%	81%	68%	65%	78%	82%
to work there?						
2021	58%	82%	49%	64%		
2023	58%	83%	48%	63%	65%	80%
to live there?						
2021	47%	82%	22%	36%		
2023	44%	81%	22%	31%	36%	52%

The same question, asked specifically about the Belval district in 2023, shows that just over three-quarters of those familiar with the Belval district would recommend it for cultural activities and as a place to visit.³⁰⁵ Furthermore, two-thirds (65%) would recommend Belval as a place to work, but only just over a third (36%) as a place to live.

Residents of the Minett region are consistently more likely to recommend the Belval site than all respondents for the four scenarios considered here. The evaluation of the Belval district, part of which is located in the municipality of Esch-sur-Alzette, is more positive than that for Esch-sur-Alzette itself.

○ CHANGING PERCEPTIONS OF ESCH-SUR-ALZETTE

In the context of the same image study conducted in collaboration with ILRES,³⁰⁶ we focused on the **perceptions of the changing situation in Esch-sur-Alzette and its surrounding area over the past five years.** To this end, all national respondents have been asked whether they think that over the past five years, the situation in Esch-sur-Alzette and its surrounding area has improved, remained the same, or deteriorated for the 13 factors evaluated.³⁰⁷

304. Esch2022 & ILRES (2021) Esch2022 image survey • **305.** Question: "To what extent would you recommend the Belval site?" • **306.** Esch2022 & ILRES (2021) Esch2022 image survey • **307.** Idem

For all residents of the Grand Duchy of Luxembourg, the perception of the city has changed over the last five years.

The cultural offer (49%), mobility (41%), training and education offer (38%),

and entertainment opportunities (35%) are the elements that have improved the most according to national respondents. This reinforces the other findings of the study: **culture is the area that has improved most**

significantly. Conversely, the same respondents perceive a deterioration in security (49%), housing (35%) and cleanliness (27%).

Perception of changes in Esch-sur-Alzette over the last five years

GENERAL CULTURAL ENVIRONMENT



MOBILITY



JOB TRAINING AND EDUCATION



ENTERTAINMENT



QUALITY OF NATURAL AREAS



AVAILABILITY OF SPORT FACILITIES



QUALITY OF LIFE



JOB OPPORTUNITIES



HOSPITAL AND CARE FACILITIES



CONVIVIALITY IN THE CITY



CLEANLINESS



HOUSING



SECURITY



Has improved Is the same Has deteriorated I don't know

Figure 68. Responses to the question: “Over the past five years, how do you think that Esch-sur-Alzette and its surroundings have changed?” Base: All respondents, N = 1,517. Source: Esch2022 & ILRES (2021) Esch2022 image survey



CULTURAL POLICY & GOVERNANCE IMPACT



CULTURAL POLICY & GOVERNANCE IMPACT

Summary of objectives and impact indicators

The cultural policy and governance impact of Esch2022 has spanned three domains: predominantly culture itself (cultural policymaking, governance, management standards, and regional collaboration), but also mobility policymaking for culture, and collaboration

between the cultural and business sectors. Both the city and regional levels have been influenced. Consequently the following cross-cutting indicators have been used to estimate the cultural policy and governance impact of Esch2022:

SO 3.1

Strategy for long-term cultural development of the city, initial and post-ECOC, including an Action Plan

SO 3.13

Degree of (political) collaboration the Southern region, especially but not only in the cultural context

SO 3.11

Raised cultural management standards

SO 3.9

Number and profile of projects realised with other sectors as part of ECOC

Impact on cultural policymaking and governance

○ CITY OF ESCH-SUR-ALZETTE

SO 3.1

Strategy for long-term cultural development of the city, initial and post-ECOC, including an Action Plan

On June 30, 2017, the council of Esch-sur-Alzette unanimously approved the city's new cultural strategy for 2017-2027, known as **Connexions**.³⁰⁸ This cultural strategy, which was in fact a roadmap, was **linked to the commitments made by Esch-sur-Alzette to Agenda 21 for Culture as its official 'pilot city'**. Over 70 participants from the local scene, institutions, and authorities, under the guidance of international experts, worked on a self-assessment that formed the basis for the new cultural strategy.³⁰⁹ It was based on a detailed (SWOT)³¹⁰ analysis of Esch-sur-Alzette's entire cultural life. It defined specific areas of action and goals that were closely linked to the candidacy for European Capital of Culture but would have an impact over a much longer period of time, **2017-2027**. In this context, **the European Capital of Culture initiative is seen as a significant catalyst for of cultural development.**³¹¹

"The intention of Connexions has a general scope: to make Esch-sur-Alzette a recognised creative cultural hub (in the city, the region, the country and the Greater Region) for the diversity of its culture and its capacity for innovation and creation. The philosophy behind it to become a 'welcoming land' for artists or creators.

Six priorities have been defined to achieve this aim:

- 1) To set up a framework to achieve the objectives of the plan
- 2) To support creativity in the city
- 3) To support economic development through culture
- 4) To foster recognition of cultural diversity and access to culture for all
- 5) To facilitate the possibility for all to be educated through culture and to cultures
- 6) To promote the image of Esch-sur-Alzette abroad and in the eyes of the Eschois"³¹²

These six goals were supported by 18 objectives determined with the cultural structures of Esch-sur-Alzette. These objectives have been broken down into around a hundred missions to be carried out by the cultural ecosystem of the city.³¹³

SO 3.11

Raised cultural management standards

The mid-term evaluation of the degree of achievement of Connexions, carried out in 2021, has shown **remarkable progress in**

the cultural strategy implementation by the City. This suggests that the strategic plan had already been bearing expectations-exceeding fruit—even before the start of the title year. Indeed, out of 18 initially set objectives for 2027, five had already been fully achieved (28%) and eight were in progress (44%) in 2021.³¹⁴

Equally, in 2021, positive evolution could already be seen on virtually all of the dimensions measured by Agenda 21 for Culture for Esch-sur-Alzette city, with especially high progress noted in the areas of equity and inclusion (+48%), governance (+46%), and cultural rights (+29%),³¹⁵ as demonstrated in **Figure 69** below.

Self-assessment of policies: Esch-sur-Alzette vs Global panel

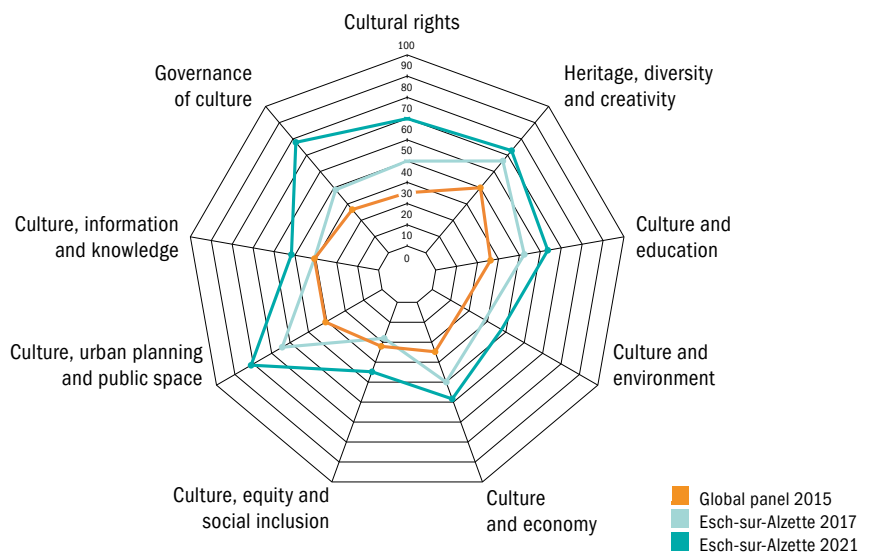


Figure 69. Agenda 21 for Culture final scores for Esch-sur-Alzette city in 2021.
Source: Cullen, C. (2021) Rapport Final Esch-Sur-Alzette³¹⁶

³⁰⁸. Esch-sur-Alzette (2017) [Connexions] Plan Communal à la Culture Esch-Sur-Alzette 2017-2027 Feuille de Route, Juin 2017, https://citylife.esch.lu/wp-content/uploads/sites/3/2018/02/123-0117001_Strategy-Esch_F-1.pdf, accessed on 4 October, 2023 • ³⁰⁹. Esch2022 Bidbook, p. 12 • ³¹⁰. Strengths, Weaknesses, Opportunities, and Threats • ³¹¹. Esch2022 Bidbook, p. 12 • ³¹². Ville d'Esch-sur-Alzette (2021) Bilan de la politique culturelle de la Ville d'Esch-sur-Alzette Mi 2017-Mi 2021, p. 1-2 • ³¹³. Ville d'Esch-sur-Alzette (2021) CONNEXIONS II Feuille de route 2022-2027, p. 3 • ³¹⁴. Ville d'Esch-sur-Alzette (2021) Bilan de la politique culturelle de la Ville d'Esch-sur-Alzette Mi 2017-Mi 2021, p. 20 • ³¹⁵. Idem • ³¹⁶. Cullen, C. (2021) Rapport Final Esch-Sur-Alzette, also displayed in Ville d'Esch-sur-Alzette (2021) Bilan de la politique culturelle de la Ville d'Esch-sur-Alzette Mi 2017-Mi 2021, p. 20.

An update to the **Connexions strategy** was proposed for several reasons, one of which was Esch2022 itself:

“Clearly, the **Esch2022 - European Capital of Culture** label has considerably enriched the cultural offer this year, providing the impetus for new projects, new cooperation, original methods and devices, both on the cultural offer side and its mediations. It has also promoted hundreds of local projects, made for and in the territory. This year has drawn attention to the city ... But it also highlights challenges to be addressed by Esch-sur-Alzette and the region in years to come.”³¹⁷

An intensive collaborative process was put in place to support this update, resulting in **Connexions II**, published at the end of 2022, that would guide the City's actions until 2027.³¹⁸

“The **European Capital of Culture** year was an opportunity for the City and its cultural institutions to evaluate and rethink its strategy collectively, and by involving the **Esch2022** teams in the thought process. At the end of this year, we have therefore developed an update of the strategy. This is based on the concept of ecological and social transition. Its four key areas of focus are:

- 1 – To perpetuate the legacy of **Esch2022**;
- 2 – To strengthen collaborative governance;
- 3 – To foster the ecological transition of culture and through culture;
- 4 – To promote well-being and inclusion of the sector and audiences.

Each key area corresponds to a series of actions carried out by working groups.

For example, one of the actions selected was to complete and more widely disseminate **ELO**, the guide encouraging eco-responsibility, developed during **Esch2022**. Another major action: the City has decided to fund an academic position to develop research in cultural engineering, by seconding one of its researchers to the University of Luxembourg.”

Céline Schall,
Research Scientist, University of
Luxembourg & the City of Esch-sur-Alzette

In this context, the collaboration with the **City of Esch-sur-Alzette** has been particularly fruitful, with **Esch2022** and the municipal department for culture working together closely. Around 90 of the 133 projects arising from the call for projects took place in Esch-sur-Alzette. Many of these projects needed financial, material or conceptual support to be fully implemented. It was therefore crucial to establish a seamless and collaborative communication channel between the local administration and **Esch2022**. The City of Esch graciously and efficiently offered their help and expertise, which, ultimately, proved beneficial not only for the project leaders, but also for the **Esch2022** team to acquire a more thorough understanding of the region's cultural policies and the needs and desires of its cultural players.

In return, **the title of Esch2022 – Cultural Capital of Culture** has evidently had an impact on the cultural governance of the City:

“Since 2017, the Culture Department of the **City of Esch-sur-Alzette** and the **Eschoise** cultural institutions have wanted to set up a collaborative cultural governance. The **Governance Council (GC)**, composed of the heads of institutions (including **Esch2022** in 2021/2022) and the Culture Department is the central body for the implementation and impetus of the cultural strategy in Esch-sur-Alzette. It also defends the independence and autonomy of cultural structures and the continuity of action beyond political changes. Cultural governance thus defines the roles and responsibilities of its cultural stakeholders. The members of the Board met specifically every month for five years: this cooperation on such a territory is unique and outstanding. Cooperation with **Esch2022** has obviously enhanced the GC's exchanges, by taking into account the cross-border territory in the development of cultural policies. In 2022, the GC collaboratively updated the city's cultural strategy again. We also assessed the effects of such governance and reorganised it around less frequent governance meetings (management of major political guidelines) and more regular working groups (implementation of tasks).”³¹⁹

Furthermore, the recently established **Esch non-profit association** has a purpose to contribute to implementing the cultural strategy of the City of Esch-sur-Alzette, **Connexions**, by supporting, managing, or accompanying certain events, projects, and creative places of the city.³²⁰

³¹⁷. Ville d'Esch-sur-Alzette (2021) **CONNEXIONS II** Feuille de route 2022-2027, p. 4 • ³¹⁸. Ville d'Esch-sur-Alzette (2021) **CONNEXIONS II** Feuille de route 2022-2027, p. 6 • ³¹⁹. City of Esch-sur-Alzette, the Culture Department • ³²⁰. <https://freschasbl.com>, accessed on October 3, 2023.

○ THE REGION AND BEYOND

SO 3.9

Number and profile of projects realised with other sectors as part of the EcoC

The sheer scale of political involvement has boosted the importance of culture in policymaking.

In addition to regular meetings with the Minister of Culture, Sam Tanson, the Esch2022 management team maintained several lines of communication with the political world, in particular

with^{321,322,323} the Culture Committee of the Chamber of Deputies, the Ministry of Finance, the Ministry of Tourism, the Ministry of Foreign and European Affairs, the Ministry of Family and Integration, the Ministry of Regional Planning, the Ministry of National Education, Children and Youth, the Ministry of the Environment, Climate and Sustainable Development, the Ministry for the Greater Region, the Ministry of the Economy. It also liaised with various institutions, such as the Fedil-Business Federation Luxembourg, the Luxembourg Space Agency or the Luxembourg Employers' Association.

The Grand Ducal Family was also involved in the project, through numerous

communiqués and visits. The programme also benefitted from royal patronage, thanks to the attention of Her Royal Highness Maria Teresa. Her commitment not only underlined her interest in the project but also her support for culture in general. During the project, the Director of Esch2022 also had interviews with Her Royal Highness Maria Teresa, as well as with Their Royal Highnesses Prince Guillaume and Princess Sibilla, to present them the Esch2022 project and its many facets.

The Board of Esch2022 asbl included high-level leaders from various municipalities, ministries and major institutions involved with Esch2022, both regionally and nationally, as shown in Table 31.

Table 31. Board of Esch2022 asbl.
Source: Esch2022 asbl (2023) Activity report 2022, p.4

BOARD OF ESCH2022 ASBL

CHAIRS

GEORGES MISCHO
City of Esch-sur-Alzette
Chair

DAN BIANCALANA
City of Dudelange
Vice-Chair

DANIÈLE KOHN-STOFFELS
Ministry of Culture
Vice-Chair

TOM ULVELING
City of Differdange
Vice-Chair

TREASURER

PIM KNAFF
City of Esch-sur-Alzette

SECRETARY

RALPH WALTMANS
City of Esch-sur-Alzette

MEMBERS

MYRIAM BENTZ
Ministry of Energy
and Regional Planning

DANIEL CIMARELLI
CCPHVA representative

DANIÈLE FONCK
Civil society

ROBERT GARCIA
Civil society

JEAN-MARIE HAENSEL
Ministry of Finance

JEAN-CLAUDE KUGENER
Ministry of Foreign
and European Affairs

STÉPHANE PALLAGE
University of Luxembourg

ARNAUD ROBINET
Grand Est region

JOHN SCHADECK
Civil society

LUIS SOARES
Ministry of the Economy

BRUNO THERET
ArcelorMittal

DANIÈLE WAGENER
Civil society

BARBARA ZECHES
Ministry of Culture

LAURENT ZEIMET
ProSud intercommunal
organisation

321. Esch2022 asbl (2021) Activity Report 2020 • 322. Esch2022 asbl (2022) Activity Report 2021 • 323. Esch2022 asbl (2023) Activity Report 2022.

Similarly, the political representatives involved at the municipal level are listed in **Table 32**.

The relationship with these various national and regional levels of government and public administration enabled Esch2022 management to hold high-level conversations on a wide range of topics, from mobility to research to business to international relations (discussed in subsequent sections of this chapter).

In terms of cross-border governance, two people represented France on the Board of Directors of the Esch2022 asbl: one representing the CCPHVA and one the Grand Est region.

At the regional level, on 3 July, 2017, the local Pro-Sud syndicate municipalities in southern Luxembourg unanimously adopted a declaration with the objective of developing a collaborative cultural strategy. The document, titled 'Declaration of intent of the PRO-SUD Committee: Long-term cultural strategy for the South Region',³²⁴ was the first of its kind in the Grand Duchy in terms of cultural development and governance at the regional level.³²⁵ It aimed to enhance the cultural sustainability, networking and shared identity of the 11 Luxembourgish and eight French municipalities, and improve the quality of life of their inhabitants.³²⁶

On the French side, the Esch2022 European Capital of Culture project was led by the CCPHVA. Accompanied by a member of the Esch2022 team, its cultural department mainly supported the project leaders in administrative and financial issues. It also coordinated the collaboration among the various public authorities (departement Moselle and Meurthe-et-Moselle, Grand Est Region, DRAC Grand Est) to further facilitate support for Esch2022 projects. The municipalities helped by providing equipment and personnel. They were also in charge of communication with the local population. French governance was exercised through a steering committee comprising some 50 members from the CCPHVA, the departments of Moselle and Meurthe-et-Moselle, the Grand Est region, the state (including DRAC Grand Est and the rectorate, prefectures, diplomacy), and Esch2022 asbl.³²⁷ **Indeed, the participation of the French municipalities in Esch2022 seems to have had a positive impact on regional cultural management in France:**

Table 32. Esch2022 municipalities/political representatives/mayors.
Source: Esch2022 asbl (2023) Rapport d'activités 2022, p.5

PRO-SUD MUNICIPALITIES

• Bettembourg	Laurent Zeimet
• Differdange	Christiane Brassel-Rausch
• Dudelange	Dan Biancalana
• Esch-sur-Alzette	Georges Mischo
• Käerjeng	Michel Wolter
• Kayl/Tétange	Jean Weiler
• Mondercange	Jeannot Fürpass
• Pétange	Pierre Mellina
• Rumelange	Henri Haine
• Schiffflange	Paul Weimerskirch
• Sanem	Simone Asselborn-Bintz

CCPHVA MUNICIPALITIES

• Audun-le-Tiche	Viviane Fattorelli
• Aumetz	Gilles Destremont
• Boulange	Antoine Falchi
• Ottange	Fabienne Menichetti
• Rédange	Daniel Cimarelli
• Russange	Jean-Jacques Bourson
• Thil	Stephan Brusco
• Villerupt	Pierrick Spizak

“On the French side, it has also proved that culture is a decisive factor for the development of the territory. A position has been created in the cultural department to support the cultural coordinator in the implementation of the Esch2022 projects. This position has been sustained for 2023. It is now shared that have several municipalities of the CCPHVA with no cultural department, so that they can continue to benefit from the dynamic driven by the European Capital of Culture.”³²⁸

324. CCPHVA (2017) Déclaration d'intention du Comité PRO-SUD “Stratégie culturelle à long terme pour la Région SUD”; <https://oldprosud.site/documents/download/396/declaration-d-intention-du-comite-pro-sud---strategie-culturelle-a-long-terme-pour-le-sud---2017> • **325.** <http://www.oldprosud.site/fr/bp/2017/03/27/ecoc-2022>; accessed 10 October, 2023 • **326.** Esch2022 Bidbook, p. 14 • **327.** Exchanges with CCPHVA (2023) • **328.** Idem.

Table 33. Municipal culture department contacts for Esch2022.**Source: Esch2022 asbl programming and international relations departments. Correct as of October 2022**

• Bettembourg	Patrick Hurt, Culture and Communication, Associative Life - Public Relations Department
• Differdange	Lynn Bintener, Responsible for the Projet Esch2022 - Cultural Department
• Dudelange	John Rech, Head of Department - Cultural, Twinning, and Tourism Commission Marlène Kreins, Culture
• Esch-sur-Alzette	Ralph Waltmans, Directeur aux Affaires Culturelles de la Ville d'Esch-sur-Alzette Céline Schall, Research Scientist, University of Luxembourg & the City of Esch-sur-Alzette Anne-Laure Damiani, Cultural Project Advisor - Cultural Department
• Käerjeng	Safia Kinani, Public Relations Bern Birsens, Public Relations
• Kayl	Guy Assa, Head of Department - Responsible for Culture and Communication Pascal Useldinger, Responsible for Culture
• Mondercange	Vincent Pfeffer, Culture and Communication Department Vanessa Draut, Culture and Communication Department
• Pétange	Serge Breyer, Head of Department - Culture and Communications Roland Breyer, General Coordinator of the Coordination Unit 'Esch2022'
• Rumelange	Teena Lange, Director
• Sanem	Cliff Schmit, Public Relations and Cultural Department
• Schiffflange	Jeff Dax, Head of Department - Citizen and Communication Department Annick Kieffer, Editor - Citizen and Communication Department
• CCPHVA	Sylvain Mengel, Coordinator Culture - Culture Pays Haut Val d'Alzette Solenne Iacono, Cultural Projects Manager

Esch2022 asbl has worked very closely with an 'external team', composed of cultural representatives from the different municipalities participating in the project. These individuals who oversaw the respective municipalities' cultural service departments, which were managing the day-to-day operations and collaborating with the Esch2022 team, are listed in **Table 33**.

Beside everyday work on specific projects, both the Luxembourgish and French sides participated in a series of monthly meetings called "Stammdësch" ('regulars table' in Luxembourgish), a designated discussion forum for the cultural services of all the cross-border municipalities involved and the Esch2022 team.

Communication and marketing meetings were also organised monthly by Esch2022 with the municipality representatives. For the implementation of the projects, there were

regular follow-ups between the Esch2022 head of international relations and cross-border collaborations and CCPHVA. All this was complemented by regular project review meetings involving the relevant dedicated services within the team.³²⁹

Has all this collaboration impacted the cultural strategies development and cultural management standards and capabilities besides the City of Esch-sur-Alzette? (The following sections aim to answer this question.)

329. Exchanges with CCPHVA (2023).

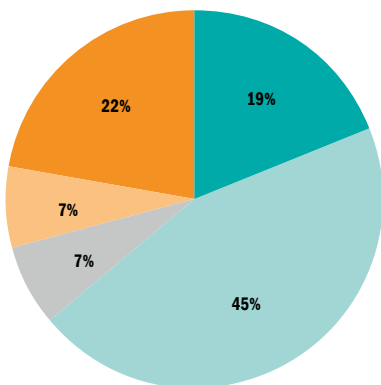
SO 3.1

Strategy for long-term cultural development of the city, initial and post-ECOC, including an Action Plan

Save for the previously discussed Esch-sur-Alzette's Connexion plans, a shared written **cultural strategy** has not yet been completed, with only a few participating municipalities and organisations initiating the development process.³³⁰ However, a stakeholder³³¹ survey commissioned by Esch2022³³² reveals that major cultural entities acknowledge that **Esch2022 will have an impact on their cultural strategies**.

In addition, almost two-thirds (64%) of respondents agreed that, after the Esch2022 experience, they think of approaching cultural management differently,³³³ as shown in **Figure 70**.

After the Esch2022 experience, do you think of approaching culture management differently?



Certainly yes
 Yes, probably
 No, probably not
 No, definitely not
 I don't know

Figure 70. Responses to the question: "After the Esch2022 experience, do you think of approaching culture management differently?" Base: Total = 27; Service in charge of culture in the municipality = 13; Mayor = 9; Cultural operator = 5. Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis

SO 3.1.1

Raised cultural management standards

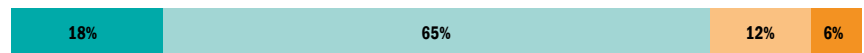
SO 3.1

Strategy for long-term cultural development of the city, initial and post-ECOC, including an Action Plan

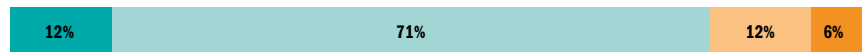
Among the different aspects of cultural management, cultural development planning and strategy, as well as collaboration and partnership, are the two leading areas that stakeholders perceive or approach differently following their Esch2022 experience, as shown in **Figure 71** below:

What aspects of cultural management do you perceive or approach differently?

CULTURAL DEVELOPMENT PLANNING AND STRATEGY



COLLABORATION AND PARTNERSHIP (BUILDING RELATIONSHIPS TO PROMOTE CULTURAL DEVELOPMENT)



MARKETING AND PROMOTION OF CULTURE



AUDIENCE DEVELOPMENT (IDENTIFYING TARGET AUDIENCES AND DEVELOPING STRATEGIES TO ENGAGE THEM)



PRESERVATION AND PROMOTION OF CULTURAL HERITAGE



DEVELOPMENT AND IMPLEMENTATION OF CULTURAL PROGRAMS AND PROJECTS



FUNDING AND MANAGEMENT OF CULTURAL ACTIVITIES AND RESOURCES



Certainly yes
 Yes, probably
 No, probably not
 No, definitely not
 I don't know

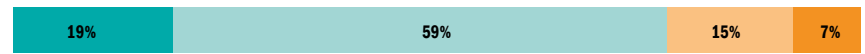
Figure 71. Responses to the question: "What aspects of cultural management do you perceive or approach differently in %?" Base: Role 1 (Mayor), 2 (Service in charge of culture in the municipality) and 4 (Cultural operator) and who - following Esch2022 - think differently about culture management. Total = 17; Service in charge of culture in the municipality = 7; Mayor = 6; Cultural operator = 4. Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis

330. The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis • **331.** Stakeholder groups included in the survey: mayors, services in charge of culture in the municipalities, members of the Board of Directors of Esch2022, cultural operators, others (territorial development, mobility, sponsorship, tourism, real estate developers, civil society, etc.), and the Ministry of Culture. Project leaders have been surveyed separately in a dedicated study. • **332.** The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis • **333.** Idem

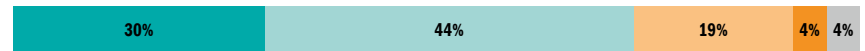
Moreover, mayors, cultural services and cultural operators perceived participation in Esch2022 as having improved the professional skills of their teams in some respects, namely by developing exchanges between people (21 out of 27 respondents, i.e. 78% total yes), by making the respondents think more about their cultural strategy (20 out of 27 respondents, i.e. 74% total yes), by financing projects that would not otherwise be possible (19 out of 27 respondents, i.e. 70% total yes), by better promoting their organisation/municipality and by innovating the way they manage cultural work (18 out of 27 respondents, i.e. 67% total yes for each), in respect to cultural programming (16 out of 27 respondents, i.e. 60% total yes). Respondents were less convinced whether their participation in Esch2022 improved the professional capacities of their teams in terms of project management (13 out of 27, i.e. 48%, total yes, but 11 out of 27, i.e. 41%, total no, with the remainder unsure). Surveyed stakeholders predominantly did not think that their participation in Esch2022 had improved their teams' capacities in terms of better tracking/monitoring of visitors (10 out of 27, i.e. 37%, total yes vs. 15 out of 27, i.e. 56%, total no). Also, they are quite univocal (21 out of 27, i.e. 78%, total no, only 3 out of 27, i.e. 11%, total yes) about the fact that **it has had no impact on the improvement of teams' fundraising abilities**. Detailed responses are presented in **Figure 72**.

Do you think that your participation in Esch2022 has improved the professional capacities of your teams?

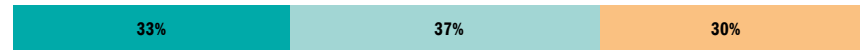
BY DEVELOPING EXCHANGES BETWEEN PEOPLE



BY MAKING YOU THINK MORE ABOUT YOUR CULTURAL STRATEGY



BY FINANCING ONE OR MORE PROJECTS THAT WOULD NOT OTHERWISE BE POSSIBLE



BY BETTER PROMOTING YOUR ORGANISATION/MUNICIPALITY



BY INNOVATING THE WAY YOU MANAGE CULTURAL WORK



CONCERNING CULTURAL PROGRAMMING



TO MANAGE YOUR CULTURAL PROJECTS



TO BETTER TRACK YOUR VISITORS



BY IMPROVING YOUR FUNDRAISING ABILITIES



Certainly yes
 Yes, probably
 No, probably not
 No, definitely not
 I don't know

Figure 72. Responses to the question: “Do you think that your participation in Esch2022 has improved the professional capacities of your teams...?”; Base: Mayors, Services in charge of culture in the municipality, and Cultural operators. Total = 27; Service in charge of culture in the municipality = 13; Mayor = 9; Cultural operator = 5. Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis

Besides the municipalities and institutional cultural operators, the Esch2022 asbl team has worked very closely with the leaders of the Esch2022 projects. The impact on cultural management capacity development of these leaders can also be seen in statistics reflecting **the contribution of the Esch2022 team to individual projects' management**. Indeed, in a study of project leaders, Esch2022 wanted to evaluate the extent to which project leaders had called on its team for support in the development of different aspects of their projects. Communication (90%), support for writing an intermediate or final report (83%), administrative issues (71%), and public participation (70%), are the areas where the leaders requested the most assistance from the Esch2022 team. On the other hand, the majority did not call on the Esch2022 team to manage problems linked to COVID-19 (63%), look for places to organise their events (61%), or search for volunteers (57%). These results are presented in **Figure 73**.

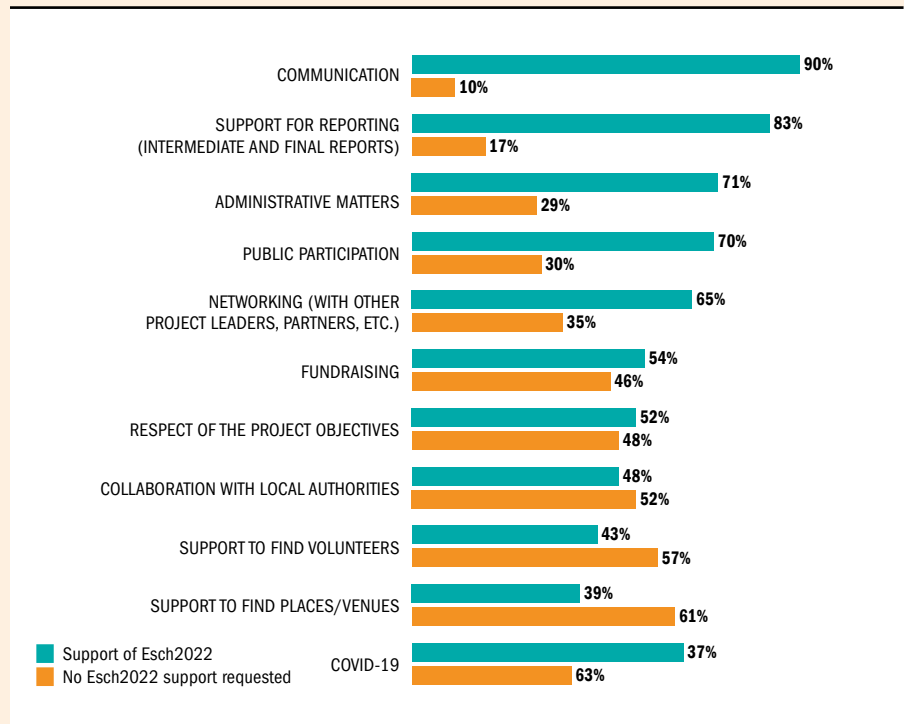


Figure 73. Responses to the question: Has the Esch2022 team contributed to the various stages of project management? If you have not asked the Esch2022 team for help, please select "Not applicable/not concerned"; Base = external and internal projects: Total = 153; Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

Impact on collaboration in the region

SO 3.13

Degree of (political) collaboration in the Southern region, especially but not only in the cultural context

To help evaluate the impact of the ECoC on collaboration in the region, stakeholders surveyed were asked to what degree Esch2022 had them not then to develop various collaborative efforts. The responses were overwhelmingly positive, with **improved collaboration appearing to be one of the most positive impacts of Esch2022**. As many as 88% of stakeholders surveyed agreed that Esch2022 enabled them to develop relations between municipalities and cultural organisations; 82% thought the same for relations between cultural institutions and organisations present in the territory. 79% thought Esch2022 had enabled them to improve or develop collaboration in the south of Luxembourg with regard to culture,

and 78% believed the same for relations and collaborations between the municipalities of the Esch2022 territory.³³⁴

This was also confirmed in the opinions expressed in exchanges with CCPHVA:

"At the institutional level, participation in Esch2022 demonstrated that collaboration was possible and necessary between France and Luxembourg. Indeed, the Franco-Luxembourg cross-border basin is experiencing a growth in trade and an intensification of traffic flows. There is a prominent imbalance between the two countries in terms of economic development, population growth, fiscal resources, development of quality public services, etc. The implementation of practical cross-border projects contributes to better living standards for citizens along the border. The European Capital of Culture organised between both regions has brought their respective public structures closer together thanks to an efficient dynamic."³³⁵

SO 3.9

Number and profile of projects realised with other sectors as part of the EcoC

The majority of respondents in the previously mentioned survey also believed that Esch2022 had enabled the development or improvement of: national collaborations; collaborations between cultural organisations and the tourism sector; collaborations between the world of culture and the world of universities, educational establishments, and research organisations; international collaborations; collaborations between the world of culture and the media; and those between the world of culture and the non-profit sector (charities, foundations, advocacy groups, social enterprises, etc.). In fact, only Esch2022's influence on collaborations between the world of culture and the world of business is

³³⁴. The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis • ³³⁵. Exchanges with CCPHVA (2023)

not claimed by the majority of stakeholders, with only 44% agreeing versus 38% disagreeing.³³⁶ Details of all responses can be viewed in **Figure 74**.

Responses to a qualitative question on examples of new cross-municipality collaborations provide more details to the statistics above. Exchange between the Pro-Sud municipalities, new logistical and infrastructural collaborations, the desire to better coordinate the cultural agenda in the future, possibly to enter artistic collaborations, and a better-shaped community of players in the field of culture across municipalities are mentioned outcomes of Esch2022 in terms of inter-communal collaboration in the Esch2022 region.³³⁷

Do you think that Esch2022 has enabled you to...

DEVELOP RELATIONS BETWEEN MUNICIPALITIES AND CULTURAL ORGANISATIONS



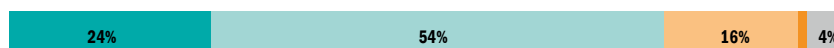
DEVELOP RELATIONS BETWEEN CULTURAL INSTITUTIONS/ORGANISATIONS PRESENT IN THE TERRITORY?



DEVELOP OR IMPROVE COLLABORATION IN THE SOUTH OF LUXEMBOURG WITH REGARD TO CULTURE?



DEVELOP RELATIONS/COLLABORATIONS BETWEEN THE MUNICIPALITIES OF THE ESCH2022 TERRITORY?



DEVELOP NEW NATIONAL COLLABORATIONS?



DEVELOP OR IMPROVE COLLABORATION BETWEEN CULTURAL ORGANISATIONS AND TOURISM/TOURISM SUPPORT OPERATORS?



DEVELOP OR IMPROVE COLLABORATION BETWEEN THE WORLD OF CULTURE AND THE WORLD OF UNIVERSITIES, EDUCATIONAL ESTABLISHMENTS AND RESEARCH ORGANISATIONS?



DEVELOP NEW INTERNATIONAL COLLABORATIONS



DEVELOP OR IMPROVE COLLABORATION BETWEEN THE WORLD OF CULTURE AND THE MEDIA?



DEVELOP OR IMPROVE COLLABORATION BETWEEN THE WORLD OF CULTURE AND THE NON-PROFIT SECTOR (CHARITIES, FOUNDATIONS, ADVOCACY GROUPS, SOCIAL ENTERPRISES, ETC.)?



DEVELOP NEW COLLABORATIONS OR IMPROVE COLLABORATIONS BETWEEN THE WORLD OF CULTURE AND THE WORLD OF BUSINESS?



Certainly yes
 Yes, probably
 No, probably not
 No, definitely not
 I don't know

336. The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis • **337.** Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results; Qualitative question "What have you gained from the Esch2022 European Capital of Culture project?" was the last open-ended question of the survey administered to all 123 project owners that have benefitted from Esch2022 support. The survey was administered online, with follow-up by the Esch2022 culture team in case the responses were incomplete. In the end, 119 responses to the question have been received, equaling 100% of all survey responses. Data analysis was supported by the coding process using Taguette, an open-source tool for qualitative research.)

Figure 74. Responses to the question: "Do you think that Esch2022 has enabled you to:"
Base: Total = 68; Other = 32; Service in charge of culture in the municipality = 13;
 Member of the board of directors of Esch2022 asbl = 11; Mayor = 9; Cultural operator = 5;
 Ministry of Culture = 4. *Other = territorial development, mobility, sponsorship,
 tourism, real estate developers, civil society, etc.; Source: The Impact Lab, ILRES &
 Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture -
 Esch2022 stakeholder survey analysis

Concrete examples of new inter-communal project collaborations that have been initiated in the context of Esch2022 include: *USINA22*, *MinettRemix*, *Acoustic Picnics*, *Bal Pop*, organisation of instrumental and choral concerts, as well as the links between *L'Arche* and *Les Rotondes*, *KUFA*, *Spektrum*, and *Francofolies* in Esch-sur-Alzette. Other stakeholders are also of the opinion that while some collaborations existed before Esch2022, they have been reinforced by Esch2022, and that the ground has been prepared for future collaborations to take place.³³⁸

“Esch2022 has certainly contributed to strengthening participatory municipalities. A community of players in the field of culture has been created. With few exceptions, we recognised that we had similar issues and visions, and that collaboration was the easiest way to achieve these goals.”

Esch2022 stakeholder

In terms of new collaborations among Esch2022 municipalities across the French-Luxembourgish border, examples provided by the stakeholders are *jazzXchange*, *USINA22*, *Amis de l'Orgue*, instrumental and choral exchanges, student exchange between Musée National de la Résistance d'Esch-sur-Alzette and the town of Thil, and collaborations of Mondercange with Käerjeng, Sanem, and Schifflange. Establishment of a joint working and reflection group between CCPHVA and the Pro-Sud on the continuity of the Esch2022 project in the territory was also noted.

Like the Esch2022 stakeholders, the Esch2022 project leaders surveyed in a dedicated study³³⁹ attested to the significant impact Esch2022 had on increasing collaboration in the region. Indeed, project leaders have referred by far the most often to the notions of *partnerships*, *collaboration*, *network*, *cooperation* and *contacts* (125 mentions across 119 responses) when asked

about what they have gained as a result of their Esch2022 project. Both the opportunity to start new collaborations with new partners and the chance to deepen or extend existing collaborations were discussed. Moreover, while partnerships were initiated or intensified for the Esch2022 project, many mentioned the hope that they would last and bear fruit beyond 2022. Local, regional, national, cross-border and international relationships were developed, both within and across different cultural domains and fields, both on personal and organisational levels, both as close friendships and professionally inspiring cooperation. Furthermore, common gains mentioned in relation to this theme include ‘synergies created’, the ‘fruitfulness’ of these partnerships, the fact that the Esch2022 team has ‘facilitated the making of new contacts’, and that these new connections often meant a ‘dream come true’ for the project owners concerned.³⁴⁰

Impact on mobility policymaking

Besides impacts on policymaking and collaboration in terms of culture, Esch2022 has also, to some degree, influenced mobility policymaking in the region, albeit temporarily.

Together with Schroeder et Associés, Esch2022 established a mobility strategy in 2019, taking into account current mobility issues. The objectives were clear: guarantee attractive mobility for visitors; improve the accessibility of tourist sites; regard Esch2022 as an opportunity to promote non-motorised and multimodal transport throughout the region; and derive positive

effects beyond 2022. All this was done in cooperation with the most important players in the field of mobility, notably the Ministry of Mobility and Public Works, the National Roads Administration, the Ministry of Energy and Spatial Planning, the General Directorate for Tourism, state administrations such as ‘Verkéiersverbond’, transport service providers (CFL, TICE, Vël’Ok) as well as member municipalities of Esch2022, to name just a few.

After the presentation of the mobility strategy at the ministerial level at the end of 2019, in collaboration with Schroeder et

Associés, **interministerial working groups were created with different themes, such as cycle path signage, additional bus lines, and communication on sustainable mobility and mobility supply.** While their work contributed to putting in place temporary solutions for the title year, it resulted in only limited long-term improvements to mobility in the south of Luxembourg (please see section ‘**MOBILITY STRATEGY**’ for details).

³³⁸. The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis
³³⁹. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results • ³⁴⁰. Idem.

Impact on business involvement

SO 3.9

Number and profile of projects realised with other sectors as part of the EcoC

Finally, **Esch2022 attempted to impact the way the world of culture works with that of business.** Its resulting influence was manifested in three ways. First, it established ECoC business partners that served as sponsors and were deeply engaged in the Esch2022 project. Second, it extended its reach through the Business for Culture Club initiative launched by Esch2022. Third, it worked with local merchant associations, providing them with promotional items and issuing joint shopping passes promoting local businesses. All three of these approaches are described in the sections that follow.

○ COLLABORATION WITH ESCH2022 BUSINESS PARTNERS

As discussed in the 'SECTION ABOUT SPONSORSHIP', business partners played an important role in the success of Esch2022. At the same time, **the partnerships also impacted the business partners and their stakeholders.** For instance: more than 1,000 ArcelorMittal employees and 900 Ferrero employees participated in an Esch2022 activity, and so did more than 700 of BMW clients.

Besides the usual benefits, such as VIP tickets and special events, there were also closer collaborations. TICE's campaign featuring Esch2022-designed buses and promoting public transport as a sustainable means to get to Esch2022 events was described earlier in the 'DEN TICE RULLT FIR ESCH2022' section. In another example, BMW was able to leverage the European Capital of Culture to develop an Art Cars exhibition for the general public and its customers. The publicity image for the exhibition is presented in **Figure 75.**



Figure 75. BMW Art Cars exhibition. Copyright: Esch2022 Main Partner BMW

In another collaboration, Bofferding, the beer brand from southern Luxembourg, joined forces with Esch2022. It donated drinks, loaned equipment and organised a rebranding campaign with Alain Welter. Similarly, Luxlait, anchored in the country's culture and history, developed, as part of its partnership with Esch2022, two limited-editions package designs 'remixed' by Luxembourg artists Liz Kummer and Daniel Mac Lloyd. Other joint projects included a celebratory stamp from Post Luxembourg, a special Poll-Fabaire's bottle, or Luxair's airplane branding. These special campaigns are illustrated in **Figure 76**.



Figure 76. 1. Luxlait “remixed” packaging campaign; 2. Luxair’s Esch2022 campaign; 3. Partnership between Esch2022 and TICE, Alain Welter designed the design of a bus around the Minett motifs. Copyright: 1. Luxlait x Esch2022; 2. Luxair; 3. Hype Social Media Agency.

○ BUSINESS FOR CULTURE CLUB

Closely linked to the project partners but extending beyond this group to reach dozens of other businesses, **the Business for Culture Club was an initiative of Esch2022 that aimed to bring together the business world with that of culture.** Indeed, Esch2022 wanted to encourage the participation of Luxembourg's economic players in the cultural field and allow companies to demonstrate their societal contribution to culture. It offered much more than a simple platform – it brought together culture and the economy and thus contributed to accessibility of culture and the development of audiences. Finally, its goal was also to promote companies that invest in culture.³⁴¹ The vision for Business for Culture Club was well summarised by the Esch2022's head of partnerships:

“With the Business for Culture Club, we want to connect two worlds, the cultural and the business world. These two worlds are not really connected to each other, even though there is so much potential for synergies. The artistic world needs the business world, for example, in terms of sponsorships. And the business world needs the cultural sector because of its creativity, its diversity and its rich of inventiveness. The Business for Culture Club unites those two worlds. All partners are offered the chance to enter the exclusive Business for Culture Club and with it, access a huge network and a variety of special meetings, events and training sessions. This provides many opportunities to found the future together, which is our motto for all the partnerships of Esch2022.”³⁴²

Anne-Catherine Richard,
Head of Partnerships of Esch2022

As of October 2023, the Business for Culture Club had 80 business members.³⁴³ With the objective of encouraging exchanges between players in the economic world and cultural stakeholders, the Business Club has organised numerous networking events and matchmaking activities. Moreover, to support players in the cultural sector hoping to find new business partners, it organised multiple workshops on topics such as sponsoring dossier creation, communication and targeting business partners. The key numbers are summarised in **Table 34**.



Figure 77. Business Club for Culture banner. Copyright: Esch2022 asbl

○ PARTNERSHIP WITH MERCHANT ASSOCIATIONS³⁴⁴

Finally, to reach a wide audience, the Communication and Marketing Department worked with merchant associations from different municipalities. Promotional material was made available to interested merchants: paper bags, sugar sachets, sweets and place-mats promoting the Gazette.³⁴⁵

In partnership with municipalities and merchant associations, five Shopping

Passes were developed: the Escher Pass (Esch-sur-Alzette), the Schi Pass (Schifflange), the Dude Pass (Dudelange), the Diff Pass (Differdange) and the CCPHVA Pass. These passes could be collected at shops, in Annexe22 and at city halls. The passes aimed to encourage the public to visit the local shops to collect stamps. Once they had acquired nine, pass holders could go to Annexe22 to collect the gifts from Esch2022 and the merchants. Finally, the Esch2022 team staffed a stand at four sales outlets: two in Esch-sur-Alzette and one each in Dudelange and Luxembourg City.³⁴⁶

Table 34. Business for Culture Club (BFCC) in numbers. Source: Esch2022 asbl statistics

• Number of members of BFCC	80
• Number of events organised by BFCC	20
• The largest sponsor of BFCC (in euros)	600,000
• Number of participants in BFCC training	536
• Number of participants in BFCC events	1,595

³⁴¹. <https://bfcc.lu/en/about-us/>; accessed on 10 October, 2023 • ³⁴². <https://esch2022.lu/en/partners-of-esch2022-the-business-for-culture-club-unites-the-world-of-culture-and-business/>; accessed on 10 October, 2023 • ³⁴³. <https://bfcc.lu/membres/>; accessed on October 10, 2023 • ³⁴⁴. Esch2022 (2023) Activity Report 2022, p. 49 • ³⁴⁵. Esch2022 asbl (2023) Activity Report 2022 • ³⁴⁶. Idem



CULTURAL RESEARCH IMPACT



CULTURAL RESEARCH IMPACT

Summary of objectives and impact indicators

Last but not least, Esch2022 has also influenced research. This includes contributions to international and national research by the

Esch2022 team itself, collaboration with the city of Esch-sur-Alzette in terms of research, involvement of the University of

Luxembourg in Esch2022 projects, and other Esch2022-inspired research contributions. All are briefly described here.

SO 3.9

Number and profile of projects realised with other sectors as part of the EcoC

Contributions to international and national research

Esch2022's contribution to research is two-fold: first, to the international body of research measuring the impact of the European Capitals of Culture, and second, to local cultural research practice.

INTERNATIONAL RESEARCH IMPACT

With respect to international impact, previous scientific literature on the European Capital of Culture's impact has mostly been focused on individual aspects of the assessment, such as tourist stays,³⁴⁷ political impact,³⁴⁸ urban regeneration,^{349,350} community reputation and pride,³⁵¹ innovative capabilities in art production,³⁵² to name a few, or, alternatively, on methodological questions³⁵³ that still abound. There is also a large body of practitioner publications by past ECoCs. Nevertheless, the specificity of each ECoC has thus far left the impact measurement field very fragmented. Our approach was, therefore, aimed at systematising the lessons learned and combining them with the expectations as laid out by the European Commission's recent guidelines.³⁵⁴

In fact, **Esch2022 has been one of the first ECoCs to apply these guidelines in practice and use them as the basis for a comprehensive impact strategy.** Please see the 'Impact strategy' section for details. This has resulted in three scientific publications by the Esch2022 team so far:

- Maquet, J. & Gryszkiewicz, L. (2023) *Measuring the Social Impact of European Capital of Culture – A Case Study of Esch2022*, UNECC Forum Vol. 13 Culture and Nature - Partners in Dialogue, p. 61-68, ISSN 2068-2123, <https://unecc.org/proceedings/proceedings-2020/32-unecc-proceedings-2022-kaunasb5-vol13-2023-pdf/file>
- Maquet, J. & Gryszkiewicz, L. (2023) *Measuring the innovation-related*

impact of European Capital of Culture – case study of Esch2022, UNECC Annual Conference 2023 'Cultur(E)scapes – Innovation in Culture and Beyond', 27-29 September, 2023, University of Pannonia, Veszprém, Hungary

— Maquet, J. & Gryszkiewicz, L. (2022) *Measuring the social impact of European Capital of Culture case study of Esch2022*, UNECC Annual Conference 2022 'Culture and Nature – Partners in Dialogue', 5-7 October, 2022, Vytautas Magnus University, Kaunas, Lithuania

Moreover, certain **Esch2022 qualitative studies have been carried out using advanced data analysis methods, not widely used in ECoCs studies thus far.** For instance, the qualitative parts of the stakeholder survey³⁵⁵ and project leader survey³⁵⁶ have each used assisted qualitative data coding as the data analysis method.

REGIONAL RESEARCH IMPACT

In terms of the national impact of Esch2022 research, it consists mostly of the **launch of studies that can be considered novel for the Grand Duchy of Luxembourg**, and especially the region. Three examples illustrate this point:

- 1) A satisfaction survey carried out in collaboration with ILRES on 159 events that relied on an in-situ interception of attendees and an invitation to provide their opinion the following day via an online questionnaire, or a direct invitation to those who had ordered a ticket on the www.esch2022.lu website;
- 2) A detailed tool for monitoring cultural attendance across a range of municipalities and cultural operators, developed and implemented with Philippe Robin, which by itself can be seen as a significant legacy of Esch2022.

"In view of the results, Cultural Monitoring is an operational and reliable statistical tool, capable of meeting the multiple objectives of statistical production, analysis, and territorial observation. It contributes to providing public authorities and cultural actors with the data and indicators necessary for the implementation of cultural development policies and plans.

The involvement of cultural infrastructures and municipalities in the Luxembourg territory of Esch2022 in the development and operation of Cultural Monitoring shows the interest in and contribution of this data collection, production, and information synthesis system. While several municipalities have already indicated their desire to continue using the tools of Cultural Monitoring beyond 2022, it is legitimate to think that the success of the implementation of this tool makes it possible to envisage its continuation at the end of the European Capital of Culture as the basis for permanent monitoring of the cultural activity in the Pro-Sud region and the central tool of a future Regional Cultural Observatory aimed at helping the Pro-Sud region and its municipalities to be developed from the cultural and tourism strategy point of view.

The results obtained also make it possible to consider its deployment in other municipalities around the country. The interest in the statistical tool and its methodological approach to produce data indeed makes it perfectly applicable to other municipalities and regions of the country, eager to analyse the cultural activity of their territories and to have reliable, comparable and sustainable statistics."³⁵⁷

Philippe Robin,
Expert in statistical
engineering for culture

³⁴⁷ Falk, M. & Hagsten, E. (2017) *Measuring the impact of the European Capital of Culture programme on overnight stays: evidence for the last two decades*, European Planning Studies, 25:12, 2175-2191 • ³⁴⁸ Žilič-Fišer, S. & Erjavec, K. (2017) *The political impact of the European Capital of Culture: 'Maribor 2012 gave us the power to change the regime'*, International Journal of Cultural Policy, 23:5, 581-596 • ³⁴⁹ Papanikolaou, P. (2012) *The European Capital of Culture: the challenge for urban regeneration and its impact on the cities*, International Journal of Humanities and Social Science, 2:17, 268-273 • ³⁵⁰ Gunay, Z. (2010) *Conservation versus Regeneration?: Case of European Capital of Culture 2010 Istanbul*, European Planning Studies, 18, 1173-1186 • ³⁵¹ Žilič-Fišer, S. & Kožuh, I. (2019) *The impact of cultural events on community reputation and pride in Maribor, The European Capital of Culture 2012*, Social Indicators Research, 142:3, 1055-1073 • ³⁵² Bergsgard, N., Jøsendal, K. & Garcia, B. (2010) *A cultural mega event's impact on innovative capabilities in art production: The results of Stavanger being the European capital of culture in 2008*, International Journal of Innovation and Regional Development, 2, 353 - 371 • ³⁵³ Gomes, P. & Librero-Cano, A. (2018) *Evaluating three decades of the European Capital of Culture programme: a difference-in-differences approach*, Journal of Cultural Economics, 42:1, 57-73 • ³⁵⁴ European Commission (2018) *European Capitals of Culture (ECoC) 2020-2033 Guidelines for the cities' own evaluations of the results of their ECOC*, Annex 10 - Guidelines for the cities' own evaluations of the results of each ECoC, Table 2 - Overview of ECoC objectives and criteria with corresponding indicative indicators and possible sources of data collection, p. 8-12 • ³⁵⁵ The Impact Lab, ILRES & Esch2022 (2023) *Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis* • ³⁵⁶ Esch2022 & The Impact Lab (2023) *Esch2022 project leaders survey results* • ³⁵⁷ Robin, P. (2023) *Recueil des statistiques culturelles sur le territoire d'Esch2022 | Bilan statistique du mécanisme de monitoring de l'activité culturelle*

All the municipalities and main cultural operators from the Luxembourg section of the Esch2022 territory have participated in this monitoring. The tools developed have also been transmitted to AGAPE; however, the

implementation of the tool in France has not been successful until now. The idea remains in discussion.

3) The image study, realised by Esch2022 in collaboration with ILRES, is the first

exhaustive image survey conducted in the region that is designed to be repeated over time, and thus could be considered a legacy monitoring tool.

Collaboration with Esch-sur-Alzette City's research team

Esch-sur-Alzette has been a trailblazer in Luxembourg since 2018 in terms of research on the cultural sector. Consequently, **the collaboration between the City of Esch-sur-Alzette and the Esch2022 team has been very fruitful, leading to synergies and improvements on both sides.** The following quote from Esch-sur-Alzette City's researcher and close collaborator of the Esch2022 team, currently associated with the University of Luxembourg, illustrates this process:

"Studies and research on the cultural sector have not been a priority of cultural policies in Luxembourg. In Esch-sur-Alzette, the need to know more about the cultural offer and the audience reception within our city has prompted us to develop (quantitative and qualitative) studies since 2018, but in a somewhat 'isolated' way.

The City has therefore benefited from the studies conducted within Esch2022, starting from 2021. An ongoing exchange has thus been initiated between the Culture

Department and the Esch2022 impact study cell, to ensure the complementarity of our respective evaluation/study programmes. The study tools of the City or Esch2022 have always been submitted to the other partner; while the results as well as the study projects have likewise been shared and discussed.

This complementarity has made it possible to develop a broader (although still partial) knowledge of the tools, offers and events of the cultural sector of the City. Some studies conducted by Esch2022 could even be sustained in the long term in the city.

Collaboration has also made it possible to affirm applicability and usability of these studies in cultural policy. The work set up between the University and the city in 2023 (position of research scientist made available by the City), in order to develop long-term research and training, stems in part from this cooperation and is intended to be a lasting legacy of Esch2022.

This is the first position entirely devoted to the study of the cultural field (actors, institutions, systems, audiences and policies) in Luxembourg. For the next five years, it will develop research and training on the ecological and social transition of and through culture. This work is still being carried out in relation to the stakeholders of the City. For 2023, a project will be completed with it, and with the CCPHVA and Pro-Sud on the legacy of Esch2022. The project also focuses on the ecological transition of the cultural sector and will extend these reflections to the entire European Capital of Culture region. Esch2022 has certainly endorsed the importance of working towards a better knowledge of the cultural sector and the development of action-research on the transition."

**Céline Schall,
Research Scientist, University of
Luxembourg & the City of Esch-sur-Alzette**

Collaboration with the University of Luxembourg

The University of Luxembourg has, since the beginning, played a key role in Esch2022. Besides its involvement in the initial bid stage, the University of Luxembourg has also actively participated in, or led, several Esch2022-supported projects:

- *Petite Maison*
- *REMIX PLACE*
- *THE SOUND OF DATA: Science Meets Music*
- *Remixing Industrial Pasts in the Digital Age*
- *AI&Art*
- *A Colônia Luxemburguesa*

These projects illustrate 'how research and art can go hand-in-hand for the benefit of everyone'.³⁵⁸ Moreover, under the banner *Remix Esch2022*, numerous activities at the university campus promoted cultural diversity, sustainable development and participation in the social life of the region.³⁵⁹

358. <https://esch2022.uni.lu>; accessed on 10 October, 2023 • 359. <https://esch2022.uni.lu/projects/university/>; accessed on 10 October, 2023



Figure 78. Esch2022 projects by the University of Luxembourg. Copyright: 1. University of Luxembourg - Carole Schmit & Dragos Ghioca; 2. Eric Chenal; 3. Eric Chenal

Esch2022 in other studies

Finally, besides direct collaborations with the University of Luxembourg and the City of Esch-sur-Alzette, several other research organisations have used Esch2022 as a

context for their studies. This concerns, for instance, the work of LISER³⁶⁰ (e.g. the Social Observatory of Esch-sur-Alzette,³⁶¹ CECCUT³⁶²), Luxembourg for Tourism, STATEC,

or the studies closely related to Esch2022 (e.g. the University of Avignon's and The Impact Lab's studies³⁶³ of cultural 'third places').

360. Luxembourg Institute of Socio-Economic Research; see more at <https://www.liser.lu> • **361.** See more at <https://administration.esch.lu/observatoire-social/> • **362.** Capitales Européennes de la Culture et Cohésion Urbaine Transfrontalière, co-funded by the Erasmus+ Programme of the European Union 2018-2021; see more at <http://www.ceccut.eu/> • **363.** <http://www.theimpactlab.org/project/cultural-third-places-in-luxembourg-impact-focused-final-reports/>; Accessed 20 October, 2023

3.

EVALUATION & CONCLUSIONS

STAKEHOLDER EVALUATION OF ESCH2022

Elements of separate studies into Esch2022's audiences, regional residents, project leaders and other stakeholders have already been quoted across the different sections that comprise Part 2:

'RESULTS & IMPACT ANALYSIS'. This part, on the other hand, presents the responses to the more general questions posed to these different groups. For instance, how satisfied have they been with Esch2022 and its

team? How did Esch2022 influence the Minett region's sense of pride? And what kind of benefits have they gained by participating in the European Capital of Culture?

An evaluation by the Esch2022 audience³⁶⁴

The audience satisfaction survey allowed us to gather a wide range of responses from attendees at Esch2022 events. Using the 1,894 interviews with these attendees, we could measure not only their opinion about a specific event, but also their wider perception about Esch2022 and the regional impact it had.

○ A HIGH DEGREE OF SATISFACTION

High level of satisfaction: more than eight out of ten attendees at an Esch2022 event said they were 'overall satisfied' with their experience (83%). The general level of

satisfaction among residents of France and countries outside the Grand Duchy (88%) was higher than that for residents of Luxembourg (81%). It is also noteworthy that among the attendees who were satisfied, a great majority were 'very satisfied' with their experience. High satisfaction levels were found in all attendee age groups.

³⁶⁴. Esch2022 asbl & ILRES (2022) Satisfaction survey.

EVALUATION & CONCLUSIONS

Almost everyone asked would recommend the Esch2022 activity they attended: 92% of attendees at an Esch2022 event would probably (27%) or definitely (65%) recommend it to their friends or colleagues.

High satisfaction rates were seen across all event categories: satisfaction with the various components of the programme was high. Indeed, for each of the four main event categories, be it concert/

recital (90%), show/performance (87%), festival (81%) or exhibition (82%), the overall level of satisfaction was high.

A high level of satisfaction with many aspects of event organisation was also recorded. Around nine out of ten people interviewed said they were satisfied with the venue or infrastructure of the event (93%), its theme (91%), the welcome received (90%), the quality of the lived experience (90%), the cultural quality of the

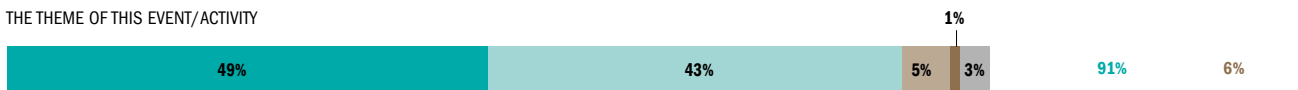
event (89%), the overall organisation of the event (89%) and the richness of the content/programme offered (86%). Around three-quarters of visitors also said they were satisfied with the possibility of eating nearby and the signage to facilitate event access. On the other hand, **communication** about the event (times, locations, access, etc.) was the least appreciated aspect from the proposed list. Still, seven out of ten respondents said they were satisfied with it.

How satisfied are you with the following aspects?

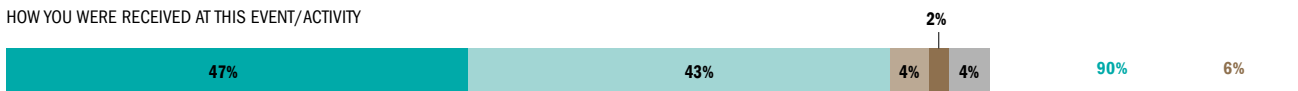
THE PLACE OR INFRASTRUCTURE HOSTING THE EVENT/ACTIVITY



THE THEME OF THIS EVENT/ACTIVITY



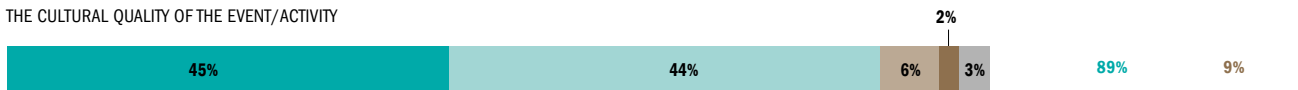
HOW YOU WERE RECEIVED AT THIS EVENT/ACTIVITY



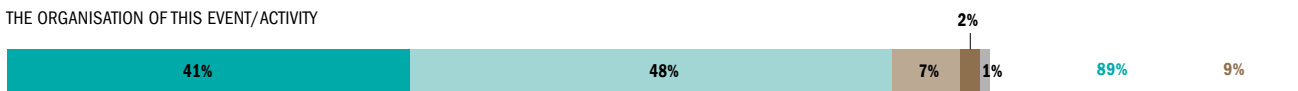
THE QUALITY OF THE EXPERIENCE YOU HAD



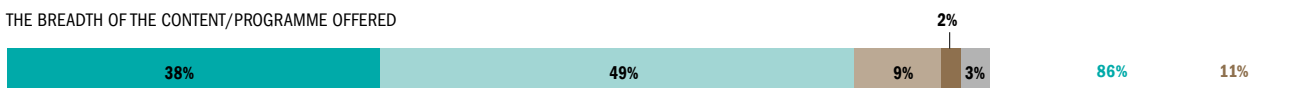
THE CULTURAL QUALITY OF THE EVENT/ACTIVITY



THE ORGANISATION OF THIS EVENT/ACTIVITY



THE BREADTH OF THE CONTENT/PROGRAMME OFFERED



THE POSSIBILITY OF EATING AND DRINKING NEAR THIS EVENT/ACTIVITY



THE SIGNAGE IN ACCESSING THIS EVENT/ACTIVITY



PUBLICITY SURROUNDING THE EVENT (TIMES, PLACES, ACCESS...)



Very satisfied Satisfied Not very satisfied Not at all satisfied I don't know/No response/Not applicable

Figure 79. Answers to the question “How satisfied are you with the following aspects?”; Base: N = 1,894. Source: Esch2022 asbl & ILRES (2022) Satisfaction survey

○ A FAVOURABLE PERCEPTION OF THE EXPERIENCE

The opinions are unanimous: almost all attendees at Esch2022 had a good time. **More than nine out of ten people surveyed (94%) said that they had a good time at the Esch2022 event they attended.**

Nearly two-thirds (63%) of attendees at an Esch2022 event felt they had learned something new. Conversely, a quarter (25%) of the participants said they had

learned nothing new during the activity and 12% were unable to comment or did not answer.

Nearly three-quarters of attendees (74%) surveyed agree with the statement that attending this event or activity has enriched them on a personal level, with 31% saying they 'totally agree' with that statement.

Six out of ten participants surveyed (60%) agree with the statement that having attended this type of cultural activity has opened their eyes to the diversity of culture, including 22% who 'totally agree'.

○ RENEWED PRIDE IN THE SOUTH AND ESCH-SUR-ALZETTE

Pride for Luxembourg: 71% of attendees at an Esch2022 event agreed that Esch-sur-Alzette being European Capital of Culture in 2022 was a source of pride for Luxembourg. It was visitors residing in France or outside the Grand Duchy who most often agreed with this (84%) with this statement. Residents of Luxembourg were a little less enthusiastic about this (63%).³⁶⁵

To what extent do you agree with the following statements?

TO HAVE ESCH-SUR-ALZETTE AS EUROPEAN CAPITAL OF CULTURE IN 2022 IS A POINT OF PRIDE FOR LUXEMBOURG



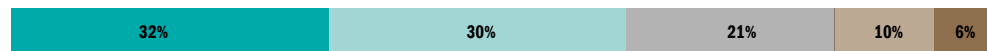
TOP 2

BOTTOM 2

71%

11%

I WAS ENCOURAGED TO PARTICIPATE IN THIS EVENT/ACTIVITY BECAUSE IT IS A EUROPEAN CAPITAL OF CULTURE IN ESCH2022 REGION



62%

16%

5 = Strongly agree

4

3

2

1 = Strongly disagree

Figure 80. Answers to the question "On a scale of 1 to 5, where 5 means 'Strongly agree' and 1 means 'Strongly disagree', to what extent do you agree with the following statements?"; Base : N = 1,894. Source: Esch2022 asbl & ILRES (2022) Satisfaction survey

Esch2022 would increase the recognition of Esch-sur-Alzette according to more than six out of ten event attendees. Indeed, 62% of visitors surveyed thought that Esch2022 would make Esch-sur-Alzette better known abroad.

Increased attractiveness of the territory: visitors who do not live in the Esch2022 territory were also invited to comment on their desire to return to visit the south of Luxembourg and the city of Esch-sur-Alzette. One in two respondents said they

would return to the South or Esch-sur-Alzette

Finally, 58% of visitors who had already been to the Esch2022 territory before attending the event agree with the statement that the region is more attractive than before.

Evaluation by Luxembourg residents

Around a quarter of the population of Luxembourg seems to have attended at least one cultural event organised within

the framework of Esch2022 (26%),^{366,367} and this proportion rises to 42% among residents of the Esch2022 territory.³⁶⁸

³⁶⁵. Esch2022 & ILRES (2022) Satisfaction survey • ³⁶⁶. Esch2022 & ILRES (2023) Awareness and participation study • ³⁶⁷. Esch2022 & ILRES (2023) Esch2022 image survey • ³⁶⁸. Esch2022 & ILRES (2023) Awareness and participation study

○ ATTENDEES MORE POSITIVE IN THEIR EVALUATION

Among residents of the Grand Duchy of Luxembourg, those who attended Esch2022 events systematically have a more positive evaluation than the general population regarding the aspects evaluated within the framework of the study concerning the project and its impact on the South of Luxembourg.³⁶⁹

All of our research has shown that the general population had high expectations of Esch2022. When asked about the event, this nationwide population was largely positive about the project. At times, this contrasted with the discourse held in the media and by public and political leaders whose support for the project sometimes seemed cautious.

○ CULTURAL DIMENSION BOOSTED³⁷⁰

For more than six out of ten respondents, the organisation of **Esch2022 has allowed**

the region to improve and develop its cultural infrastructure (67%). It also **boosted the development of culture and cultural activities in the Esch2022 territory** (65%) and **strengthened its cultural influence** (60%).

In addition, according to 70% of respondents, being the European Capital of Culture in 2022 **has allowed the region's population to access new types of cultural experiences**. According to six out of ten respondents, it has made it possible **to interest people who are usually less interested in cultural events** (61%).

Furthermore, around six in ten people recognise that **Esch2022 has contributed towards developing the multicultural nature of the Esch2022 territory** (62%) and **made it possible to better know and appreciate the diversity of European cultures** (58%).

In relation to the programming, we can see that certain events have achieved a level of national awareness. *Les Open Air de Belval* and *Nuits de la culture* are the events which have the greatest recognition (56% of respondents at the national level), and are among the many cultural activities which will continue after Esch2022.

○ NECESSARY INVESTMENT³⁷¹

Almost two-thirds (65%) of the population of Luxembourg agree that **the South of Luxembourg required this type of investment in culture**.

○ CULTURAL HABITS IMPACTED³⁷²

Nearly half (48%) of residents of the Grand Duchy of Luxembourg who attended Esch2022 believed that Residents perceive it as event would have an impact on their future cultural habits, while 44% disagreed, and 7% were undecided. Among those who believed that Esch2022 would have an impact, 80% said that they would **be more attentive to the cultural offer** (82%), that they would **be more open to new types of experience or events** (79%) and that they would **attend cultural events more often** (78%).

To what extent do you agree with these different statements? Being the European Capital of Culture in 2022...

HAS ALLOWED THE POPULATION OF THE MINETT (ESCH2022 TERRITORY) TO ACCESS NEW TYPES OF CULTURAL EXPERIENCES



HAS IMPROVED AND DEVELOPED THE CULTURAL INFRASTRUCTURE OF THE AREA



HAS BOOSTED THE DEVELOPMENT OF CULTURE AND CULTURAL ACTIVITIES IN THE ESCH2022 TERRITORY



HAS ATTRACTED PEOPLE TO CULTURE WHO ARE USUALLY LESS INTERESTED IN CULTURAL EVENTS



HAS STRENGTHENED THE CULTURAL INFLUENCE OF THE AREA



■ Totally agree
 ■ Agree
 ■ Disagree
 ■ Fully disagree
 ■ I don't know

Figure 81. Responses to the question: "To what extent do you agree with these different statements? Being European Capital of Culture in 2022:....". Base: Have heard of Esch2022, 2023: N= 1,091. Esch2022 & ILRES (2022) Awareness & participation survey.

○ CONTINUED REGIONAL IMPACT³⁷³

At the national level, 62% of residents agreed with the statement that Esch2022 has allowed the population of the South to have a large cultural offering throughout the year,

while 61% say that Esch2022 has made it possible to highlight the region's industrial heritage.

Around one in two respondents considered that Esch2022 made it possible to develop new cultural products that did not previously exist (55%), that this event was an important step in the development of the

south of Luxembourg (51%) and that it contributed to the development of tourism in the region (49%).

Finally, the majority believed that Esch2022 has helped launch a cultural dynamic that would continue (45%).

To what extent do you agree with the following statements?

THE ESCH2022 PROJECT PROVIDES THE POPULATION OF THE SOUTH WITH A MAJOR CULTURAL OFFERING THROUGHOUT THE YEAR

TOP 2

BOTTOM 2



62%

9%

ESCH2022 HIGHLIGHTS THE INDUSTRIAL HERITAGE OF THE REGION



61%

13%

ESCH2022 HAS MADE IT POSSIBLE TO DEVELOP NEW CULTURAL PRODUCTS (EXHIBITIONS, CONCERTS, ETC.) THAT DID NOT PREVIOUSLY EXIST IN THE REGION



55%

13%

ESCH2022 HAS BEEN AN IMPORTANT STEP IN THE DEVELOPMENT OF SOUTHERN LUXEMBOURG



51%

17%

ESCH2022 HAS CONTRIBUTED TO THE DEVELOPMENT OF TOURISM IN THE REGION



49%

17%

ESCH2022 HAS CREATED A CULTURAL DYNAMIC THAT WILL CONTINUE FOR YEARS TO COME



45%

17%

Totally agree Somewhat agree Neither agree nor disagree Somewhat disagree Do not agree at all I don't know/No opinion

Figure 82. Answers to the question “To what extent do you agree with the following statements?”; Base: N = 1,438, have heard of Esch2022. Source: Esch2022 & ILRES (2023) Image study

Evaluation by project leaders³⁷⁴

The in-depth survey of all 153 Esch2022 cultural project leaders was a mix of quantitative and qualitative questions carried out upon each respective project's completion. The survey³⁷⁵ was administered online, with follow-up by the Esch2022 culture team in case the responses were incomplete. While many specific topics, such as the characteristics of the projects themselves, have been covered in earlier chapters of this report, this section discusses how the project leaders evaluate the contribution of the Esch2022 asbl team and the leaders' overall gains from participating in the European Capital of Culture.

○ PREDOMINANTLY POSITIVE EVALUATION OF THE ESCH2022 ASBL TEAM'S CONTRIBUTION

As part of the project leaders' survey, Esch2022 asbl wanted to assess the extent to which project leaders had called on its team for support in the development of different aspects of their projects.

While for certain aspects this recourse was important, for others, the project leaders did not call on the team. Communication (90%), support writing intermediate or

final reports (83%), administrative issues (71%) and public participation (70%) were the areas where leaders requested most help from the Esch2022 team. On the other hand, it seems that the majority did not call on the team to manage problems linked to COVID-19 (63%), looking for places to organise their events (61%) or in the search for volunteers (57%):

Apart from administrative procedures, project leaders have often used the support of Esch2022 ASBL. This was particularly the case for communication, reporting, public participation and networking with other partners.

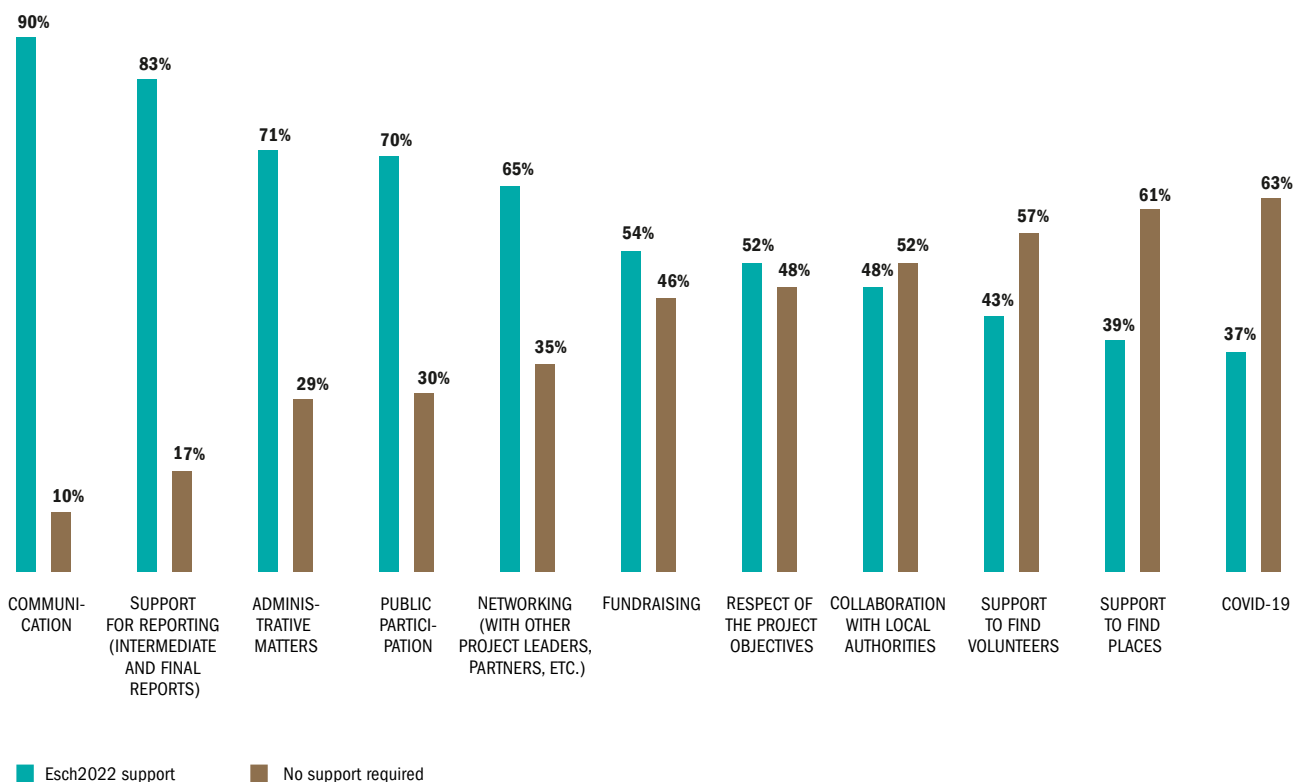


Figure 83. The Esch2022 team's contribution at different project management stages. If you have not requested help from the Esch2022 team, please select the answer "Not applicable-not concerned". Base: external projects: Total = 153. Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

³⁷⁴. Esch2022 image survey • ³⁷⁵. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results. Base = external and internal projects; Total = 153

○ VARIOUS GAINS FROM PARTICIPATION IN ESCH2022

The question “What have you gained from the Esch2022 European Capital of Culture project?” was asked as part of the same project leaders’ survey³⁷⁶ to all ‘external’ project leaders that had benefitted from Esch2022 asbl’s support, and it required an open-ended response. In all, 119 responses to the question have been received, equaling 100% of all survey responses. Qualitative coding by a researcher was used to first identify and then apply repetitive ‘mentions’³⁷⁷ or topics to code their prevalence and gain insight into the qualitative information provided. As a reminder, as usually done in qualitative data analysis by this method, coding took place on the total level of all texts combined, meaning that one code could be used two or even more times for one respondent if they were referring to or stressing certain Esch2022 gains more than once. Therefore, the ‘mentions’ cannot be interpreted as the number of respondents referring to the specific theme. Rather, they should be interpreted as intensity of the discourse around that specific theme across all responses. Moreover, as is usual practice, two or more nodes were often assigned to one fragment of text.

The number of mentions of different topics accurately reflects the predominant views of the surveyed project leaders. The following paragraphs summarise the qualitative data collected:

By far the most frequent aspect that project leaders referred to is the **partnerships/collaboration/network/cooperation/contacts** (125 mentions) gained as a result of their Esch2022 project. Both the opportunity to start new collaborations with new partners, and the chance to deepen or extend existing collaborations have been mentioned. Moreover, while partnerships have been initiated or intensified for the Esch2022 project, many mention the hope that they would last and bear fruit beyond 2022. Local, regional, national, cross-border or international relationships have been developed, both within and across different cultural domains and fields, at personal and organisational levels, both as close friendships and professionally inspired cooperation. Furthermore, common gains mentioned in relation to this theme include “synergies created”, the “fruitfulness” of these partner-

ships, the fact that Esch2022 team has “facilitated making of new contacts”, and that these new connections were often “dreams come true” for the project leaders concerned. Finally, Esch2022 seems to be the first time the municipalities have worked side-by-side, or often even closely collaborated, on cultural projects. For the project leaders, this was perceived as an opportunity, as this quote illustrates:

“It was the first time that all the municipalities in the South had worked together on a major project.”

Esch2022 project leader

Capacity building/organisational and professional development (77 mentions) came in second in terms of the frequency with which it was brought up as a topic. Project leaders have reported gaining a wide range of personal competencies and professional capabilities. Project management abilities, spanning “all stages of the project life,” were mentioned particularly often. In this context, they spoke of the “strengthened ability to implement more complex projects” than the respondents were accustomed to, and the event management “know how” allowing the teams to become more professional in their work. Other specific skills gained concern citizen participation, new collaborative methods of work and governance. Hands-on experience is often mentioned as a “precious” gain, along with the improvement of the artistic practice and the general career progress made thanks to the project. Increased self-reflection and knowledge-sharing abilities gained have also been appreciated, along with respondents’ increased understanding of local and international networks. Content-related capacity building is not uncommon either, with reports of teams having learned about the history of the region, European cultures, or new territories.

Reach/visibility/exposure/audience (76 mentions) ranks as the next highest theme to emerge from the responses. Several subtopics are mentioned here: reaching new audiences (i.e. those who do not typically attend cultural events, or who come from a different geographical region or language group); reaching larger audiences; and gaining increased visibility and exposure for the project and/or organisation. This theme also covers the opportunity that participation in Esch2022 has created to

reach groups that were not easily accessible before (e.g. new municipalities opening their doors to collaboration), or to extend the activity to places that were not the typical spots for cultural events.

Innovation/something new, novel, unexpected, non-habitual, or bold (75 mentions) is an almost equally popular gain mentioned by the respondents. Esch2022 is clearly seen as an instigator of innovation: an opportunity to create something new, to work in novel ways, to deliver unexpected events and works of art, to use innovative technologies and techniques, to achieve bold new things with non-habitual partners, and even to innovate internal processes and organisational structures. In other words, Esch2022 is clearly credited with setting in motion various types of innovation: (cultural) product/service innovation (new types of works of art, new types of events, etc.), process innovation (new ways of collaborating, new artistic techniques, etc.), social innovation (new ways of addressing societal challenges through culture), technological innovation (using new technologies in developing cultural activities, developing cultural activities on the topic of new technologies, etc.). Moreover, we can also deduce a spectrum of resulting innovation degrees from the response: from incremental innovation, through adjacent innovation, to disruptive and even radical innovation. Beyond organisational or institutional innovation, Esch2022 has created opportunities for participants to re-invent themselves on a personal level. All these seem to be made possible through a combination of factors: a significant budget made available for the related project de-risking; synergies and creativity released in multi-disciplinary, international, or unusual collaborations; new opportunities brought on by the sheer scale (see further below) and reach of activities; or the new capabilities gained, including the skills of self-reflection and double-loop learning.

Long-term plans/legacy/future/sustainability (68 mentions) comes next in the rankings of gains derived from participation in Esch2022. Project leaders show desire, hope and, in some cases, even a conviction that what started as an Esch2022 project should and (hopefully) will continue far beyond 2022. Hence, there is talk of the “long-term”, “future” and “sustainability” of projects. This is most often based on the hopes for the established partnerships, but also for the visibility, reach

³⁷⁶. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results • ³⁷⁷. Number of mentions is the number of times a specific topic was freely evoked in the responses. Mentions are counted after each part of the responses is coded i.e. assigned to a specific ‘code’ or ‘node’ by the researcher. The codes themselves emerge bottom-up from the analysis of the responses. Taguette was used as software to code the responses and count the number of mentions, but human coding (assisted but not automated) was applied.

and capabilities gained. The legacy of Esch2022 is also visible in the desire to scale up the original projects in the future, thereby influencing greater numbers of people and reaching new communities, territories and even countries. Again, these long-term plans are not only institutional – it is clear from some responses that Esch2022 has been the instigator of a personal desire to continue and scale the work beyond 2022 and its current reach.

Scale or new level of quality and ambition (54 mentions) is mentioned often

as yet another benefit gained from having participated in Esch2022. Project leaders are clear that the opportunity provided by the European Capital of Culture has introduced an entirely new scale and allowed them to improve project quality. The significant size and duration of the Esch2022 project, largely made possible by the financial support and recognition of the European Capital of Culture label, have opened the eyes of some project leaders to what they are actually capable of doing. This seems to have reinforced the leaders' self-belief. The

notion that this is dream come true can be read between the lines of the numerous responses praising Esch2022 for the opportunity it has provided. Indeed, the overarching framework of the European Capital of Culture seems to have propelled the individual projects to match its own scale, quality and ambition. Recognition of Esch2022's impact is very clear in many instances, with respondents openly stating that their projects would not have been possible without it, as illustrated in the following quotes:

“THIS GREAT PROJECT ALLOWED US TO HAVE MORE IMPACT: MORE POSSIBILITIES BECAUSE IT WAS IN THE ‘FRAMEWORK OF ESCH2022’.”

Esch2022 project leader

“THE POSSIBILITY OF CARRYING OUT A LARGE-SCALE PROJECT OVER A LONG PERIOD OF TIME AND DEVOTING TIME TO ARTISTIC RESEARCH.”

Esch2022 project leader

“ESCH2022 ALLOWED US TO TAKE THIS PROJECT OUT OF THE BOX AND MAKE IT BIGGER THAN WE IMAGINED.”

Esch2022 project leader

“THE PRESENCE OF ESCH2022 BY OUR SIDE HAS ALLOWED US TO GREATLY IMPROVE THE QUALITY OF THE PROJECT.”

Esch2022 project leader

“ESCH2022 ALLOWED US TO ORGANISE AN EVENT THAT WOULD CERTAINLY NOT HAVE TAKEN PLACE WITHOUT THE TITLE OF EUROPEAN CAPITAL OF CULTURE AND THE MATERIAL AND OTHER SUPPORT OF THE ASBL ‘ESCH, EUROPEAN CAPITAL OF CULTURE 2022’.”

Esch2022 project leader

Internationalisation and cross-border relations (54 mentions) code relates to three main levels of interaction: 1. Overall and international links; 2. French-Luxembourgish cross-border relations; 3. Esch2022's connection to other ECoCs. For some of the project leaders, this seems to have been the first opportunity for internationalisation in their portfolio or career. In addition to the opportunities to work together on an international level and showcase projects on a global stage, project leaders also **mention** capacity building, such as advances in translations.

The importance of financing (25 mentions) appears to be more subtly emphasised through other codes, particularly those related to scale. However, there are also many direct references to the possibilities the provided budget has created. When a direct mention occurs, it is often immediately accompanied by an acknowledgment of the influence of Esch2022. In other words, respondents frequently admit that without the financial support they received, their project would never have seen the light of day, or if it had, it wouldn't have been at the same scale. There is also another financial aspect worth bringing up: in some cases, being part of the European Capital of Culture seems to have opened doors to additional funding, as these quotes illustrate:

“The Esch 2022 project has given us great moral, financial and human support.”

Esch2022 project leader

“It should be noted that this project was seeking to development before its proposal to Esch2022... Esch2022 made it possible to start a real professional journey on the project and made it possible to receive part of the financing necessary for the realisation of the project as well as strength and legitimacy during our search for partners and funds and the general organisation, both logistical and artistic, for this project.”

Esch2022 project leader

“Beyond a substantial financial contribution, it was a lever to raise other funding.”

Esch2022 project leader

The notion of **multidisciplinary** (19 mentions) is also listed by some respondents as a benefit of the Esch2022 project they participated in. The multidisciplinary character of many projects, or access to other disciplines

even in a less involved manner, has clearly added value in itself for the respondents, as well as helped improve and enrich their work, as these quotes illustrate:

“Esch2022 – European Capital of Culture with its creative and interdisciplinary projects constituted a catalyst for cultural exchanges and a meeting point for different nations and all those involved in creating and facilitating culture.”

Esch2022 project leader

“This project essentially allowed us to meet different actors in different fields and thus to forge links, and to create a network which should allow the emergence of future projects.”

Esch2022 project leader

“The Esch2022 project, European Capital of Culture brought us a methodological refreshment, through a multidisciplinary field approach, at the crossroads between history, sociology and anthropology; as well as through the uses of technology.”

Esch2022 project leader

Evaluation by other stakeholders

Another research study, the stakeholder survey³⁷⁸ focused on the evaluation of Esch2022 by major stakeholder groups besides the project leaders, residents and visitors, who were covered extensively by other surveys. The purpose, besides understanding the different kinds of impacts discussed in previous chapters, was to measure stakeholder satisfaction with: Esch2022 as a whole; Esch2022 communication; satisfaction with the Esch2022 asbl team; and the perceived added value of the European Capital of Culture.

Surveyed stakeholder roles included Ministry of Culture representatives, mayors,

services in charge of culture in the municipality, members of the Board of Directors of Esch2022, cultural operators and other stakeholders representing territorial development, transport, sponsorship, tourism, real estate developers, civil society, etc. The questionnaire was addressed to 167 stakeholders, and the responses received amounted to 68 completed surveys.

The results of the study should be interpreted with some limitations in mind. While still relatively numerous, especially taking into account the overall size of the Esch2022 stakeholder landscape, the sam-

ple does not represent all Esch2022 stakeholders. As the survey was voluntary, some viewpoints might not have been considered due to a lack of participation by some respondents. Finally, the bases for some categories (especially the Ministry of Culture) are inherently low, so the related results should be interpreted with caution. Detailed base information is provided for every graph or table cited in this study to ensure transparency about any potential sample-related limitations, allowing the reader to draw their own informed conclusions about the results.

³⁷⁸ The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis.

○ OVERALL SATISFACTION WITH ESCH2022

Overall, the majority of stakeholders positively rate the success of this European Capital of Culture. Mayors are the most positive group, while cultural operators are

the least convinced. **Figure 84** illustrates the responses of all stakeholder categories to this question.

How do you rate the success of this European Capital of Culture? Please choose the option that best corresponds to your opinion

TOTAL



MAYOR



MEMBER OF THE BOARD OF DIRECTORS OF ESCH2022



OTHER*



MINISTRY OF CULTURE



SERVICE IN CHARGE OF CULTURE IN THE MUNICIPALITY



CULTURAL OPERATOR



Very good, I think that Esch2022 was a real success
Good, I think Esch2022 was a success

I don't know, I'm having trouble deciding on this question
Pretty bad, I think Esch2022 was not a success

Bad, I think Esch2022 was not a success at all

Figure 84. Responses to the question: “How do you rate the success of this European Capital of Culture? Please choose the option that best corresponds to your opinion.” Base: Total = 68; Other* = 32; Service in charge of culture in the municipality = 13; Member of the board of directors of Esch2022 = 11; Mayor = 9; Cultural operator = 5; Ministry of Culture = 4. *Other = territorial development, mobility, sponsorship, tourism, real estate developers, civil society, etc. Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis

When asked to justify their responses³⁷⁹:

— Stakeholders provided predominantly **positive comments** (23 mentions), mostly about the programme putting “a real spotlight on the border territory”; “emphasising the importance of participation and inclusion in cultural practices”; restoring the region's value as a cultural and tourist destination;

highlighting the importance of culture, new collaboration among the municipalities in the South of Luxembourg and in France; and financing initiatives that would not have been realised without the ECOc.

— **Negative comments** (14 mentions) refer to topics such as ineffective or inefficient communication; unsatisfactory participation of a less

culturally aware audience; overload of events because the Esch2022 programming coincided with the cultural ‘backlog’ that the individual municipalities were trying to clear after the COVID-19 crisis; apparent lack of highlights in the programme; and issues related to the management of the project overall.

³⁷⁹. Codes with respective number of mentions for the question: “Please justify your answer as precisely as possible”. Base: 54 respondents answered (including one who said “I don't know”). Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis.

EVALUATION & CONCLUSIONS

— Finally, comments that can be deemed **neutral or mixed** (11 mentions) refer predominantly to the question of legacy and how to ensure that the benefits of Esch2022 will indeed be sustainable. Other comments in this category are

simply neutral observations or, mixed feelings types responses.

Overall, when asked to what extent stakeholders are satisfied that their municipality/institution/organisation participated,

the respondents are overwhelmingly (87%) positive. Mayors and cultural operators are most satisfied, whereas Ministry of Culture representatives are the most sceptical group in this matter, as shown in Figure 85:

At present, if we take stock of the participation of your municipality/institution/organisation in Esch2022, to what extent do you agree with the following statements: I am satisfied that my municipality/my institution/my organisation participated.

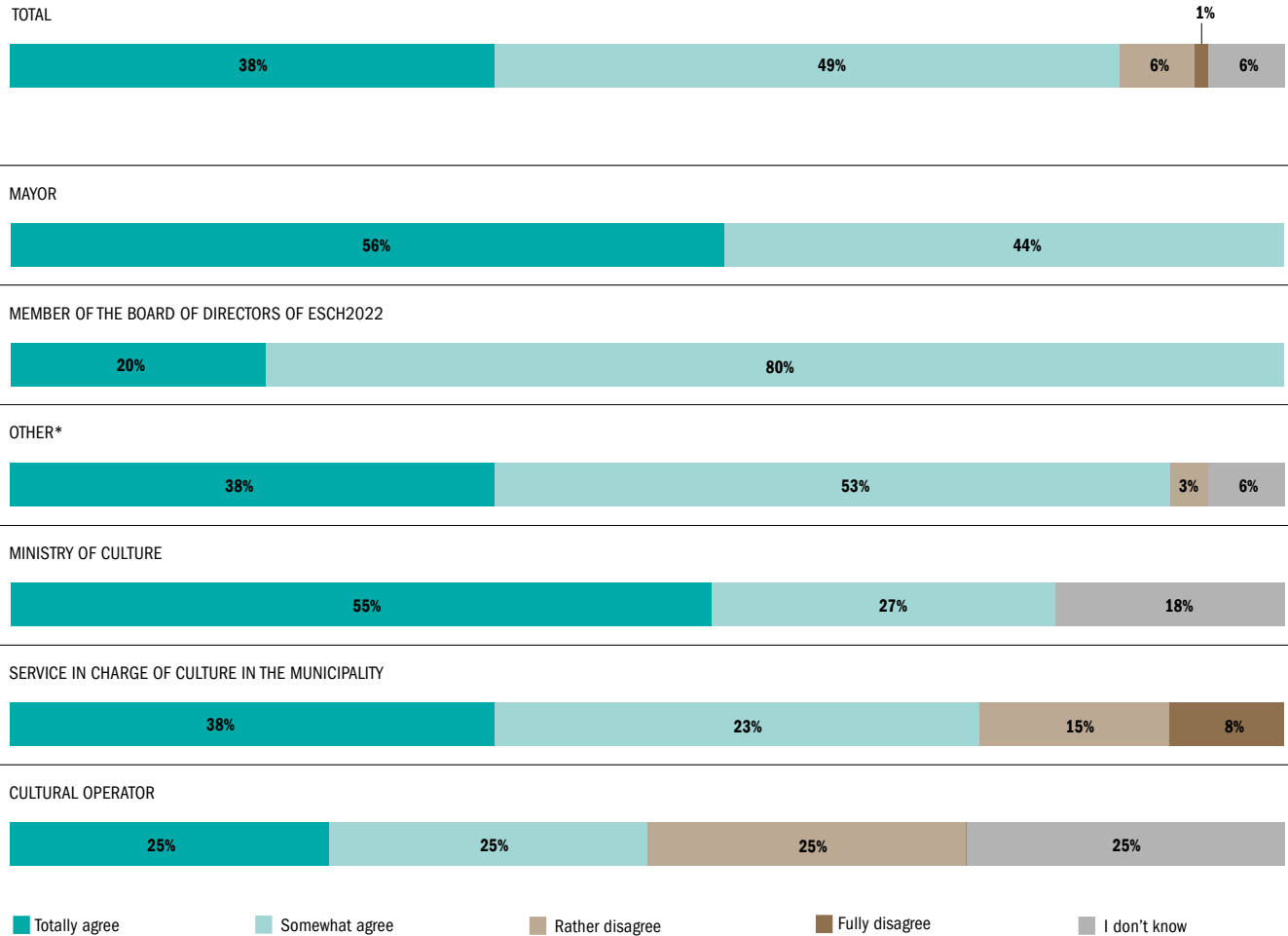


Figure 85. Responses to the question “At present, if we take stock of the participation of your municipality/institution/organisation in Esch2022, to what extent do you agree with the following statements: I am satisfied that my municipality/my institution/my organisation participated.” Base: Total = 68; Other* = 32; Service in charge of culture in the municipality = 13; Member of the board of directors of Esch2022 = 11; Mayor = 9; Cultural operator = 5; Ministry of Culture = 4. *Other = territorial development, mobility, sponsorship, tourism, real estate developers, civil society, etc. Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis

When respondents were asked to justify their scores³⁸⁰ the most mentioned aspects were:

- **Improved visibility or image:** (17 mentions) comments range from the benefits of shining a spotlight on small villages and individual municipalities to opportunities to present the whole region – especially the French part of it – on an international platform. Sponsors have also benefited from an increased visibility associated with a major event.
- **An impetus for development** (17 mentions) sparked by participation in Esch2022 is also frequently raised by the respondents. Participation in the event has been an opportunity to push the cultural strategy “to the limit”, to analyse organisational strengths and weaknesses, “to propose a more daring programme, to obtain more freedom in terms of cultural organisation, to improve relations between internal services, even to highlight the problems to be tackled”, “to experiment and dream big”, “to carry out more ambitious projects than usual and to reach a wider audience.”
- The **overall interesting opportunity of experience** offered (13 mentions). This notion was expressed by many stakeholders, from individuals and organisations to co-funders and sponsors.
- **New or satisfactory collaborations** (12 mentions) range from those with other municipalities to national and international cooperation, from collaborations with cultural actors to those with Esch2022 asbl itself.
- **Satisfaction with the offer** (8 mentions), **satisfaction with being able to attract new audiences** (4 mentions), **Esch2022 being a financial opportunity** and (3 mentions), **an opportunity to launch new cultural infrastructure and institutions** (3 mentions). There were also **other comments** (5 mentions). A few **negative comments** (6 mentions) have also been recorded, and they list inadequate participation of the audiences, lack of connection

among the projects, insufficient clarity and accessibility of the cultural agenda, as well uncertainty related to the sustainability of a one-year cultural investment.

○ CRITICAL EVALUATION OF THE ESCH2022 COMMUNICATION

The communication of Esch2022 is one of the least positively evaluated aspects of the project. While more than half of the respondents are still satisfied or very satisfied with the Esch2022-related communication activities of their respective municipality, the quality of the content of the communication, communication intensity, media coverage, communication and promotion of Esch2022 by the association and the extent to which the population has been informed about the project are the most harshly evaluated aspects, with 53% being unsatisfied with the former and 60% with the latter, as indicated in the **Figure 86** below:

In terms of communication of Esch2022, how would you rate...?

THE COMMUNICATION AND PROMOTION MADE BY YOUR MUNICIPALITY TO PROMOTE ESCH2022 AND ITS ACTIVITIES



THE QUALITY OF THE CONTENT OF THE COMMUNICATION



COMMUNICATION INTENSITY



MEDIA COVERAGE



THE COMMUNICATION AND PROMOTION OF ESCH2022 BY ESCH2022 ABSL



THE EXTENT TO WHICH THE POPULATION HAS BEEN INFORMED ABOUT THE PROJECT



Very satisfied Satisfied Not really satisfied Not really satisfied at all I don't know

Figure 86. Responses to the question: “In terms of communication of Esch2022, how would you rate...?” Base for line item 1: Total = 27; Service in charge of culture in the municipality = 13; Mayor = 9; Cultural operator = 5. Base for all other line items: Total = 68; Other* = 32; Service in charge of culture in the municipality = 13; Member of the board of directors of Esch2022 = 11; Mayor = 9; Cultural operator = 5; Ministry of Culture = 4; *Other = territorial development, mobility, sponsorship, tourism, real estate developers, civil society, etc. Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis

³⁸⁰. Codes with respective number of mentions for the question “Please justify your answer as precisely as possible.” Base: 54 respondents answered (including one who said “I don’t know”). Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis.

Qualitative responses shed light on the above numbers. When asked to respond to the open question “Overall, what could have been done in terms of Esch2022 communication that was not done?”, stakeholders predominantly cited a more usable programme agenda, broader and more intensive communication, more optimal municipality-level communication, as well as more targeted and inclusive communication. Mentions³⁸¹ of these and other coded responses are summarised below³⁸²:

- **More usable programme agenda (17 mentions)** Was by far the most frequently commented upon aspect of Esch2022 communication that stakeholders claimed had not been correctly implemented. Respondents complained about the online platform and mentioned trouble finding the events they were looking for. Technical issues prevailed in the remarks, from the poorly designed website to issues with the search engine. The Newsletter and the Gazette were perceived more positively but were deemed insufficiently accessible, and a more readable listings with clearer editorial line would have been desirable.
- **Broader and more intensive communication (15 mentions)** was also desired. The communication in the city was not sufficiently celebratory and ambitious for some. Visibility outside the central areas of Esch2022 was

seemingly insufficient for some respondents, who desired a more intensive nationwide campaign in Luxembourg as well as more regional communication in France. Moreover, a wider European campaign reflecting the broader character of the European Capital of Culture title was indicated as missing by some.

- **More optimal municipality-level communication (9 mentions)** was another aspect indicated by some. This included a desire for improved engagement of the municipalities and increased communication ‘in the field’ in general. On the other hand, the lack of communication resources in small municipalities was also mentioned.
- **More targeted and inclusive communication (8 mentions)** was also commented upon, including a wish for more involvement of the local population, that participation was more encouraged, and that the communication had been better suited to the needs of less culturally aware audiences.
- Other remarks include **a wish for a simpler communication style (7 mentions)**, **better media presence (6 mentions)**, **higher quality of communication overall (6 mentions)**, **fewer events communicated simultaneously (4 mentions)**, **better timing of communication (4 mentions)** or **a more competent team (4 responses)**.

Other remarks (7 mentions) include one very interesting quote that seems to shed light on the reasons for the communication challenges encountered:

“I think that the communication problems are not inherent only to Esch2022. They are a testimony to a larger problem. The Esch2022 project was to unite an entire region under one programme, one vision, one project. This is unfortunately not easy. First of all, the South region of Luxembourg and more broadly the municipalities of the CCPHVA, are not used to hosting large-scale events. Significant events in Luxembourg take place for the most part around Luxembourg City. People have become accustomed to it and it is difficult to change that habit. Communication becomes all the more difficult given that it is necessary to reinvent a way of consuming culture in a given territory. In addition, demographically and apart from a few exceptions, many participating municipalities are ‘dormitory towns’. This reinforces the issue of consumption habits that are not satisfied locally.”

Esch2022 stakeholder

- Finally, there are also responses that state that there was no need for improvements as **communication was generally fine as it was (7 mentions)**.

³⁸¹. Number of mentions is the number of times a specific topic was spontaneously raised in the responses. Mentions are counted after each part of the responses is coded i.e. assigned to a specific ‘code’ or ‘node’ by the researcher. The codes themselves emerge bottom-up from the analysis of the responses. Taguette was used as a software to code the responses and count the number of mentions, but human coding (assisted, but not automated coding) was applied • ³⁸². Codes with respective number of mentions for the question: “Overall, what could have been done in terms of Esch2022 communication that was not done?” Base: 64 respondents answered (including four who said “I don’t know”). Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture – Esch2022 stakeholder survey analysis.

○ PREDOMINANTLY HIGH SATISFACTION WITH THE ESCH2022 ASBL TEAM

When asked about satisfaction with the work of the Esch2022 asbl team, the responses are predominantly positive: more than three-quarters (76%) agreed to some degree. Mayors, members of the board of directors of Esch2022 and Ministry

of Culture representatives are most satisfied. This time, services in charge of culture in the municipality are the least positive, but the majority of them (54%) remain positive versus less than a quarter (23%) who took a negative stance, as depicted in **Figure 87**.

At present, if we take stock of the participation of your municipality/institution/organisation in Esch2022, to what extent do you agree with the following statements: In general, I was satisfied with the work of the Esch2022 asbl team

TOTAL



MAYOR



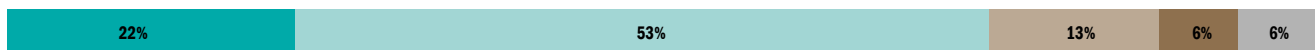
MEMBER OF THE BOARD OF DIRECTORS OF ESCH2022



MINISTRY OF CULTURE



OTHER*



CULTURAL OPERATOR



SERVICE IN CHARGE OF CULTURE IN THE MUNICIPALITY



■ Totally agree
 ■ Somewhat agree
 ■ Rather disagree
 ■ Fully disagree
 ■ I don't know

Figure 87. Responses to the question “At present, if we take stock of the participation of your municipality/institution/organisation in Esch2022, to what extent do you agree with the following statements: In general, I was satisfied with the work of the Esch2022 asbl team.” Base: Total = 68; Other* = 32; Service in charge of culture in the municipality = 13; Member of the board of directors of Esch2022 = 11; Mayor = 9; Cultural operator = 5; Ministry of Culture = 4. *Other = territorial development, mobility, sponsorship, tourism, real estate developers, civil society, etc. Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture – Esch2022 stakeholder survey analysis

In terms of backing up the above rating of satisfaction of working with the Esch2022 team:

- Comments are overwhelmingly **positive** (35 mentions). Several responses point to the great commitment of the Esch2022 team in a difficult context: a pandemic period, a difficult legacy of the previous team, a complex task and a heavy workload. Responsiveness, availability, kindness, flexibility, professionalism, efficiency, and an excellent work ethic have been especially appreciated. Respondents also noted the fact that the Esch2022 team invested its time in making introductions and opening doors to Luxembourg municipalities, including municipality councilors, the CPHVA, Esch2022 officials and French institutions (state, region and department). One illustrative quote summarises many positive comments:

“Deployment. Availability. Flexibility. Professionalism. Collegiality.”

**Esch2022 stakeholder
about the Esch2022 ASBL team**

- **Neutral or mixed comments** (14 mentions) come next and include the recurring theme of the complex context in which the team had to operate. Respondents pointed out a difficult start that included replacing the team and, to a large extent, the concept and programme. They also noted a heavy workload, complex system, and high rotation within the team.
- Finally, the **negative comments** (13 mentions) refer predominantly to problems with communication, which is sometimes evaluated very harshly, as well as perceived gaps in the competence and experience of the team members. High staff turnover and an unclear split of responsibilities within the team are brought up, too. Further criticism relates to insufficiencies in:

mobility solutions, HoReCa involvement, and the tourism focus offered by the team. What also seems to have been missing was the ability to ‘step back’ and engage with the stakeholders in the region beyond the daily project work.

○ MULTIFACETED PERCEIVED VALUE ADDED OF ESCH2022

Overall, when asked about the added value of organising the European Capital of Culture for a country like Luxembourg, responding stakeholders spontaneously spoke of³⁸³ aspects such as international visibility, improved image, and regional and national development:

- **(International) visibility** (16 mentions) is the most popular response to the question of the added value of organising a European Capital of Culture in Luxembourg. Highlighted is the opportunity to “position itself as a cultural centre for cross-cultural exchange and collaboration”, especially as a cross-border region and small country.
- **Improved image** (11 mentions) comes second as an added value of organising the European Capital of Culture. The most prominent message in this category is clear: the organisation of an ECoC is an opportunity for Luxembourg to become known “for something other than finance” and to go beyond its recognition as a “tax haven”, attracting people and visitors for reasons other than work and business:

“It is making Luxembourg known in all its cultural and cosmopolitan richness while many people abroad associate the country exclusively with the financial sector, which does not necessarily contribute to a positive reputation.”

Esch2022 stakeholder

- **Regional and national development** (9 mentions) is also brought up as an added value of the ECoC. This encompasses regional development across diverse sectors such as culture, tourism, and the economy, and promoting the country through the same domains. Strengthened urban cohesion in the southern region of Luxembourg and with French partner municipalities is also mentioned.
- However, equally popular is the view that holding the ECoC **did not have any or much added value** (9 mentions). The sceptical opinions range from a simple “none” response to very elaborate and harsh criticism of the execution of Esch2022. In between are the opinions that “added value decreases according to the number of times the country organises this event” and that the tourist and economic impact was limited to the Greater Region only. There are also two conflicting opinions: one that “Esch was better than Luxembourg City as a choice” and another stating that “Luxembourg, European Heart, hosting institutions should have borne this label.”
- Continuing with positive responses, **new exchanges, networks, and partnerships** (7 mentions) are also cited as adding value, covering the range from international exchanges to strengthened local ties. “Exchange between culture and tourism” is also mentioned.
- At the same prevalence, **tourism development** (7 mentions) is listed as a separate value.
- Right after comes, **the increased importance of and boost for culture** (6 mentions). The investment in culture is credited for securing stronger recognition of the sector, increasing the hiring for artists, the “opportunity to bring back Luxembourg artists and creatives who have often gone abroad”, and altogether creating momentum for art and culture on a local level.

383. Codes with respective number of mentions for the question “Overall, what do you think is the added value of organising the European Capital of Culture for a country like Luxembourg?” Base: 59 respondents answered (including two who said “I don’t know”). Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis.

- Other remarks related to the value added by ECoC include **an overall appreciation of added value** (5 mentions), **regional collaboration** (4 mentions), **capacity building** (3 mentions), **sustainable development** (2 mentions), **financial added value** (2 mentions), **enriched cultural offer** (2 mentions), and others (2 mentions).

In response to the open question regarding to what extent the organisation of the European Capital of Culture can contribute to the cultural development of a territory like Luxembourg, stakeholders replies³⁸⁴ emphasised:

- **Internationalisation and visibility** (10 mentions). These are the primary measures mentioned that ECoC can use to contribute to the cultural development of Luxembourg: promoting the region and country abroad, attracting international talent, and showcasing other aspects of Luxembourg besides role as a financial centre.
- **Financial support** (10 mentions). This aspect was highlighted equally often; ECoC's funding was seen as "a great opportunity for a region, city, or municipality" and as "a driving force, and an opportunity, with means that otherwise would not be available, to implement projects at an accelerated pace." There is a sense of hope that the financial means will continue to be available.
- **Self-reflection, learning and capacity building** (8 mentions). This is another cluster of ways in which the ECoC is

perceived to potentially contribute to cultural development. This includes setting new standards, introspection and improvement, especially based on the opportunity for Luxembourg to learn how to organise cultural events over a sustained period and, in general, the professional training provided. As such, this ECoC can serve as a source of both good practice examples and learning points for other municipalities.

- **Raising the profile of culture** (8 mentions) appears to be equally important. Building awareness of the importance of culture within and for society, stimulating "local artistic creation and supporting the development of the cultural network in Luxembourg", and generally serving as a "lever to stimulate more sustainable dynamics at the level of Luxembourg and the cross-border territory" are mentioned here.
- **A unique opportunity to step out of the ordinary** (7 mentions) comes next, with one quote summing up this aspect well:

"More financial means, more courage, more opportunities, more projects, more collaborations, more relationships, more quality, more visibility."

Esch2022 stakeholder

- Other responses include **improved networking and cooperation** (5 mentions), **improved cultural offer and infrastructure** (5 mentions), **a better image** (4 mentions), and **new cultural habits** (1 mention).

³⁸⁴. Codes with respective number of mentions for the question: "To what extent can the organisation of the European Capital of Culture contribute to the cultural development of a territory like Luxembourg? Please develop your point of view, for a maximum length equivalent to an A4 page." Base: 54 provided responses (including four who said "I don't know"). Source: The Impact Lab, ILRES & Esch2022 (2023) Stakeholder Impact of the Esch2022 European Capital of Culture - Esch2022 stakeholder survey analysis.

CHALLENGES, LESSONS LEARNED, SUCCESSES & A GLIMPSE INTO THE FUTURE

Challenges

○ FOR THE ESCH2022 LEADERSHIP AND TEAM

The main challenges emerging from conversations with the leadership and core team members of Esch2022 are as follows:

The tight timeframe: The initial delay incurred before the recruitment of the final leadership team has led to delays in the recruitment of subsequent team members and the overall planning of the project. In effect, the final management team had very limited time to plan and implement the project. On an operational level, teams were facing a heavy workload, and due to a lack of sufficient up-front time, some procedures were developed as needed along the way.

Low comprehension of the concept of the European Capital of Culture: Grasping the idea of the ECoC remained a challenge even though the Grand Duchy of Luxembourg had become home to the title for the third time. It was difficult for some people to fully understand what an ECoC is about. While some considered it to be merely a sequence of cultural events, others saw it predominantly as an opportunity to invest heavily in cultural infrastructure. Not everyone fully comprehended the expected impact of the ECoC on the region and country. This made the planning and execution of the project more complicated due to the differences in expectations.

Keeping the local leaders onboard: The concept of Esch2022 shifted several times in the early days, coinciding with the changes in leadership. This made it difficult to bring some municipalities and their leaders back on board, requiring intensive engagement and awareness-raising efforts in the early stages of the project.

COVID-19 pandemic: From establishing research baselines and placing limits on large-scale events to altered cultural and touristic practices, COVID-19 has impacted Esch2022 on multiple fronts. While it was challenging to readapt to the new reality, both the Esch2022 asbl team and the various stakeholders have shown incredible flexibility and resilience to overcome the obstacles and still deliver their projects.

Russian invasion in Ukraine and the outbreak of war: Almost coinciding with

the opening of Esch2022, the outbreak of war in Europe has challenged the ECoC in several ways, including suddenly shifting people's priorities, mood and cultural consumption, and dividing their attention.

Dealing with incorrect expectations: Sometimes, the ECoC was expected to 'solve all the problems', not only in culture but also in adjacent domains such as tourism or commerce. In that sense, the handover of the torch in the *passage de flambeau* ceremony at the end of Esch2022 was a good way of reminding the local communities and authorities that the work needs to continue.

The need to push the boundaries: Encouraging the cultural sector to break away from conventional approaches and come up with truly fresh ideas was stimulated by including innovativeness as one of the core evaluation criteria of the call for projects.

Citizen participation challenges: It was not easy to make people understand that the title of the European Capital of Culture was a call for action not only to the cultural sector but also to citizens themselves. At times, it was difficult to mobilise the population to do more than merely show up as spectators. This was exacerbated by the short time available for preparation, as well as the challenges imposed by COVID-19. In addition, the audience was frequently approached that year due to an agenda overloaded with cultural activities, making it more difficult for participants to attend events. Several citizens mentioned the number of invitations coming from both sides of the border, which sometimes forced them to choose between various cultural activities taking place simultaneously.

Communication challenges: Even though project leaders were responsible for their own communication, they expected better visibility, especially in the agenda, which was not user-friendly enough according to many, predominantly due to the large number (3,157) of cultural activities. Projects and events often had to compete with each other for public attention. The 'regular' (non-Esch2022) projects and events that multiplied as everyone tried to 'catch up' after the COVID-19 restrictions made this challenge harder still. On the French side, even though several press conferences had been organised, communication seemed

less visible. Nevertheless, the Grand Est Region and the CCPHVA's supplementary promotional initiatives, which were conducted alongside those of the Esch2022 asbl team, successfully drew the attention of the local population.

(Cross-border) mobility challenges: In terms of mobility, it was difficult to compensate for the lack of existing infrastructure to streamline travel between the two countries. The question has often been raised and different options have been considered (a temporary cycle path, shuttles, etc.) but the schedule and budgets did not work in favour of these initiatives.

Limited support from the European Commission: While the European Commission granted the title, the 1.5-million-euro, and the guidance of the Jury, this was considered insufficient support for what is perceived as the most prestigious European cultural initiative. Support in terms of communication was perceived as particularly inadequate, leaving the ECoC itself with the task of not only of publicising Esch2022 itself on a European scale [a big task for a relatively small city and little-known region] but also with raising awareness about the concept of ECoC in general.

Challenges related to staffing: There are serious limitations in the availability of human resources in Luxembourg. Local talent is not always willing to conform to the short-lived nature of the engagement and does not always have the international experience and a high-level perspective required for a European-level project like ECoC. While, in the end, a very talented international team was assembled, it did take a lot of time and effort. High team rotation, typical for ECoCs due to the fast-paced and demanding nature of the work, further added to the challenges.

Administrative requirements: One of the biggest challenges was administrative follow-up. The administrative workload was significant for project leaders, and the Esch2022 team had to deal with discontent and confusion regarding the procedures. This was partially due to the financing- and monitoring-related reporting demands as well as many in the cultural and creative sector being unaccustomed to high administrative requirements.

Dealing with project contingencies:

While an endeavour as intensive as an ECoC is naturally challenging, the Esch2022 team has had good expertise, a strong network and ample resources to respond quickly and effectively.

Dealing with comparisons with previous ECoCs in Luxembourg: Finally, a specific challenge for Esch2022 was the fact that

this was the third European Capital of Culture project for Luxembourg, and therefore it was always compared with the previous projects from 1995 and 2007. Such comparison is not necessarily justified, as the starting position of Esch2022 was quite different from that of the earlier projects, and Esch2022 had completely different requirements, missions and objectives than its predecessors.

○ FOR PROJECT LEADERS

Many aspects posed significant challenges for project leaders. Public participation and communication were the most difficult aspects to manage,³⁸⁵ especially since these elements have been seriously disrupted by the health crisis.

To what extent have the following aspects related to the development of your project been challenging? (Please select the best response for each item)

PUBLIC PARTICIPATION



COVID-19



FUNDRAISING



COMMUNICATION



RESPECT OF THE CALENDAR/DEADLINES



LOGISTIC MATTERS



ADMINISTRATIVE MATTERS



HUMAN RESOURCES MANAGEMENT



COLLABORATION WITH LOCAL AUTHORITIES



RESPECT OF THE PROJECT OBJECTIVES



Very challenging Quite challenging Not really challenging Not at all challenging

Figure 88. Responses to the question: “To what extent have the following aspects related to the development of your project been challenging? (Please select the best response for each item).” Base: project leaders (external and internal); N = 153.
Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

A clear majority of these same project leaders have found solutions to the significant challenges they encountered.³⁸⁶ However, for some challenges, these solutions were only partial. Only few challenges could not be resolved at all, as shown on **Figure 89** below:

After asking the project leaders whether any challenges had been encountered during the project development, and if solutions had been found to meet them, we wanted to gauge the extent to which they had influenced the realisation of their project.

To do this, they were asked to respond to an open-ended question asking them to state how these difficult aspects had influenced the project development and what solutions they found to overcome them, to the extent that solutions existed.

Challenges encountered, in descending order of importance:

● PUBLIC PARTICIPATION

In general, audience participation has been a key factor in the success of cultural projects. To explain the lack of audience for some events, project leaders' accounts report significant competition among different projects due to the large number of events.

According to the project leaders, these audiences were hard to mobilise due to communication and organisational problems, particularly in the context of health crisis. The COVID-19 pandemic also had a negative impact on participation, with a few events having to be cancelled or postponed as a result. Other projects, however, managed to engage audiences through a more effective communication plan, partnerships with other institutions and collaborations with local associations.

● COMMUNICATION

We have noticed that, for most of the projects, communication was the biggest challenge, along with participation. Due to their large number, the events were presented unevenly in the media, but also in Esch2022's own publicity. The health situation also delayed the deployment of the European Capital of Culture's overall communication. External project leaders had to ensure their events were publicised by activating their own networks, and producing and distributing their own media, which had a significant impact on their budgets. As some project leaders thought traditional media was a more expensive and less impactful means, they preferred to use social networks to communicate economically and more effectively with their audiences. Additionally, partnerships were developed, especially with other projects, to compensate for the inadequate funding allocated to communication. To maximise their communication strategy, some project leaders also collaborated with communication professionals.

It is obvious that such heterogeneous strategies have resulted in a lack of consistency in the media.

For the challenging aspects, did you find a solution?

RESPECT OF THE PROJECT OBJECTIVES



LOGISTIC MATTERS



RESPECT OF THE CALENDAR/DEADLINES



COVID-19



ADMINISTRATIVE MATTERS



MANAGEMENT OF HUMAN RESOURCES



FUNDRAISING



COLLABORATION WITH LOCAL AUTHORITIES



COMMUNICATION



PUBLIC PARTICIPATION



Yes Yes, partially No

Figure 89. Responses to the question: “For the challenging aspects, did you find a solution?” Base: project leaders (external and internal); N = 148. Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

386. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

● FUNDRAISING

Project leaders' accounts report diverse challenges in the financing of projects. Given the health context and the resulting socio-economic situation, some have encountered difficulties in finding sponsors or private funds. Others have managed to find alternative financing, such as public subsidies, partnerships with businesses and communities or in-kind donations. In a few cases, a lack of funding meant the project was re-evaluated, resized or postponed. It should be mentioned that some projects were entirely financed by public funding.

From an operational perspective, the workload and time required to find and manage funding were also mentioned as significant but also 'educational' for cultural players little accustomed to private funding. Thus, it has often been suggested that cultural patronage in Luxembourg should be perpetuated, in particular by attracting private businesses with little involvement in the cultural sector from the cultural sector.

● LOGISTICAL ISSUES

Regarding the logistical management of projects, project leaders commented on challenges such as scheduling problems, difficulties in evaluating tasks, administrative and budgetary burdens, technical and material issues, as well as problems related to the health crisis. The support of local authorities, partners and the Esch2022 team was crucial in overcoming these challenges.

● MEETING SCHEDULES

Accounts collected show the considerable impact of COVID-19 on project deadlines and schedules. Replanning programming, adjusting the number of locations for events, postponing events, organising project delays, increased administrative burdens,

slower processing by municipalities, and challenges relating to finding funding and developing work were some of the difficulties encountered. Most of the accounts, however, show that solutions have been found to adapt to the circumstances, and that anticipation, daily management of deadlines, priority setting and teamwork made it possible to adhere to the schedule and meet deadlines.

● ADMINISTRATIVE ISSUES

Project leaders also highlight the consequent and time-consuming administrative burden required for implementing the projects. This burden may have adversely impacted the artistic work, the general project schedule, and other matters, especially when the different tasks needed to complete the project had not been planned in advance. Administrative load was sometimes heavier because of the lack of prior training in administrative management or the lack of experience of some project leaders in managing projects of this size. Collaboration with the Esch2022 team seems to have overcome many administrative challenges and enabled proper follow-up of projects.

● COVID-19

As can be seen from the points above, COVID-19 regulations had a significant impact on some project leaders. Public events were hampered by government-imposed restrictions, while artists from other countries had trouble travelling and working with local creative teams. Integrating digital tools helped address the challenges, and forecasting and planning proved strategic ways to circumvent restrictions. Artists being required to get vaccinated was also a significant challenge that impacted programming. Moreover, production costs rose due to the increase in material prices.

● HUMAN RESOURCES MANAGEMENT

Several challenges were also reported in terms of human resource management when carrying out projects. Some project leaders had not always foreseen the difficulty because their projects were larger than those they usually develop. To begin, teams experienced significant workloads due to the lack of appropriate staff or budget allocated to human resources. A lack of experience with projects on such a scale also led to difficulty in managing them. Despite these challenges, solutions were found, and the teams were able to carry out their projects.

● COLLABORATION WITH LOCAL AUTHORITIES

Project leaders' accounts stress how important it is for the project's success to work together with local authorities. The various municipalities of the Esch2022 territory had different approaches in terms of collaboration. Local multipliers were used to raise awareness of the project and compensate for limited communication. Collaboration with local authorities and Luxembourg institutions was very good. On the French side, the CCPHVA was a key partner.

● MEETING THE PROJECT OBJECTIVES

Participants generally gave positive feedback on how well the project objectives have been met despite COVID-19 and other challenges encountered. The teams showed they were creative and flexible while sticking to the project's main artistic ideas. The project leaders who collaborated with the Esch2022 team for support managed to keep the productions up to expectations and resolved each difficulty. On the whole, and despite the challenges and necessary modifications that came with the programme, the teams delivered high-quality projects and successfully completed their tasks.

Successes

○ CULTURAL LEVEL

The greatest success of Esch2022 is that it took place at all, despite the significant delay and the COVID-19 pandemic happening right in the

middle of the preparations. More importantly, **nearly all of its cultural projects' initial objectives have been successfully achieved.** Indeed, in a study of all Esch2022 project leaders,³⁸⁷ respondents were asked to revisit

and evaluate the list of objectives they had set when they initiated their project after it was completed. A vast majority of these objectives that the project leaders had set themselves have been achieved:

Please evaluate to what degree you have reached your project's objectives

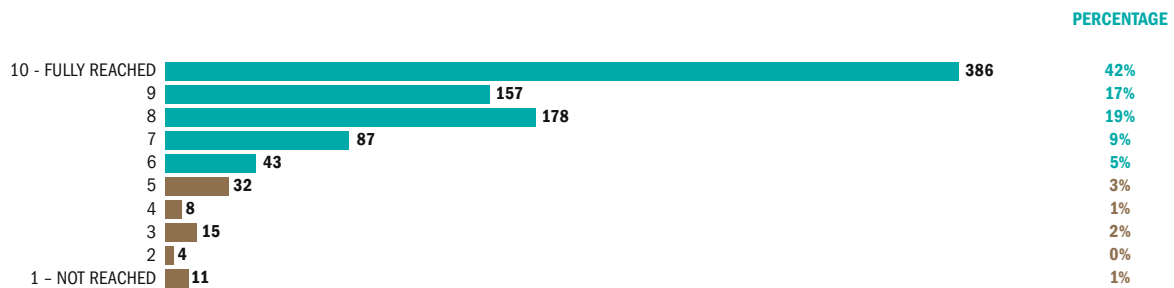


Figure 90. Responses to the question: "Please briefly evaluate to what degree you have reached your project's objectives."
Base: project leaders (external and internal); N = 153. Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

The **various projects and initiatives, as well as the resulting cultural goods** born out of Esch2022 are its main successes, especially because many of them will continue to exist beyond 2022 and extend beyond the Esch2022 region.

Contributing to the legacy of Esch2022 are the **new cultural management concepts** that were successfully designed and prototyped. These include 'green' culture, Business for Culture Club (part of the coalition programme of Luxembourg's new government), new impact research practices, and the laying of foundations for the cultural observatory.

Moreover, many other concepts promoted by Esch2022, such as the different criteria used in the Esch2022 call for projects (innovation, participation, multiculturalism, etc.) have become part of sector's **capacity building**. These concepts also now form standard operating terms among cultural actors. The capabilities of individual artists and other representatives of the cultural sector have also increased, especially in terms of project management, opening new opportunities for the future.

Content-wise, the successful intersection of art, science, technology and society should continue.

Progress has also been achieved in terms of **collaborative projects, co-construction and the increased participation of various actors in the co-creation of culture**. In that sense, the cultural sector has opened itself to greater experimentation and moving beyond the usual practices.

○ INTERNATIONAL AND CROSS-BORDER LEVEL

The **European dimension** was another successful aspect of Esch2022, especially in terms of the multiculturalism of most projects and the close collaboration among the three ECoC partner cities in 2022.

The **cross-border relationship established** between Pro-Sud and CCPHVA is another obvious achievement of Esch2022. The participation of France and Luxembourg in Esch2022 demonstrated that collaboration between both countries was feasible and necessary. The Franco-Luxembourg cross-border basin is experiencing a growth in trade and traffic flow. Residents of the border region enjoy a higher standard of

living as a result of the tangible outcomes of cross-border initiatives. The effective dynamic created by the European Capital of Culture between the two regions has brought their respective public structures closer together.

Concrete examples include culture becoming a recognised topic in the work of the Franco-Luxembourg Intergovernmental Commission (IGC) to strengthen cross-border cooperation. This cross-border cultural cooperation is likely to form part of the new Cultural Agreement to be signed as part of the 70th anniversary of the cultural agreement between France and Luxembourg. Furthermore, the Syndicat Pro-Sud and CCPHVA are currently working together on an Interreg project proposal, based on the experiences and topics that were relevant in the framework of Esch2022. It is safe to assume that none of this would have happened if it was not for Esch2022.

For French cultural organisations, the majority of which were associations, participation in Esch2022 allowed them to set up ambitious projects, meet and collaborate with their Luxembourg and/or European counterparts, and adapt their practices.

³⁸⁷. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

○ POPULATION AND AUDIENCE LEVEL

The population of the whole Esch2022 region and beyond has been treated to a vast range of new cultural experiences and an enriched cultural offer.

As a result, residents of southern Luxembourg felt more proud to be from the region.

On the French side, participating in the European Capital of Culture was also rewarding: the inhabitants were able to realise that their place of residence is attractive not only because of its proximity to Luxembourg. Regardless of the number of individuals they affected, the various projects conducted served to highlight the historical, cultural and natural richness of the region.

High audience satisfaction rates with Esch2022 events attest to the success of individual projects, as confirmed by an extensive event visitor study.

Moreover, accessibility and inclusivity have become firmly established as expectations, and concrete steps have been taken to sustain this approach in the future.

○ TERRITORIAL LEVEL

ECoC has successfully increased public interest in the Minett region, especially when it comes to the practice of cultural activities. Following a boost in tourism in 2022, it has contributed to the ongoing positive shift in the image of the region.

Furthermore, there is now a series of new cultural institutions or infrastructures (such as Ariston, Pavillon Source Bel-Val, Korschthal, Bridderhaus, Bâtiment 4, VeWa, Spektrum, MUAR – Musée vun der Aarbecht, L'Arche), complementing and completing the cultural offer in the region.

Another achievement of Esch2022 is the intermunicipal and multi-stakeholder collaboration initiated in the region. The interactions between the cultural services were almost non-existent before Esch2022. Nowadays, a developing network among the cultural services of the municipalities continues to exist even after Esch2022, thanks to the frequent meetings of stakeholders (e.g. Stammdesch, communication meetings, etc.) that are maintained by the Pro-Sud.

Lessons learned

○ BY THE ESCH2022 ASBL MANAGEMENT AND TEAM

Based on both challenges encountered and successes achieved, several lessons learned come up in exchanges with Esch2022 asbl leadership and team. These are:

- **You cannot do it alone:** It is indispensable to have the right stakeholders around the table. Each sector should be involved right from the start to be able to truly understand what an ECoC is about, to assume the related responsibilities, and to stay on board amid the challenges.
- **Maintain Board members' trust:** It is important to maintain effective communication with the board so that its members allow the team to work independently.
- **Think about the target legacy from the start:** Focus on what you want to accomplish from the very early days of the project.
- **Suggest a diverse programme based on a preliminary study of the cultural market:** Offer a wide range of themes and disciplines in the ECoC programme so that everyone can find something of interest and to ensure that even alternative cultural streams are represented.
- **Define a communication strategy right at the beginning:** Ensure that from the very beginning, it is very clear what the message is, who the target audience is (based on solid research) and what the communication plan is.

- Develop a public relations strategy early on to ensure stakeholders remain committed to the project.
- **Reorganise communication:** It can be helpful to have the communication strategy co-created with a specialist in communication psychology and cultural communication so that people respond more effectively to ECoC messaging.
- **Select projects that are more advanced in their conception, rather than those at an early stage:** Projects that were accepted in their embryonic state were very challenging for the project holders to implement, as there were too many unknown variables at the time of the application.
- **Value your project partners:** Try to meet them more often, organise more shared sessions, communicate more and on a regular basis.
- **Encourage experimentation:** Support local initiatives in their artistic research and experiments in order to be able to develop something new, with out-of-the-box thinking for an attractive programme.
- **Establish more comprehensive budgets based on real estimates and quotes:** Many budgets were not suitable for the proposed projects.
- **Support project teams' administrative and production efforts:** For projects led by artists/creatives, it is crucial to ensure that they are adequately supported in terms administration and production.

- **Establish a widespread network of support for the project leaders:** One fortunate aspect of Esch2022 was having a large network of venues managed by institutions and municipalities that provided assistance to the project leaders. This help included providing spaces, essential infrastructure and technical support. This should not be overlooked when organising any ECoC project.
- **Allow for an adequately sized team:** To avoid overwork and ensure smooth project management, allow some slack when planning resources. This will help to accommodate the inevitable peaks in workload, allow for coordination among different departments, enable training and capacity building, and ensure adequate internal communication, collaboration and sharing – all of which require time and resources.
- **Consider the proportion of 'internal' projects carefully:** Flagship projects can be an enormous strain on the team and take a lot of effort and energy from the ECoC's overall management. If flagship events are desired, ensure adequate resources are baked in, so that work on the overall programme remains unaffected.
- **Stay flexible:** Unforeseen events like COVID-19 can disrupt plans, so it is important to stay open-minded and ready to pivot.

○ BY ESCH2022 PROJECT LEADERS³⁸⁸

In a survey of project leaders, each respondent was asked to describe three lessons learned from their respective project.³⁸⁹

Collaboration/teamwork-related lessons learned were the predominant topic of responses (75 mentions). The main message is that collaboration is the most important key to the success of the project, allowing the team to push further and extend their reach. Some interesting mentions of inter-municipality collaboration being initiated during Esch2022 are worth noting. Often, the experience of collaborating was enriching, motivating, and professional, though in some cases it was difficult and, at times, even problematic. Singular, but nevertheless interesting, comments are given about the collaboration of French and Luxembourgish partners who previously experienced some barriers:

“Intermunicipal collaboration: Esch2022 has awakened a feeling of cohesion among the cultural services of the participating municipalities. These new links allow easier exchange and cooperation with other municipalities. Since Esch2022, it is now trivial to request logistical or other support from other municipalities. A rare phenomenon before Esch2022.”

Esch2022 project leader

Project leaders have also very often referred to lessons learned in terms of **project and team management** (54 mentions). Responses ranged from noting the role project management skills play in the success of an Esch2022 endeavour to specific lessons learned concerning team management or project planning, as these quotes illustrate:

“This project was an opportunity to understand all the life stages of such a project. From the start, starting from a simple idea, through requests for subsidies, prospecting for possible partners, artistic collaboration, the development of coherent communication, the realisation of the different performances, thinking about the end, and how to give a second wind to the project so that it can last.”

Esch2022 project leader

“Good management is essential to the successful completion of major projects. It is quite difficult to produce large-scale projects on time if there is not good team cohesion and a spirit of mutual help.”

Esch2022 project leader

There is a very interesting group of responses that have been coded as **confirmation of a hypothesis or an objective well-accomplished** (53 mentions). In short, they illustrate the project leaders' contentment with their own choices concerning the projects' ideas and scope.

Public participation/inclusion-related lessons learned (48 mentions) come next. The most common lesson learned is that active public engagement is beneficial for the results of the endeavor, and that this is the right approach take for cultural projects. Project leaders – enriched by their Esch2022 experiences – are now clear proponents of real citizen engagement in culture. They also understand that citizen participation does not happen by itself and that it requires a dedicated methodology and considerable effort. Sometimes, it takes trial and error until the right process is established, but the responses suggest that the project owners have drawn valuable lessons from the experience and that capacity building in this area has been significant, as the following quotes demonstrate:

“The importance of setting up a co-participatory and democratic methodology: in fact, adopting a participatory approach to co-creating a project (in its various stages of design, development and implementation) is fundamental to any institution of memorialisation. This is the basic democratic act of giving voice and listening to all other voices in history that is intended to be inclusive. This kind of approach is fundamental and involves sharing the ‘authority’, ... which is generally attributed to these institutions (e.g. museums). This legitimacy is then questioned through participatory, inclusive approaches.”

Esch2022 project leader

“It is crucial to involve the local communities from the very start of the project development for them to feel deeply engaged

with the project and for the participatory experiences to succeed.”

Esch2022 project leader

“Educate yourself on access needs and incorporate them into the project from the very start in order to make your project more inclusive.”

Esch2022 project leader

Communication-related lessons learned (47 mentions) seem to be almost equally relevant. Again, the Esch2022 experience appears to have taught project owners and their teams a lot in the matter of communication: its vital importance in the first place, ways to communicate effectively, the necessity for dedicated time, effort, budget and a methodological approach to communication. The topic seemed especially important for two reasons: competing for attention with other on-going projects as well as special circumstances due to the COVID-19 crisis. Both external and internal communication were mentioned. Overall, project owners seem to have learned a lot from their own (and their teams') mistakes as well as hands-on experience, but consequently now seem to be much more knowledgeable about communication matters. Capacity-building in terms of communication is thus quite evident from the responses, and it is also clear this will benefit future endeavours.

The necessity of **having an adequate team and logistics for the project's scale** (41 mentions) is another lesson learned, often the hard way, as the following quotes suggest. Several roles seem to have been especially under-budgeted: production assistant, logistics manager, and individuals to help with organisation. These experiences are valuable, though, as they seem to have helped shape necessary competencies and knowledge for the future. Also, some teams have learned to appreciate and leverage the role of volunteers.

“When you dream big, you also have to plan big, and a slightly larger team ... (an additional person dedicated a few months before) would surely have allowed us to tackle this project ... in a more serene way! No regrets, but a lesson for the future!”

Esch2022 project leader

³⁸⁸. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results • ³⁸⁹. The survey was made available to all 121 external project owners that have benefited from Esch2022 support, as well as to 30 internal project owners, i.e. projects run by Esch2022 team. Question “Please describe 3 main lessons learned from your project” was open-ended with a 1,000-character limit per answer. The survey was administered online, with follow-up by the Esch2022 team in case the responses were incomplete. In the end, 453 responses to the question have been received, equaling 100% of all requested survey responses

“If you want to carry out so many large-scale projects in the space of a year, you have to give yourself the means in terms of human resources. Having a big budget allocated to an exhibition is not enough; you also need the people behind them to set up these projects.”

Esch2022 project leader

Interestingly, a significant number of responses also concern lessons learned in terms of a better **understanding of audience and landscape** (30 mentions). We can find two groups of lessons learned here: very broad ones that mostly concern the country or region, or very specific ones that cannot be easily generalised or carried forward to new projects as they concern specific audience and market or landscape niches. Nevertheless, both seem to be important conclusions for the project leaders themselves.

Project-specific lessons learned (26 mentions) have been marked with such a code when the lesson was too specific to be adequately anonymised, and often also too specific to be truly understandable to the outside researcher not familiar with the specific context and history of the project. These lessons learned are surely very valuable for the respective project owners, but they are not cited here for confidentiality reasons.

A range of lessons learned – closely related to project management – concerned **timing and planning** of activities (23 mentions). These include the management of deadlines, the difficulty of realising a significant

cultural project within one or a couple of years, along with the programming of cultural activities in a year already full of other events, and scheduling events in a way that would best attract an audience:

“Temporality: A participatory project of this magnitude should be done over more than a year so as not to mobilise the inhabitants and then leave them in the lurch. Indeed, one year is not enough to make a community autonomous, and the place still needs the support of one or two salaried people for some time so that the community can bond and truly take hold of it. The preparation time of several months before the actual start of the project was necessary to implement it upstream.”

Esch2022 project leader

The importance of **multi-disciplinarity/diversity/multi-culturalism** in projects (20 mentions) also comes up in the data. The diversity referred to takes a variety of forms and meanings: cultural, professional, age-related, etc. This is the most positive lesson learned by far in the sense that these aspects have been seen as very important success factors and that more would be desirable in the future. In this sense, we can say that the notion of REMIX in the sense of mixing up people, topics, expertise and cultures that do not usually come together has been appreciated by the respondents.

Finances/budget/fundraising-related lessons learned (19 mentions) cover

rather typical topics: the need for better budgeting, not underestimating some costs at the planning level and allowing for unforeseen expenses, the high costs of professional services in Luxembourg, and the importance but also difficulty in attracting additional funding.

The importance of **motivation/perseverance/resilience** has been demonstrated at the same level (19 mentions):

“By force of perseverance, we end up achieving everything.”

Esch2022 project leader

Lessons learned relating to **knowledge transfer/expertise sourcing/competencies** (17 mentions) have also been mentioned, showcasing the importance of these aspects for some projects, especially those involving municipalities:

“When embarking on a project of this magnitude, it is essential to surround yourself with experienced partners. This is above all important in areas where the project leader does not have enough expertise and experience.”

Esch2022 project leader

Agility/flexibility/improvisation (15 mentions) seem to be important lessons learned for some project owners. These topics have mostly been mentioned as important success factors and desirable skills.

A glimpse into the future

○ CONTINUATION OF ESCH2022 PROJECTS³⁹⁰

Esch2022 is leaving an important legacy of projects that will continue to bear fruit. **Most project leaders say that a clear majority of their project activities will continue after 2022:** one in five (20%) say that all activities will be continued, and 62% that some activities will be continued. The others are undecided (11%) or will not pursue their project (7%).

Will the activities of your project continue after 2022 (in whichever form or location)?

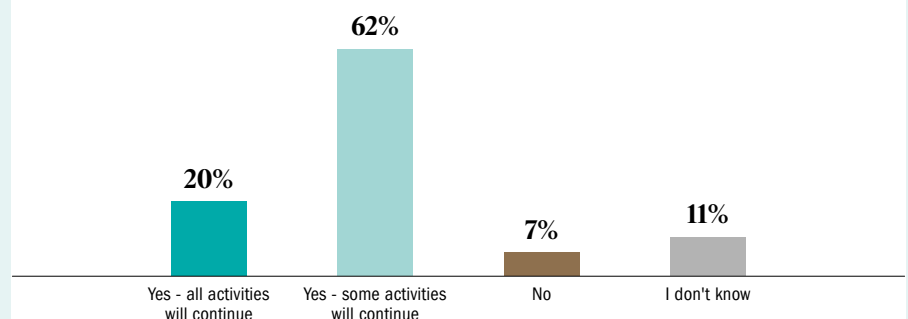


Figure 91. Responses to the question: "Will the activities of your project continue after 2022 (in whichever form or location)?" Base: project leaders (external); N = 122. Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results

390. Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results.

When asked to expand on their answers,³⁹¹ **confirmed continuation** was the predominant response (*a total of 108 mentions*), within which **confirmed short-term continuation** (71 mentions) was almost twice as prevalent as **confirmed long-term continuation** (37 mentions). The former typically took the form of quite detailed plans for 2023, sometimes extending a couple of years into the future. A long-term continuation code was typically used for projects or activities that were intended to be repeated annually or bi-annually, or which have a longer anticipated lifetime, usually of between five and 10 or more years. For a continuation to be classified as 'confirmed', there had to be clear indications of signed agreements, evidently committed partners, funding already received, scheduled dates, preparatory or implementation work in progress, events having already taken place in 2023, or a combination of of these. Modes of continuation include basic prolongation of certain activities, such as one-off or regularly repeated events, further project development, scaling projects to different contexts, topics, geographies and audiences. Continuation also includes making the project outputs, including works of art, publically available beyond 2022.

Project leaders have also very often referred to **probable/desired continuation** (73 mentions). Responses coded with this node ranged from expressing hope for continuation to showcasing advanced but not yet confirmed preparations. The latter could, in practice, mean on-going negotiations with partners, awaiting approval for funding, finalising the format of continuation, or scheduling events that are still in progress. All types of project outputs were again included in this category, from the continuation of expositions and scheduling recurring events to formalising collaborations with new partners in order to continue with project work in new contexts. Worth noting is the clear involvement of the Esch2022 asbl team in helping the projects secure future collaborations and contracts.

There are also numerous mentions of **cultural 'goods' or a legacy that will live on independently of the project** (40 mentions). These are project outputs that will continue to be accessible to the public even without the continued dedicated effort of the team. They include tangible works of art such as murals, sculptures, literary works, music recordings and films, but also transformed public spaces or infrastructures, digital assets, like project websites, apps and data archives. Added to this are heritage

elements, post-production materials documenting the projects, including 'the making of' videos, books, etc, or even methodological or pedagogical approaches, tutorials and DIY guides. Project owners clearly wish to 'leave a trace' over the long term with these freely available materials. One quote sums it up:

"With the project, we have produced more than one thousand media and physical materials, all intended to meet the project objectives and reach a larger audience. It is therefore imperative to continue distributing and sharing these materials with new audiences. They include: photographs, videos, catalogues, artworks, etc. In order to reach my target groups, I created dedicated channels such as a website, social media pages and a YouTube channel. These media will be used to continue the project beyond 2022."

Esch2022 project leader

Besides continuing Esch2022 activities themselves or sharing their outputs, it is very clear that participation in Esch2022 was an instigator to **start new projects based on the Esch2022 legacy** (33 mentions), which would draw from gained experiences and established partnerships. It also opened the door to applying for new awards and grants as this quote illustrates:

"The smooth running of the project, the artistic quality and the involvement of all these diverse people in this project aroused the interest of Reims 2028, a candidate city to become the European Capital of Culture. We developed with them a project that would be one of the flagship projects of this capital. We have also been in contact with other French cities to create territorial projects. In concrete terms, the know-how developed will bear fruit well beyond the year 2022 and the territory in which it was designed."

Esch2022 project leader

On the other hand, **limited or altered continuation** (10 mentions) is sometimes the reality, either as an improvement based on lessons learned or more often simply due to a change in scale and financing once European Capital of Culture support is over. Interestingly, such cases were mentioned quite rarely by participants, suggesting their predominantly strong hope for the success-

ful continuation, or spin-off, of activities post-2022.

Only a few respondents have admitted to an attempted but **unsuccessful continuation** (3 mentions). All three cases were linked to a clear 'no-go' from a ministry or municipality.

○ A GLIMPSE INTO THE FUTURE BEYOND ESCH2022 PROJECTS

● A BRIGHT OUTLOOK FOR THE REGION

The Esch2022 asbl formally handed over the torch to the Syndicat Pro-Sud and the Communauté de Communes Pays Haut de l'Alzette (CCPHVA) municipalities on 23 January, 2023, one month after the official closing ceremony of the European Capital of Culture. This event, held at the L'Arche in Villerupt (France), a cultural institution inaugurated as part of Esch2022, emphasised the aim to develop inter-municipal and cross-border cooperation between southern Luxembourg and north-eastern France.³⁹²

"I hope that the work we have initiated together with the municipalities and many hundreds of project partners from the Esch2022 region, along with ministries, sponsors, associations and volunteers across national borders, with great dedication and passion, will now be continued in a purposeful and effective way."

Nancy Braun,
General Director of Esch2022

Beyond the many Esch2022 projects that are likely to deliver value regionally and internationally for years to come, **Esch2022 has facilitated the emergence of numerous cultural infrastructures in its cross-border region**, often repurposing abandoned post-industrial spaces. While these new places were necessary to enrich the cultural offer for professionals and the public, **it is their programming that has the potential to continue to make a difference in the future.**

Esch2022 has also successfully widened the notion of culture and attempted to attract those audiences who, for different reasons, found cultural activities less interesting or less accessible. **The task for the future will be to continue to leverage this broader and more accessible notion of culture** as an important contributor to societal cohesion, regional development and education:

³⁹¹. Responses to the question: "Could you detail the activities of your project that will continue after 2022?" (an open-ended response question with a 2,000-character response limit). The survey was administered online, with follow-up by the Esch2022 culture team in case the responses were incomplete. In the end, 116 responses to the question have been received, equaling 77% of all survey responses. Response rate for external projects was 81% (98 out of 121 respondents) and for internal projects it was 60% (18 out of 30). Source: Esch2022 & The Impact Lab (2023) Esch2022 project leaders survey results • 392. <https://esch2022.lu/en/the-esch2022-team-passed-the-torch-to-the-pro-sud-union-and-the-ccphva/>; Accessed on 14 December, 2023.

“Often, the notion of success is linked to the number of infrastructures put in place. That’s one thing, but what really matters is soft power, content, people, and how it will be applied for the population. Let’s remember that culture is defined by very different elements and should not focus only on the arts or usual definitions. The aspects are multiple because culture is not just about going to the theatre or a concert, it should be considered in the broadest sense possible. Of course, topics such as gastronomy, sports, traditions are part of it, not to mention our living together, our way of experiencing Europe every day. With our programme, we wanted to strengthen the understanding of culture and its interpretation and make our events accessible to as many people as possible. That’s why we wanted to break down barriers between culture and certain audiences, more culturally timid, to bring everyone together, the many communities, different generations, from the youngest to the oldest. It is especially important to address the youth, and I would like culture to be much more present in schools, not only to foster understanding but for young people to embrace the different notions of culture, thus promoting living together and supporting the development of social cohesion.”

Nancy Braun,
General Director of Esch2022

In concrete terms, the improved recognition of culture as an important contributor to social life and regional development is reflected in the **formalisation and institutionalisation of cultural participation and collaboration** that is taking place in the region.

For instance, to continue the legacy of Esch2022, the European Capital of Culture, and to reflect together on the significance of cross-border cultural cooperation, the DRAC Grand Est and the Grand Est Region have organised a day of studies and debates at L’Arche in Villerupt (France) on Tuesday, 17 October 2023.³⁹³ Three important conclusions stemming from this event sketch **the way forward for the future of cross-border cultural collaboration in the region, enabling culture to continue acting as a lever for developing a cross-border territory:**

“—— 1. Prioritise a project culture

With 150+ projects and [1,351] events, Esch2022 has created a real dynamic. It’s about taking advantage of this to interact across the border and to give materiality to culture. A requirement was reiterated throughout this study day, that of acting in the sense of cultural democracy, starting from the inhabitants, their stories, their expectations. It’s a way of involving the public from the beginning of the process.

Developing projects together, between French and Luxembourgers, allows us to achieve things that we couldn’t achieve alone. It also makes it possible to make visible the common identity of the region, like the iron ore that connects it and has no border. In this way, it becomes possible to project ourselves together into a common future.

—— 2. Strengthen mutual knowledge

Several participants strongly emphasised that cooperation must be based on a shared desire, on a desire to do things together. For this, it is important to know each other. But just because we are neighbours doesn’t mean we know each other. Reaching out to others sometimes requires effort, or at least a form of surpassing oneself. Esch2022 brought together field players, associations, and audiences from both sides of the border. Cooperation between associative structures and institutions such as the CDN-Nest, ENSAD, TNS, is another way of reaching out, in a complementary back-and-forth.

This movement must intensify, especially since it goes in the direction of ecology in terms of pooling resources, sharing skills, and short routes.

Concurrently, it is important that a strong political will supports the trans-border cultural dynamic. Only a stable and lasting structure will allow us to move forward. One hypothesis could be to entrust this mission to the GECT Alizette-Belval, giving it a shared cultural competence.

—— 3. Define a major common cultural project

Depending on the envisioned level of collaboration and the desire of each party, the Esch laboratory can develop in an ethical,

logical manner: developing the territory according to a shared vision. Promote ... the sense of belonging and appropriation of their environment by the inhabitants; encourage political leaders to assume the regulation of a cross-border policy in the field of culture. Many things already exist, such as artist residencies, itinerant micro-folies, festivals. The challenge is to federate them, develop them, and solve the sensitive issue of mobility.

Although almost invisible, the border is still present. Organising regular meetings of cultural stakeholders could be a good way to maintain the link. Defining a common goal as well.

This day has undeniably shown a willingness to progress together from the desire aroused by Esch2022. The French and Luxembourgish communities are very present. The Franco-Luxembourgish cultural agreement, which will celebrate its 70th anniversary in 2024, must inspire us: **why not renew it, enrich it, develop it on this occasion?**³⁹⁴

Alexis Neviaski,
Deputy Director of
DRAC Grand Est (Regional
Directorate of Cultural Affairs,
Ministry of Culture)

A concrete example of collaboration that is already taking place is **the joint Pro-Sud and CCPHVA Interreg project application that is underway:**

“New exchanges took place between French and Luxembourgish cultural actors during the European Capital of Culture year. The goal is to perpetuate these exchanges, encourage structures to create joint projects, and eventually structure these relations to obtain a homogeneous offer distributed throughout the territory. For this, a project to be integrated in the European Interreg program, carried by the CCPHVA and the PRO-SUD syndicate, representing the 19 municipalities of the Esch2022 territory, is being studied to ensure the legacy of the European Capital of Culture.”³⁹⁵

On the French side a position has been created in the cultural department to support the cultural coordinator in the implementation of Esch2022 projects. **This position has been made permanent for 2023. It is now also shared with several**

³⁹³. <https://www.culture.gouv.fr/en/Regions/DRAC-Grand-Est/news/year/2023/esch2022>; Accessed on December 14, 2023 • ³⁹⁴. <https://www.culture.gouv.fr/en/Regions/DRAC-Grand-Est/news/year/2023/esch2022>; Accessed on December 14, 2023 • ³⁹⁵. Exchanges with CCPHVA (2023).

CCPHVA municipalities that do not have a cultural service, so that they can continue to benefit from the dynamic driven by the European Capital of Culture.³⁹⁵

In Luxembourg, as a follow-up to the cultural volunteerism impetus provided by Esch2022 and the network it created, the European Capital of Culture has initiated a partnership with the Luxembourg Volunteer Agency (Agence du Bénévolat). All project partners and REMIXERS were invited to register on benevolat.lu, a new platform for volunteers in Luxembourg created and supported by the Ministry of Family, Integration and the Greater Region. Since 2002, the Agence du Bénévolat has been promoting and developing volunteer work in Luxembourg among public authorities, organisations that call on volunteers and the general public.³⁹⁶

“I am very pleased that the benevolat.lu platform can make a significant contribution to the continuity of the Esch2022 – European Capital of Culture project, by allowing the many volunteers to continue working in a network with existing or new projects and associations. Through the launch of our joint campaign, we say ‘thank you’ for the time already invested and at the same time wish to continue motivating people to get involved in various ways as volunteers.”

**Anne Hoffmann,
Director of the Luxembourg Volunteer
Agency (Agence du Bénévolat)**

Furthermore, Esch-sur-Alzette has taken the lead in establishing the frEsch association as a successor to Esch2022, as described in the following section.

● AMBITIOUS PLANS FOR ESCH-SUR-ALZETTE

Esch-sur-Alzette has been taking concrete steps to ensure that building upon the legacy of Esch2022 will remain a high priority. The purpose of the frEsch association, the main institutionalised successor of Esch2022 in Luxembourg, is “to contribute to implementing the cultural strategy to the City of Esch-sur-Alzette [Connexions], by supporting, managing, or accompanying certain events, projects, and creative places in the city.”³⁹⁷

The City of Esch-sur-Alzette recently announced the creation of a new biennial, which is indeed part of the legacy of the European Capital of Culture. The inaugural season, to take place from 17 May to 28 September, 2024, will be titled Architectures.

“The first *Nuit de la culture* (Night of Culture) was launched in 2012... In 2019, the City wrote its cultural strategy, a first at the national level. Between 2017 and 2022, all efforts were concentrated on preparing the ground for Esch2022 – European Capital of Culture. And in 2023, we can announce the creation of a new label, ‘Esch Cultural Capital’, which is part of the continuity of the efforts made so far.”³⁹⁸

**Daliah Scholl,
President of the Cultural
Affairs Commission of the City
of Esch-sur-Alzette**

This biennial is supported and coordinated by the frEsch association, which will serve as a central organisation to manage some of its projects, while others will be labelled and integrated in the Architectures programme.³⁹⁹

Elsewhere, the Esch-sur-Alzette’s cultural strategy [Connexions] was recently revamped to reflect the progress made so far and the challenges that still remain after Esch2022.

“An update of the cultural strategy of the City of Esch was unanimously voted [for] at the Municipal Council of the City of Esch-sur-Alzette. This strategy determines the cultural policy of Esch and the general direction to follow for all until the 2027 horizon. The general intention of the Connexions II strategy, while remaining substantially the same, however, emphasises accessibility and ecological and social transition.

To achieve this, four purposes and fourteen objectives are defined in the document. The four main purposes of this update aim to evaluate and perpetuate the 2017-2022 legacy, to strengthen the ecosystem and rethink the role of citizens through cultural governance, to contribute to the ecological and social transition, and to ensure inclusion and well-being for all through culture.”⁴⁰⁰

With so many initiatives underway, the cultural future for the cross-border region of Esch2022 and the city of Esch-sur-Alzette looks promising. However, we must not let our guard down; we must continue the efforts undertaken at a sustained pace in order not to lose the benefits gained thanks to Esch2022, European Capital of Culture.

395. Exchanges with CCPHVA (2023) • 396. <https://esch2022.lu/en/volunteers-dedicated-to-culture/> • 397. <https://freschasbl.com> • 398. After Coubray, C. (2023) A New Biennial in Esch-sur-Alzette, Paperjam, 7 December 2023, <https://paperjam.lu/article/new-biennial-in-esch-sur-a> • 399. Coubray, C. (2023) Une nouvelle biennale à Esch-sur-Alzette, Paperjam, December 7, 2023, <https://paperjam.lu/article/nouvelle-biennale-a-esch-sur-a> • 400. Ville d'Esch-sur-Alzette (2022) Presse release 20.12.2022. Un premier bilan très positif pour Esch, Capitale européenne de la culture, p. 4.

ACKNOW- LEDGMENTS

We would like to thank all those who contributed, directly or indirectly, to the monitoring of Esch2022.

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We also wish to thank our close collaborators, namely Philippe Robin, Statistical Engineering Consultant, for his valuable collaboration in developing a cultural monitoring tool that constitutes an embryo of a cultural observatory for the South of Luxembourg. Thanks to the ILRES team, its Director Thomas

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Thanks to all the municipal services and Luxembourgish and French cultural institutions for the valuable information they provided us.

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This evaluation and impact measurement work would not have been possible without the honest feedback and input of many of the anonymous stakeholders who have provided us with very detailed opinions about Esch2022 by means of an online stakeholder survey.

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Finally, we wish to express our gratitude to the selection committee panel of the European Commission for their constructive feedback on the impact and evaluation work throughout the years, as well as to the many colleagues and peers from past European Capitals of Culture who have greatly inspired our work.

Thank you!

Jacques Maquet

Quality & Impact Research Coordinator,
Esch2022 asbl

Lidia Gryszklewicz, PhD

Director, The Impact Lab SARL

APPE

NDIX

APPENDIX 1.

ESCH2022 IMPACT MAPPING LOGIC

LEGEND

● European Commission (2018) European Capitals of Culture (ECoC) 2020-2033 Guidelines for the cities' own evaluations of the results of their ECOC, Annex 10 – Guidelines for the cities' own evaluations of the results of each ECoC, Table 1 – Hierarchy of ECoC objectives (p. 7)

● European Commission (2018) European Capitals of Culture (ECoC) 2020-2033 Guidelines for the cities' own evaluations of the results of their ECOC, Annex 10 – Guidelines for the cities' own evaluations of the results of each ECoC, Table 2 – Overview of ECoC objectives and criteria with corresponding indicative indicators and possible sources of data collection (p. 8-12)

● Esch2022 OBJECTIVES AND MISSIONS - GENERAL (source: "20190402 APPEL A PROJET I GUIDELINES")

GC = GENERAL | CULTURE
GPUB = GENERAL | PUBLIC
GPPL = GENERAL | PERSONNES
GCC = GENERAL | CITIES | COMMUNES

● Esch2022 OBJECTIVES AND MISSIONS - ARTISTIC (source: "20190402 APPEL A PROJET I GUIDELINES")

AR = ARTISTIC | GENERAL THEME: REMIX
ARE = ARTISTIC | REMIX EUROPE
The text in green without any reference has been developed by Esch 2022 management for the purpose of this impact mapping

	Esch2022 CALL FOR PROJECTS CRITERIA
	EX = EXCELLENCE IM = IMPACT QE = Quality and efficiency of the implementation
	Cultural Development Plan 2018-2028 (Kulturentwécklungspang 1.0, also known as KEP 1.0, https://kep.public.lu/)
	KEP-XX (XX=KEP recommendation number) KEP-14 = Patrimoine culturel (Cultural heritage) KEP-15 = Culture en region: Mise en réseau des acteurs (Culture in the regions: Networking among the actors) KEP-16 = Éducation artistique et culturelle (Arts- and cultural education) KEP-17 = Citoyenneté culturelle et accessibilité (Cultural citizenship and accessibility)

	CONNEXIONS - Cultural strategy Esch-sur-Alzette 2017-2027 (first edition)
CONNEXIONS-1 =	Goal 1: Supporting artistic creation in the city
CONNEXIONS-2 =	Goal 2: Support economic development through culture
CONNEXIONS-3 =	Goal 3: Promote the recognition of cultural diversity and access to culture for all
CONNEXIONS-4 =	Goal 4: Facilitate the possibility for all, to learn through culture and cultures (formal and life long learning)
CONNEXIONS-5 =	Goal 5: Enhance both the internal and external image of Esch. Improve internal perceptions
CONNEXIONS-X-Y =	Goal X Objective Y

GENERAL

EC ECOC 2020-2033 GUIDELINES	Safeguard and promote the diversity of cultures in Europe, highlight the common features they share, increase citizens' sense of belonging to a common cultural space (G01), and foster the contribution of culture to the long-term development of cities (G02)	ESCH 2022 OBJECTIVES AND MISSIONS – ARTISTIC Both G01 and G02 are fully embraced by Esch2022 and they are further placed in the specific context of the Remix theme (see further down below). Remixing means combining existing sources to produce a new or modified situation (and, in our specific case, to produce new forms of social cohesion). Esch2022 will act as a sort of cultural catalyst powered by its component areas, the city of Esch, the southern region with its eleven communes and the eight CCPHVA communes, and a new perception of Europeanness. Society, region facing complete transformation. Due to profound societal, urban and regional changes, and the way these changes are perceived, this “shift” is a complex situation that elements of contemporary culture can highlight in an innovative and original way. Esch2022 will be witness to a period of transition. Esch2022 will be the forum for a revamped vision of a Europe that transcends national boundaries and emphasises the diversity of the people and participants in these cultural activities. Including and being joined by over one hundred nationalities and languages: the possibilities are endless. But, more than anything, Esch2022 will drive a change in habits, stereotypes and the societal status quo. Using the notion of remixing to form new ties is a fundamental aspect of the Esch2022 artistic programme. (AR) G01 for Esch2022 specifically: Leverage the Remix theme to safeguard and promote the diversity of cultures in Europe and especially the large representation of them already present in Luxembourg, to highlight the common features they share and to increase citizens' sense of belonging to a common cultural space, even when its main common characteristic might be the diversity itself. G02 for Esch2022 specifically: To foster the contribution of (remixed) culture – with active involvement of the multicultural population itself – to the longterm development of cities.	ESCH-SUR-ALZETTE STRATEGY 2017-2027 For Esch-sur-Alzette specifically (G02): “Transform Esch-sur-Alzette into a creative cultural centre (within the city, the region, the country and the Greater Region), recognised for the diversity of its culture and its capacity of innovation and creation.” (CONNEXIONS)
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SPECIFI

S01. Enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational co-operation		S02. Widen access to and participation in culture	
EC ECOC 2020-2033 GUIDELINES	Result indicator	Result indicator	
	· Total n° of events · Total Budget of ECoC cultural programmes · Increased financial contributions obtained from public, private and third sector partners · N° of activities highlighting European diversity, based on European themes or based on transnational cooperation · N° of new cross-border collaborations, co-productions and exchanges involving local and international operators · ECoC programme subdivided according e.g. to art genre · N° of events in every category of events · Number of artists involved in international cooperation · Number of local artists involved in international projects abroad	· Attendance at ECoC events and evolution compared to the regular cultural audience of the City · % of residents attending or participating in events, including youth, schools, minorities or the disadvantaged · Increased level of awareness of the cultural offer (generally and by the groups mentioned above) · Number and profile of active volunteers and level (depth) of their commitment · Number of events and initiatives encouraging active engagement and giving opportunities for different levels of participation · Gender balance and cultural diversity of the cultural workforce · Geographical spread of audiences · Number and quality of the schemes encouraging wider engagement (e.g. ref. ticket policies, transport, promotion) · Number and quality of the programmes involving not-engaged	
KEP 2018-2028	Patrimoine culturel (Cultural heritage) (KEP-14)	Citoyenneté culturelle et accessibilité (Cultural citizenship and accessibility) (KEP-17)	
ESCH-SUR-ALZETTE STRATEGY 2017-2027	Goal 1: Supporting artistic creation in the city (CONNEXIONS-1)	Goal 3: Promote the recognition of cultural diversity and access to culture for all (CONNEXIONS-3)	

C OBJECTIVES

S03. Strengthen the capacity of the cultural sector and its links with other sectors	S04. Raise the international profile of cities through culture
Result indicator	Result indicator
· Strategy for long-term cultural development of the city, initial and post-ECOC, including an Action Plan · Value of investment in cultural infrastructure and facilities · Value of investment in cultural programmes by NGO sector and CCI · Quantity, quality and sustainability of the schemes and programmes supporting professional development of cultural managers and artists · Created conditions and programmes for development of NGOs, cultural and creative industries (to support diversification, quantity, growth, extended reach or internationalization) · Civic sector reference bodies working with the Cultural department – number, number of meetings, number of organisations participating · Sustained multi-sector partnership for cultural Governance · Cross-sectorial collaborations including cultural sector · Number and profile of projects realised with other sectors · Number of documents supporting cross- sectorial collaboration · Raised cultural management standards · Number and profile of people and organisations participating in capacity building programmes	· Increase in tourist visits (day visit and overnight stays, both at domestic and international level) · Volume and % of positive media coverage of cities · Awareness of the ECoC among residents · Awareness of the ECoC among cultural sector representatives abroad (e.g. embassies, national cultural organisations) · Volume and % of city coverage about the ECoC and/or its cultural offer · Awareness of the ECoC as a city accolade/contributor to city reputation among residents · Changes in city positioning/representation/inclusion for the first time in international city brand rankings (e.g. https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/)
Culture en region : Mise en réseau des acteurs (Culture in the regions: Networking among the actors) (KEP-15)	Culture en region : Mise en réseau des acteurs (Culture in the regions: Networking among the actors) (KEP-15)
Éducation artistique et culturelle (Arts- and cultural education) (KEP-16)	
Goal 4: Facilitate the possibility for all, to learn through culture and cultures (formal and life long learning) (CONNEXIONS-4)	Goal 2: Support economic development through culture (CONNEXIONS-2)
	Goal 5: Enhance both the internal and external image of Esch. Improve internal perceptions (CONNEXIONS-5)

OPERATIONAL

EC ECOC 2020-2033 GUIDELINES	Stimulate extensive cultural programmes of high artistic quality	Ensure cultural programmes feature a strong European dimension and transnational cooperation	Involve a wide range of citizens and stakeholders in preparing and implementing the cultural programme	Create new opportunities for a wide range of citizens to attend or participate in cultural events	Improve cultural infrastructure
	Supporting and revitalising artistic creation over the long term, cultural expression and cultural rejuvenation (GC)	Strengthening the cultural ties that unite Europeans and reigniting the “community” spirit inspired by Europe's fundamental values of dignity, freedom, democracy, equality and respect for human rights (GPPL)	Reaching a broad and diverse audience by developing methods of participation and communication (GPUB)	Improving access to culture and thus reaching new audiences (GPUB)	Creating strong infrastructure enhancing structures
ESCH 2022 OBJECTIVES AND MISSIONS - GENERAL	Offering a platform for original creations (GC)		Promoting and encouraging individual involvement (GPPL)	Enhancing cultural diversity while reinforcing social cohesion and encouraging stronger communities (GPPL)	
ESCH 2022 OBJECTIVES AND MISSIONS - ARTISTIC	Remix Europe: Rediscovering the fundamental values that unite Europeans				
	Remix Nature: Calling for an active form of redevelopment intervention				
	Remix Yourself: The place of individual and community				
	Remix Art: The purpose of this category is to professionalise the artistic practice				
ESCH 2022 CALL FOR PROJECTS CRITERIA	Coherence with the ESCH 2022 call for projects				
	Fit with priorities of the ESCH 2022 call for projects				
	Sustainability I long-term impact				
	Feasibility: professionalism and quality of the project, Financing plan: realistic				
	Innovative and creative (IM)	European dimension and values (EX)	Equality of chances and genders (EX)	Equality of chances and genders (EX)	
			Interest for the audience (IM)	Interest for the audience (IM)	
	Artistic quality (IM)	Interregional, cross-border collaborations (EX)	Promotion of cultural activities (IM)	Promotion of cultural activities (IM)	
			Added value in terms of cultural, social cohesion and solidarity (IM)	Added value in terms of cultural, social cohesion and solidarity (IM)	

ANAL OBJECTIVES

Cultural culture	Develop the skills, capacity and governance of the cultural sector	Stimulate partnership and cooperation with other sectors	Promote the city and its cultural programme	Improve the international outlook of residents
Shared culture and existing (GCC)	Supporting professionalisation and improving working conditions (GC)	Stimulating and developing interdisciplinary dialogue and setting up a network of cultural actors (GC)	Showcasing the potential and manifold aspects of the cities and communes in the Esch2022 area and increasing its appeal (GCC)	Also: Strengthening the cultural ties that unite Europeans and reigniting the “community” spirit inspired by Europe's fundamental values of dignity, freedom, democracy, equality and respect for human rights (GPPL)
	Facilitating the implementa- tion of the cultural develop- ment plan KEP (Kulturentwécklungspang) (GC)		Promoting tourism and socio-economic develop- ment to (re)vitalise cities and their districts (GCC)	Also: Promoting tourism and socio-economic development to (re)vitalise cities and their districts (GCC)
	Supporting and stimulating education about culture from the earliest age (GPUB)		Exploring the possibility of a new social and economic plan for the south by forging new social ties within a diverse community (GCC)	

that unite Europe and mixing them to form a new vision of Europe

ended to mobilise people while retaining traditions and cultural heritage.

collective initiative amid profound societal changes.

c environment while establishing a “nerve centre” for the Esch2022 programme.

the “REMIX” theme (EX)

e region and municipality (EX)

term cultural development (IM)

realistic schedule and budget forecasts, Quality of presentation of the file (QE)

	Collaboration I partnerships between different cultural, educational, associative organisations... (EX)	Collaboration I partnerships between different cultural, educational, associative organisations... (EX)	Innovative and creative (IM)	Interregional, cross-border collaborations (EX)
		Interdisciplinarity (EX)		
		Ecology (IM)	Artistic quality (IM)	
		Added value in terms of cultural, social cohesion and solidarity (IM)		

OPERATIONAL

EC ECOC 2020-2033 GUIDELINES	Stimulate extensive cultural programmes of high artistic quality	Ensure cultural programmes feature a strong European dimension and transnational cooperation	Involve a wide range of citizens and stakeholders in preparing and implementing the cultural programme	Create new opportunities for a wide range of citizens to attend or participate in cultural events	Improve cultural infrastructure
ESCH-SUR-ALZETTE STRATEGY 2017-2027 (CONNEXIONS, FIRST EDITION)	By 2019, the actors in the cultural field are sensitized to the issues and the implications of cultural creation. (CONNEXIONS-1-6)		In 2019, cultural diversity is seen by cultural institutions, artists and decision makers as an enrichment and not as a problem. (CONNEXIONS-3-12)	In 2019, cultural diversity is seen by cultural institutions, artists and decision makers as an enrichment and not as a problem. (CONNEXIONS-3-12)	
	In 2027, the opportunities for both: production and consumption of culture are more frequent; an attitude conducive to creation is clearly more noticeable across Esch and contributes to the generation of new audiences. (CONNEXIONS-1-7)		From 2019, the local cultural offer is more diverse and more in line with the needs and expectations of the local audience. (CONNEXIONS-3-13)	By 2020, the public for cultural institutions and associations is increased and more diverse (in socio-demographic terms, essentially: nationality, origin, language, CSP, gender, level of education) than in 2017. This diversity is perceived by local audiences as positive. (CONNEXIONS-3-14)	
	In 2022, the number of creative people in Luxembourg has increased and most work in Esch and the region.(CONNEXIONS-1-8)				

ANAL OBJECTIVES

Cultural culture	Develop the skills, capacity and governance of the cultural sector	Stimulate partnership and cooperation with other sectors	Promote the city and its cultural programme	Improve the international outlook of residents
	In 2022, the number of crea- tive people in Luxembourg has increased and most work in Esch and the region. (CONNEXIONS-1-8)		In 2027, Esch is perceived as the prime 'host city' for artists and 'crea- tives' in the broad sense. (CONNEXIONS-1-8)	
	From 2021, pupils and stu- dents (primary, secondary, University) are guaranteed to receive cultural education, which seeks to expose pupils and students to diverse forms of artistic expression while allowing the develop- ment of curiosity and critical thinking. Key stakeholders in the education field (formal education) are given the tools to facilitate access to culture and are encour- aged to use them. Municip- al services are on board, have integrated and use such tools. (CONNEXIONS-4-15)		By the end of 2019, the Culture Depart- ment has helped to influence the local economic development agenda, and has firmly defined the place of culture in this field. By 2021, municip- al services and municipal cultural institutions have accepted and inte- grated the cultural strategy. (CONNEXIONS-2-9)	
	By 2027, the number of informal education workshops and courses have considerably increased from 2017, and are capable of responding to the needs and expectations of the audiences of Esch. The number of people participating in workshops of non-formal education is higher than in 2017. (CONNEXIONS-4-16)		From 2018, ECoC label has direct effects in the short term on tourism and economic development (periodi- cal increases in the number of tou- rists, hotel nights, consumption in restaurants, trade) across the city. (CONNEXIONS-2-10)	
			After 2022 and until 2027, the posi- tive effects on tourism, economic development and social cohesion achieved through the implementation of the strategy, together with ECoC 2022, are maintained. In addition, local cultural products (for example, in digital music) are exported over- seas and have international visibility. These have tangible positive effects on the sustainable economic develop- ment of the city and its inhabitants. (CONNEXIONS-2-11)	
			By the end of 2019, the Culture Department supports the Public Rela- tions Department in the development of a clear and appropriate communi- cation strategy, integrating and highlighting the cultural potential of Esch. (CONNEXIONS-4-17)	
			By the end of 2022, the visibility of Esch is stronger and perceptions of the city among citizens, professionals and the press are positive (creativity, innovation + image agreed with stakeholders). (CONNEXIONS-4-18)	
			By 2027, brand Esch is well establi- shed externally whilst, internally, perceptions have been positively influenced by the legacy projects of ECoC 2022 among other. (CONNEXIONS-4-19)	

POSSIBLE SOURCES OF DATA

G01.

- Surveys of local residents, e.g. undertaken or commissioned by municipalities or agencies managing ECoC. Question such as “What is your view on feelings of ‘Europeanness’?”
- Surveys of artists, cultural sector and local/ regional/national agencies (municipalities but not only) responsible for cultural, educational and developmental goals
- Citizen/Community focus groups, commissioned by the above and/or conducted by local universities
- Investment and development reports
- Qualitative analysis of the programme
- Number and quality of programmes promoting diversity and Europe
- Self-completion survey (on-site or sent digitally afterwards)
- Analysis of quality of information ref. European themes and programmes provided on ECoC websites
- Analysis of online activities – comments, information shared by audiences
- Analysis of media reviews ref. European topics and ECoC programme
- Analysis of media coverage (number and profile of people reached, geographical coverage)
- Internal evaluation data from cultural organisations/institutions
- Polls (e.g. online or onsite)
- Eurobarometer

G02.

- Surveys of tourists and visitors to host cities; international surveys of tourist opinions; opinion of national or international cultural experts; other authoritative published sources
- Statistical data provided by municipalities, national statistical offices, sector bodies, etc.
- Documents analysis
- GPS data, big data etc.
- Reports, number of new civic initiatives, new organisations, creative start-ups, partnerships etc.
- Reference groups’ work programmes and reports
- Analysis of city budgets – expenditure on culture

* European Commission (2018) European Capitals of Culture (ECoC) 2020-2033 Guidelines for the cities' own evaluations of the results of their ECoC corresponding indicative indicators and possible sources of data collection (p. 8-12)

OF DATA COLLECTION*

S01.

- Programme data provided by the agencies managing ECoC Analysis (both managerial and scientific)
- Number of new and sustainable international partnerships
- Qualitative analysis of new crossborder collaborations
- Qualitative analysis of the programme
- Reports and statistics from projects and institutions
- Surveys of artists, cultural sector and local/regional/national agencies (municipalities but not only)

S02.

- Programme data provided by the agencies managing ECoC
- Surveys of local residents, e.g. undertaken or commissioned by municipalities or agencies managing
- ECoC and other types of opinion gathering e.g. via creative means
- Compare it with national or international comparators
- Resident focus groups (representative of/conducted at diverse neighbourhoods), conducted by local Universities
- Student focus groups, conducted by local Universities
- Reports and statistics from projects and institutions
- Participants self-reports
- Observation analysis
- Analysis of online engagement on ECoC-related websites (comments, share, profile of people)
- Box office and Custom relationship management data (visitor numbers and frequency of visits)
- Audience post-codes analysis
- Google analytics

S03.

- Surveys of cultural sector representatives
- Reports from supported individuals or organisations
- Reports from relevant representative bodies (e.g. representations of NGO or CCI)
- Self-completion survey (on-site or sent digitally afterwards)
- Partner organisation internal data: internal evaluation data from project partners.
- Analysis of appraisal reports of municipality cultural managers
- Participants self-reports

S04.

- Statistical data provided by tourist boards or relevant public authority
- Data provided by authoritative media monitoring organisations
- Surveys of local residents, e.g. undertaken or commissioned by municipalities or agencies managing ECoC
- Qualitative analysis of media coverage by University teams
- Surveys of national cultural institutes abroad
- Surveys of national and international opinion formers in the tourism and cultural sectors (putting the city on the European map)
- Focus groups with local or national influencers/opinion leaders. Questions such as “How to increase local pride”
- Stakeholders interviews

APPENDIX 2.

ESCH2022 INDICATORS MAPPED TO ECOC OBJECTIVES

GENERAL OBJECTIVES

GENERAL OBJECTIVE 1 (GO1)

To safeguard and promote the diversity of cultures in Europe, to highlight the common features they share and to increase citizens' sense of belonging to a common cultural space

GO 1.1

Increased citizens' awareness and appreciation of the diversity of European cultures

GO 1.2

Increased citizens' sense of belonging to a common cultural space, citizens' perceptions of being European

GO 1.8

Diversity of European themes (in the programme, in the media)

GO 1.9

Geographical area covered in the artistic programme

GENERAL OBJECTIVE 2 (GO2)

To foster the contribution of culture to the longterm development of cities

GO 2.1

National / international recognition of cities as being culturally vibrant and having improved image

GO 2.3

Increase in the availability of affordable space for cultural production (studios etc.)

Note: Some numbers seem missing because some indicators have been merged in the process. The original numbering has been kept, though.

GO 1.4
Increased
knowledge about
European cultures

GO 1.5
Intangible
European heritage
in the programme

GO 1.6
Cultural initiatives
linking heritage
and innovation

GO 1.7
Tangible cultural
heritage infrastructure
investment, heritage
re-purposed
or re-interpreted

GO 1.10
Number and quality
of multicultural projects

GO 1.12
Number and profile
of people reached
via media coverage

GO 1.13
Geographical scope
of media coverage

GO 1.14
Increased visits
to heritage sites

GO 2.5
New use of unused
spaces, new public
space development

GO 2.9
Improved culture-related
signalisation in the city

GO 2.10
Increased number
of 'beds' and other
tourist infrastructure
development
in the region

GO 2.11
Estimated
economic impact
of the ECoC

SPECIFIC OBJECTIVES (SO)

SO1.

Enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational co-operation

SO 1.1

Total number of events

SO 1.2

Total budget of ECoC cultural programme

SO 1.3

Increased financial contributions obtained from public, private and third sector partners

SO 1.4

Number of activities highlighting European diversity or based on European themes

SO 1.5

Number of new international collaborations, co-productions and exchanges involving local and international operators

SO 1.6

ECoC programme subdivided according e.g. to art genre

SO 1.7

Number of events in every category of events (number of instances of concerts, plays, exhibitions etc.)

SO 1.8

Number of artists or other collaborators involved in international cooperation (local/ Luxembourg and international)

SO2

Widen access to and participation in culture

SO 2.1

Attendance at ECoC events and evolution compared to the regular cultural audience of the city

SO 2.2

% of residents (of the country, region, city) attending or participating in events, including youth, seniors, people with non-Luxembourgish nationality, people with disabilities or those who are disadvantaged)

SO 2.3

Increased level of awareness of the cultural offer

SO 2.4

Number and profile of active volunteers and level (depth) of their commitment

SO 2.5

Number of events and initiatives encouraging active engagement and giving opportunities for different levels of participation

SO 2.6

Gender balance and cultural diversity of the cultural workforce involved in the ECoC programme

SO 2.7

Geographical spread of audiences

SO 2.8

Quality of the schemes encouraging wider engagement incl. the typically non-engaged or the disadvantaged (e.g. ticket policies, transport, promotion)

SO 2.10

% of event visitors who got to the event and other tourist sites by soft mobility / public transport

SO 2.11

Improved accessibility to cultural sites (design 4 all)

SO 2.12

Improved connections of bike lanes and complementary infrastructures (e.g. Vel'ok) to cultural sites

S03

Strengthen the capacity of the cultural sector and its links with other sectors

S0 3.1

Strategy for long-term cultural development of the city, initial and post-ECOC, including an Action Plan

S0 3.2

Value of investment in cultural infrastructure and facilities related to ECOC

S0 3.4

Quantity, quality and sustainability of the schemes and programmes supporting professional development of cultural managers and artists

S0 3.5

Created conditions and programmes for development of NGOs, cultural and creative industries (to support diversification, quantity, growth, extended reach or internationalisation)

S0 3.9

Cross sectoral collaborations incl. number and profile of projects realised with other sectors as part of ECOC

S0 3.11

Raised cultural management standards

S0 3.12

Capacity building of participants

S0 3.13

Degree of (political) collaboration in the Southern region, especially but not only in the cultural context

S0 3.14

Number, quality and reach of projects actively promoting the connection between culture and nature

S0 3.15

Number, profile and contribution of sponsors

S0 3.16

Increased cultural sector's resilience

S04

Raise the international profile of cities through culture

S0 4.1

Increase in tourist visits (day visits and overnight stays, both at domestic and international level)

S0 4.2

Volume and % of positive media coverage of cities

S0 4.3

Awareness of the ECOC among residents

S0 4.4

Awareness of the ECOC among cultural sector representatives abroad (e.g. embassies, national cultural organisations)

S0 4.5

Volume of city coverage about the ECOC and/or its cultural offer

S0 4.6

Awareness of the ECOC as a city accolade / contributor to city reputation among residents

S0 4.7

Changes in city positioning /representation/ inclusion for the first time in international city brand rankings (e.g. <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/>)

S0 4.8

Changes in residents' perception of the ECOC territory (e.g. percentage of residents feeling proud to be from the territory)

APPENDIX 3.

ESCH2022 STUDIES MAPPED TO SPECIFIC INDICATORS

					SO 4.2	SO 4.5	GO 1.12	GO 1.13	GO 2.1
Impact studies	2020	2021	2022	2023	Volume and % of positive media coverage of cities	Volume of city coverage about the ECoC and/ or its cultural offer	Number and profile of people reached via media coverage	Geographical scope of media coverage	National / international recognition of cities as being culturally vibrant and having improved image
● Media impact analysis	x	x	x	x	v	v	v	v	
● Monitoring of the Esch2022 presence online and in social media	x	x	x	x	v	v	v	v	
● Online panel opinion survey of the resident population of Luxembourg	x								v
● Awareness and participation study	x			x					v
○ Tourism study based on STATEC data: stays in touristic accommodations		x	x	x					
● Cultural programme analytics (Esch2022 platform)		x	x	x					
● Volunteer database analytics		x	x						
● Image study		x		x					v
● COVID-19 impact survey		x							
● Monitoring of cultural activities and attendance in different Esch2022 municipalities		x	x	x					
○ STATEC tourism survey: Esch2022-specific additions		x	x	x					
○ Tourism study with Visit Luxembourg		x	x				v	v	
● Survey of Esch2022 project leaders		x	x	x					
○ Studies of the three cultural 'third places'		x	x	x					
○ Study of the economic impact of Esch2022		x	x	x	v	v		v	
● Stakeholder survey		x	x	x					
○ Satisfaction survey among the participants of various Esch2022 events		x	x	x					
● Data collection by Esch 2022 team members	x	x	x	x					

LÉGENDE: ● Research only in Luxembourg ○ Both countries covered by the research of Esch2022 ASBL ○ Independent approaches ● Gene

SO 2.3	SO 4.3	SO 4.4	SO 4.6	SO 4.7	SO 4.8	GO 1.1	GO 1.2	GO 1.4
Increased level of awareness of the cultural offer	Awareness of the ECoC among residents	Awareness of the ECoC among cultural sector representatives abroad (e.g. embassies, national cultural organisations)	Awareness of the ECoC as a city accolade/contributor to city reputation among residents	Changes in city positioning/representation/inclusion for the first time in international city brand rankings	Changes in residents' perception of the ECoC territory (e.g. percentage of residents feeling proud to be from the territory)	Increased citizens' awareness and appreciation of the diversity of European cultures	Increased citizens' sense of belonging to a common cultural space, citizens' perceptions of being European	Increased knowledge about European cultures
V	V		V					
V	V		V		V	V	V	V
V	V		V	V	V	V	V	V
				V				
					V	V	V	V

ral Objectives-related indicators Specific Objectives-related indicators

					GO 1.8	GO 1.9	GO 1.10	GO 1.5	GO 1.6
					Diversity of European themes (in the programme, in the media)	Geographical area covered in the artistic programme	Number and quality of multicultural projects	Intangible European heritage in the programme	Cultural initiatives linking heritage and innovation
Impact studies	2020	2021	2022	2023					
● Media impact analysis	x	x	x	x					
● Monitoring of the Esch2022 presence online and in social media	x	x	x	x					
● Online panel opinion survey of the resident population of Luxembourg	x								
● Awareness and participation study	x			x					
○ Tourism study based on STATEC data: stays in touristic accommodations		x	x	x					
● Cultural programme analytics (Esch2022 platform)		x	x	x	V	V	V		
● Volunteer database analytics		x	x						
● Image study		x		x					
● COVID-19 impact survey		x							
● Monitoring of cultural activities and attendance in different Esch2022 municipalities		x	x	x					
○ STATEC tourism survey: Esch2022- specific additions		x	x	x					
○ Tourism study with Visit Luxembourg		x	x						
● Survey of Esch2022 project leaders		x	x	x			V	V	V
○ Studies of the three cultural 'third places'		x	x	x					V
○ Study of the economic impact of Esch2022		x	x	x					
● Stakeholder survey		x	x	x					
○ Satisfaction survey among the participants of various Esch2022 events		x	x	x					
● Data collection by Esch 2022 team members	x	x	x	x	V	V	V		V

LÉGENDE: ● Research only in Luxembourg ○ Both countries covered by the research of Esch2022 ASBL ○ Independent approaches ● Gene

GO 1.7	GO 1.14	GO 2.11	SO 4.1	GO 2.10	GO 2.9	GO 2.3	GO 2.5	SO 3.1
Investissement dans les infrastructures du patrimoine culturel matériel, réorientation ou réinterprétation du patrimoine	Accroissement des visites de sites patrimoniaux	Estimation de l'impact économique de l'ECoc	Increase in tourist visits (day visits and overnight stays, both at domestic and international level)	Increased number of 'beds' and other tourist infrastructure development in the region	Improved culture-related signalisation in the city	Increase in the availability of public affordable space for cultural production (studios etc.)	New use of unused spaces, new public space development	Strategy for long-term cultural development of the city, initial and post-ECoc, including an Action Plan
		V	V	V				
			V					
V							V	
V	V					V	V	
V	V	V	V	V		V	V	
								V
V					V	V	V	V

ral Objectives-related indicators Specific Objectives-related indicators

					SO 1.2	SO 1.3	SO 1.1	SO 1.6	SO 1.7
Impact studies	2020	2021	2022	2023	Budget total des programmes culturels de l'EcoC	Increased financial contributions obtained from public, private and third sector partners	Total number of events	EcoC programme subdivided according e.g. to art genre	Number of events in every category of events (number of instances of concerts, plays, exhibitions etc.)
● Media impact analysis	x	x	x	x					
● Monitoring of the Esch2022 presence online and in social media	x	x	x	x					
● Online panel opinion survey of the resident population of Luxembourg	x								
● Awareness and participation study	x			x					
○ Tourism study based on STATEC data: stays in touristic accommodations		x	x	x					
● Cultural programme analytics (Esch2022 platform)		x	x	x	V	V	V	V	V
● Volunteer database analytics		x	x						
● Image study		x		x					
● COVID-19 impact survey		x							
● Monitoring of cultural activities and attendance in different Esch2022 municipalities		x	x	x			V	V	V
○ STATEC tourism survey: Esch2022-specific additions		x	x	x					
○ Tourism study with Visit Luxembourg		x	x						
● Survey of Esch2022 project leaders		x	x	x	V	V	V	V	V
○ Studies of the three cultural 'third places'		x	x	x					
○ Study of the economic impact of Esch2022		x	x	x	V	V			
● Stakeholder survey		x	x	x					
○ Satisfaction survey among the participants of various Esch2022 events		x	x	x					
● Data collection by Esch 2022 team members	x	x	x	x	V	V	V	V	

LÉGENDE: ● Research only in Luxembourg ○ Both countries covered by the research of Esch2022 ASBL ○ Independent approaches ● Gene

SO 1.5	SO 1.8	SO 3.9	SO 3.13	SO 1.4	SO 2.1	SO 2.7	SO 2.10	SO 2.12
Number of new international collaborations, co-productions and exchanges involving local and international operators	Number of artists or other collaborators involved in international cooperation (local/ Luxembourg and international)	Cross-sectoral collaborations incl. number and profile of projects realised with other sectors as part of ECoC	Degree of (political) collaboration in the Southern region, especially but not only in the cultural context	Number of activities highlighting European diversity or based on European themes	Attendance at ECoC events and evolution compared to the regular cultural audience of the city	Geographical spread of audiences	Percent of event visitors who got to the event and other tourist sites by soft mobility / public transport	Improved connections of bike lanes and complementary infrastructures (e.g. Vel'ok) to cultural sites
						V		
					V	V		
				V				
					V	V		
							V	
V	V	V		V	V			
					V			
			V					
					V	V	V	
			V					V

ral Objectives-related indicators Specific Objectives-related indicators

					SO 2.2	SO 2.8	SO 2.11	SO 2.5	SO 2.4
					% of residents (of the country, region, city) attending or participating in events, including youth, seniors, people with non-Luxembourgish nationality, people with disabilities or those who are disadvantaged)	Quality of the schemes encouraging wider engagement incl. the typically non-engaged or the disadvantaged (e.g. ticket policies, transport, promotion)	Improved accessibility to cultural sites (design 4 all)	Number of events and initiatives encouraging active engagement and giving opportunities for different levels of participation	Number and profile of active volunteers and level (depth) of their commitment
Impact studies	2020	2021	2022	2023					
● Media impact analysis	x	x	x	x					
● Monitoring of the Esch2022 presence online and in social media	x	x	x	x					
● Online panel opinion survey of the resident population of Luxembourg	x								
● Awareness and participation study	x			x	v				
○ Tourism study based on STATEC data: stays in touristic accommodations		x	x	x					
● Cultural programme analytics (Esch2022 platform)		x	x	x					
● Volunteer database analytics		x	x						v
● Image study		x		x					
● COVID-19 impact survey		x							
● Monitoring of cultural activities and attendance in different Esch2022 municipalities		x	x	x	v	v		v	
○ STATEC tourism survey: Esch2022-specific additions		x	x	x					
○ Tourism study with Visit Luxembourg		x	x						
● Survey of Esch2022 project leaders		x	x	x	v	v	v	v	v
○ Studies of the three cultural 'third places'		x	x	x					v
○ Study of the economic impact of Esch2022		x	x	x	v				v
● Stakeholder survey		x	x	x		v			
○ Satisfaction survey among the participants of various Esch2022 events		x	x	x	v	v	v	v	
● Data collection by Esch 2022 team members	x	x	x	x		v	v	v	v

LÉGENDE: ● Research only in Luxembourg ○ Both countries covered by the research of Esch2022 ASBL ○ Independent approaches ● Gene

SO 2.6	Gender balance and cultural diversity of the cultural workforce involved in the ECoC programme
SO 3.2	Value of investment in cultural infrastructure and facilities related to ECoC
SO 3.4	Quantity, quality and sustainability of the schemes and programmes supporting professional development of cultural managers and artists
SO 3.5	Created conditions and programmes for development of NGOs, cultural and creative industries (to support diversification, quantity, growth, extended reach or internationalisation)
SO 3.11	Raised cultural management standards
SO 3.12	Capacity building of participants
SO 3.14	Number, quality and reach of projects actively promoting the connection between culture and nature
SO 3.15	Number, profile and contribution of sponsors
SO 3.16	Increased cultural sector resilience

● General Objectives-related indicators ● Specific Objectives-related indicators

APPENDIX 4.

TECHNICAL NOTES OF ALL ESCH2022 STUDIES REALISED

TECHNICAL NOTE OF THE IMAGE SURVEY 2021

INTRODUCTION

METHODOLOGY

The interviews were conducted over the Internet via MyPanel, using the quota method.

Invitations were managed by randomly selecting successive samples of panelists representative of the population aged 16 and over (for example, a random selection respecting a proportion of men and women).

NUMBER OF INTERVIEWS

A sample of 1,539 residents aged 16 and over was carried out.

PERIOD

July 2021

TECHNICAL NOTE

SAMPLE (NATIONAL)

	Weighted	Non Weighted
Region		
Luxembourg City	302	268
Centre (other than Luxembourg City)	249	218
South	573	631
North	235	230
East	180	192
Age (years)		
16 - 24	191	186
25 - 34	288	285
35 - 44	285	288
45 - 54	272	289
55 - 64	232	237
65 +	271	254
Gender		
Man	771	763
Woman	768	776
Nationality		
Luxembourgish	813	847
Portuguese	229	221
Others	497	471

FIELDWORK INFORMATION

Start date:	July 7 th 2021
End date:	July 22 nd 2021
Interview duration:	16 minutes
Esch2022 area residents:	439
Minett residents area:	456

Weighting applied on the basis of official STATEC data on the variables: age, gender, region, nationality for regions.

IN COLLABORATION WITH ILRES

At the request of the coordinators of the ECoC - European Capital of Culture 2022, ILRES carried out an online image study in July 2021.

CONFIDENCE INTERVAL

As with any quantitative survey, the results are subject to the margins of error inherent in statistical laws. The table below shows the margins of error according to the result obtained and the size of the sample considered:

	Confidence interval at 95%					
	Results obtained					
	5 or 95%	10 or 90%	20 or 80%	30 or 70%	40 or 60%	50%
100	4.4	6	8	9.2	9.8	10
200	3.1	4.2	5.7	6.5	6.9	7.1
250	2.8	3.8	5.1	5.8	6.2	6.3
300	2.5	3.5	4.6	5.3	5.7	5.8
350	2.3	3.2	4.3	4.9	5.2	5.3
400	2.2	3	4	4.6	4.9	5
450	2.1	2.8	3.8	4.3	4.6	4.7
500	1.9	2.7	3.6	4.1	4.4	4.5
600	1.8	2.4	3.3	3.7	4	4.1
700	1.6	2.3	3	3.5	3.7	3.8
800	1.5	2.1	2.8	3.2	3.5	3.5
900	1.4	2	2.6	3	3.2	3.3
1000	1.4	1.8	2.5	2.8	3	3.1
1200	1.2	1.7	2.3	2.6	2.8	2.8
1750	1.0	1.4	1.9	2.1	2.3	2.3
2000	1.0	1.3	1.8	2.1	2.2	3.1

Reading example :

In the case of a sample of 1,000 people, for a percentage obtained by survey of 20%, the margin of error is equal to 2.5. The percentage therefore has a 95% chance of being between 17.5% and 22.5%.

In collaboration with

ILRES

TECHNICAL NOTE OF THE IMAGE SURVEY 2023

INTRODUCTION

METHODOLOGY

The interviews were conducted over the Internet via MyPanel, using the quota method.

Invitations were managed by randomly selecting successive samples of panelists representative of the population aged 16 and over (for example, a random selection respecting a proportion of men and women).

NUMBER OF INTERVIEWS

A sample of 1,539 residents aged 16 and over was carried out.

PERIOD

July 2021

TECHNICAL NOTE

SAMPLE (NATIONAL)

	Weighted	Non Weighted
Region		
Luxembourg City	302	271
Centre (other than Luxembourg City)	246	218
South	560	620
North	232	229
East	177	179
Age (years)		
16 - 24	185	191
25 - 34	285	238
35 - 44	282	288
45 - 54	265	290
55 - 64	231	248
65 +	269	262
Gender		
Man	762	747
Woman	755	770
Nationality		
Luxembourgish	802	852
Portuguese	220	234
Others	495	431

FIELDWORK INFORMATION

Start date:	January 16 th 2023
End date:	January 30 th 2023
Interview duration:	18 minutes
Esch2022 area residents:	437
Minett area residents:	458

Weighting applied on the basis of official Statec data on the variables: age, gender, region, nationality for regions.

At the request of the coordinators of the ECoC - European Capital of Culture 2022, ILRES carried out an online image study in July 2021.

CONFIDENCE INTERVAL

As with any quantitative survey, the results are subject to the margins of error inherent in statistical laws. The table below shows the margins of error according to the result obtained and the Size of the sample considered:

	Confidence interval at 95%					
	Results obtained					
	5 or 95%	10 or 90%	20 or 80%	30 or 70%	40 or 60%	50%
	SIZE OF THE SAMPLE					
100	4.4	6	8	9.2	9.8	10
200	3.1	4.2	5.7	6.5	6.9	7.1
250	2.8	3.8	5.1	5.8	6.2	6.3
300	2.5	3.5	4.6	5.3	5.7	5.8
350	2.3	3.2	4.3	4.9	5.2	5.3
400	2.2	3	4	4.6	4.9	5
450	2.1	2.8	3.8	4.3	4.6	4.7
500	1.9	2.7	3.6	4.1	4.4	4.5
600	1.8	2.4	3.3	3.7	4	4.1
700	1.6	2.3	3	3.5	3.7	3.8
800	1.5	2.1	2.8	3.2	3.5	3.5
900	1.4	2	2.6	3	3.2	3.3
1,000	1.4	1.8	2.5	2.8	3	3.1
1,200	1.2	1.7	2.3	2.6	2.8	2.8
1,750	1.0	1.4	1.9	2.1	2.3	2.3
2,000	1.0	1.3	1.8	2.1	2.2	3.1

Reading example:

In the case of a sample of 1,000 people, for a percentage obtained by survey of 20%, the margin of error is equal to 2.5. The percentage therefore has a 95% chance of being between 17.5% and 22.5%.

In collaboration with

ILRES

TECHNICAL NOTE OF THE AWARENESS AND PARTICIPATION SURVEY 2023

INTRODUCTION

METHODOLOGY

The interviews were conducted over the Internet via MyPanel, using the quota method.

Invitations were managed by randomly selecting successive samples of panelists representative of the 16+ population (for example, a random selection respecting a proportion of Males and Females). Respondents to the Image 2023 study were excluded beforehand.

NUMBER OF INTERVIEWS

A sample of 1,365 residents aged 16 and over was carried out.

PERIOD

February 2023

TECHNICAL NOTE

SAMPLE (NATIONAL)

	Weighted	Non Weighted
Region		
Luxembourg City	267	190
Centre (other than Luxembourg City)	222	207
South	509	617
North	208	194
East	160	157
Age (years)		
16 - 24	172	153
25 - 34	255	224
35 - 44	253	274
45 - 54	245	247
55 - 64	202	235
65 +	239	232
Gender		
Man	684	662
Woman	681	703
Nationality		
Luxembourgish	719	768
Portuguese	207	157
Others	439	440

FIELDWORK INFORMATION

Start date:	February 8 th 2023
End date:	February 22 nd 2023
Main sample:	1,365 interviews, including 1,178 representative interviews.
Boost:	The overall sample comprises a boost of 187 interviews conducted with residents of the South, over the same survey period.
Interview duration:	15 minutes

Weighting applied on the basis of official Statec data. (Cross-tabulated for age, gender and nationality by region (south vs rest of the country and by region).

At the request of the coordinators of the ECoC - European Capital of Culture 2022, ILRES carried out an online image study in January 2023.

CONFIDENCE INTERVAL

As with any quantitative survey, the results are subject to the margins of error inherent in statistical laws. The table below shows the margins of error according to the result obtained and the Size of the sample considered:

	Confidence interval at 95%					
	Results obtained					
	5 or 95%	10 or 90%	20 or 80%	30 or 70%	40 or 60%	50%
	SIZE OF THE SAMPLE					
100	4.4	6	8	9.2	9.8	10
200	3.1	4.2	5.7	6.5	6.9	7.1
250	2.8	3.8	5.1	5.8	6.2	6.3
300	2.5	3.5	4.6	5.3	5.7	5.8
350	2.3	3.2	4.3	4.9	5.2	5.3
400	2.2	3	4	4.6	4.9	5
450	2.1	2.8	3.8	4.3	4.6	4.7
500	1.9	2.7	3.6	4.1	4.4	4.5
600	1.8	2.4	3.3	3.7	4	4.1
700	1.6	2.3	3	3.5	3.7	3.8
800	1.5	2.1	2.8	3.2	3.5	3.5
900	1.4	2	2.6	3	3.2	3.3
1000	1.4	1.8	2.5	2.8	3	3.1
1200	1.2	1.7	2.3	2.6	2.8	2.8
1750	1.0	1.4	1.9	2.1	2.3	2.3
2000	1.0	1.3	1.8	2.1	2.2	3.1

Reading example:

In the case of a sample of 1,000 people, for a percentage obtained by survey of 20%, the margin of error is equal to 2.5. The percentage therefore has a 95% chance of being between 17.5% and 22.5%.

In collaboration with

ILRES

TECHNICAL NOTE SATISFACTION SURVEY 2022-2023

INTRODUCTION

METHODOLOGY

The interviews were conducted over the Internet. Several sources of recruitment, F2F interception, ticketing and QR-code.

NUMBER OF INTERVIEWS

A sample of 1,894 residents and non-residents who took part in an Esch 2022 event

PERIOD

2022/2023

TECHNICAL NOTE

SAMPLE (NATIONAL)

	Weighted
Region (for residents of Luxembourg)	
Luxembourg-Ville	196
Reste-Centre	104
Sud	798
Nord	45
Est	46
Age (years)	
16 - 24	188
25 - 34	462
35 - 44	381
45 - 54	357
55 - 64	263
65 +	140
Gender	
Man	679
Woman	1,002
Country of residence	
Luxembourgeoise	1,189
France	497
Others	208

FIELDWORK INFORMATION

Start date:	March 14 th 2022
End date:	May 9 th 2023
Main sample:	1,894 interviews
Response rate:	Interception: 42%
	Ticketing: 24%
	QR-code: 35%
Interview duration:	14 minutes

ILRES recruited participants at the various events, who were then invited to complete an online survey.

CONFIDENCE INTERVAL

As with any quantitative survey, the results are subject to the margins of error inherent in statistical laws. The table below shows the margins of error according to the result obtained and the Size of the sample considered:

	Confidence interval at 95%					
	Results obtained					
	5 or 95%	10 or 90%	20 or 80%	30 or 70%	40 or 60%	50%
	SIZE OF THE SAMPLE					
100	4.4	6	8	9.2	9.8	10
200	3.1	4.2	5.7	6.5	6.9	7.1
250	2.8	3.8	5.1	5.8	6.2	6.3
300	2.5	3.5	4.6	5.3	5.7	5.8
350	2.3	3.2	4.3	4.9	5.2	5.3
400	2.2	3	4	4.6	4.9	5
450	2.1	2.8	3.8	4.3	4.6	4.7
500	1.9	2.7	3.6	4.1	4.4	4.5
600	1.8	2.4	3.3	3.7	4	4.1
700	1.6	2.3	3	3.5	3.7	3.8
800	1.5	2.1	2.8	3.2	3.5	3.5
900	1.4	2	2.6	3	3.2	3.3
1,000	1.4	1.8	2.5	2.8	3	3.1
1,200	1.2	1.7	2.3	2.6	2.8	2.8
1,750	1.0	1.4	1.9	2.1	2.3	2.3
2,000	1.0	1.3	1.8	2.1	2.2	3.1

Reading example:

In the case of a sample of 1,000 people, for a percentage obtained by survey of 20%, the margin of error is equal to 2.5. The percentage therefore has a 95% chance of being between 17.5% and 22.5%.

In collaboration with

ILRES

FACE-TO-FACE RECRUITMENT FOR THE SATISFACTION SURVEY

INTRODUCTION

METHODOLOGY

The interviews were conducted on site. Our interviewers were in charge of intercepting participants and asking them to complete an online survey.

NUMBER OF INTERVIEWS

A sample of 4227 participants was selected

PERIOD

2022/2023

TECHNICAL NOTE

SAMPLE

	Weighted
Region (for residents of Luxembourg)	
Luxembourg-Ville	403
Reste-Centre	229
Sud	1,690
Nord	92
Est	109
Age (years)	
16 - 24	729
25 - 34	1,193
35 - 44	890
45 - 54	697
55 - 64	452
65 +	265
Gender	
Man	1,910
Woman	2,317
Country of residence	
Luxembourg	2,523
France	1,147
Others	561

FIELDWORK INFORMATION

Start date:	March 14 th 2023
End date:	May 9 th 2023
Sample:	4,227 recruited in total
Interview duration:	4 minutes

In 2022/2023 ILRES carried out the recruitment of participants at different types of events.

CONFIDENCE INTERVAL

As with any quantitative survey, the results are subject to the margins of error inherent in statistical laws. The table below shows the margins of error according to the result obtained and the Size of the sample considered:

	Intervalle de confiance at 95% EN					
	Results obtained					
	5 or 95%	10 or 90%	20 or 80%	30 or 70%	40 or 60%	50%
	SIZE OF THE SAMPLE					
100	4.4	6	8	9.2	9.8	10
200	3.1	4.2	5.7	6.5	6.9	7.1
250	2.8	3.8	5.1	5.8	6.2	6.3
300	2.5	3.5	4.6	5.3	5.7	5.8
350	2.3	3.2	4.3	4.9	5.2	5.3
400	2.2	3	4	4.6	4.9	5
450	2.1	2.8	3.8	4.3	4.6	4.7
500	1.9	2.7	3.6	4.1	4.4	4.5
600	1.8	2.4	3.3	3.7	4	4.1
700	1.6	2.3	3	3.5	3.7	3.8
800	1.5	2.1	2.8	3.2	3.5	3.5
900	1.4	2	2.6	3	3.2	3.3
1,000	1.4	1.8	2.5	2.8	3	3.1
1,200	1.2	1.7	2.3	2.6	2.8	2.8
1,750	1.0	1.4	1.9	2.1	2.3	2.3
2,000	1.0	1.3	1.8	2.1	2.2	3.1

Reading example:

In the case of a sample of 1,000 people, for a percentage obtained by survey of 20%, the margin of error is equal to 2.5. The percentage therefore has a 95% chance of being between 17.5% and 22.5%.

In collaboration with

ILRES

STAKEHOLDERS SURVEY

INTRODUCTION

METHODOLOGY

The interviews were conducted online on the basis of the contact list received.

NUMBER OF INTERVIEWS

A sample of 68 participants was selected.

PERIOD

April-May 2023

FIELDWORK INFORMATION

FIELDWORK INFORMATION

Start date:	March 29 th 2023
End date:	May 4 th 2023
Main sample:	68 interviews conducted
Interview duration:	30 minutes
Number of invitations:	167 people

In 2022/2023, ILRES carried out a stakeholder survey using a contact list and the questionnaire provided by Esch2022.

In collaboration with

ILRES

APPENDIX 5.

LIST OF ESCH2022 PROJECTS

PROJECT NAME *

A Colônia Luxemburguesa	Escape Room SDG 12 - Responsible Consumption and Production
A l'aplomb du vide	Esch2022 Un territoire de théâtre pour demain
Acoustic Picnics	Esch-Mars. De terres rouges en terres rouges
AI&Art Ecosystem - AI&ART Pavilion of the future of art and intelligence	Europe goes Scuffelingen
Annexe22	European mandolin and guitar orchestra - II Forum musicale
Antidote Fiction	F.U.T.U.R.E Forge des Utopies Tangibles, Urbaines et Résilientes
ARTraverse - FLAMENCOTre	Festival de l'imaginaire européen - LuxCon / Eurocon 2022 - Europäisches Fantastikfestival
Au Goût du Terroir	Festival du Feu
Auguste Trémont en 2022 - Une rencontre revisitée	Frontaliers. Des vies en stéréo.
Bal Pop	Good Girls
BELONG: (Be, Embrace, Learn, Orchestrate, Navigate, and Give)	H - The Notion of Humanist Photography
Biergerbühn	H2Only
BLOOM	Hacking Identity - Dancing Diversity
BMW Art Cars "9 out of 19"	HAMLET, VARIATIONS
Cecilia Bengolea - Deary Steel	Héichkultur amplaz Héichuerwen
Centre Formida - créer et connecter	Hidden Sessions
CHOREOCHROMA	HIP HOP SNACKS
Craft 3.0	Identity (Patchwork)
D'AUTRES HISTOIRES	Idiomatic
Découvertes et créations autour de l'orgue	In the field
Déi Well danzen am Bësch	IN TRANSFER - A New Condition
Deimantas Narkevičius - Anachronisms	JazzXchange
Den Neie Mineur	JEUNES PUBLICS
Desire Lines	Jugenddag / Familjendag
Désœuvrés et é(s)chauffés	La « Roda »
Die Maschine steht still	La Grande Marche
DifferDanceDays	La Jungle - Collaborations brutes
DiffMix	LA MARCHÉ DES OUBLIÉ-E-S DE L'HISTOIRE
DiscovARminett	La Nuit de la Culture
DO YOU CLUB	Landscapes
D'So vum Marxeweier	L'Apéro Littéraire LiteraTour2022
E roude Fuedem duerch de roude Buedem	L'arrivée de la Jeunesse
Earthbound - In Dialogue with Nature	le mixeur
ECCE HOMO	Le Salon de Helen Buchholtz
Eco-Design: Village Pop-Up	LES ESTIVALES DE L'ALZETTE
EDEN EUROPA	Les Francofolies Esch/Alzette
EKINOX	Les Marionnettes Sauvages
Ensemble même si différents	Les voix des Terres rouges

* Concerns projects that have been finalised.

L'Heure Bleue 2022
LiteraTour : Remix your story
Live, Breathe and Sleep Guitars
loop - Down the hills, across the land
L'Usine secrète
Luxembourg Pride
Melting Pot & Organized Chaos: Remix héritage industriel et arts
Memories, Images and History across borders
metalu.net: Chantier de l'open source et plateau coopératif de création
metalworks - designing & making
Mine d'Umbau
Minett Cycle
Minett on Tour
MinettREMIX
Moving Lusitalia
MUAR Musée vun der Aarbëcht
Musica e Cinema
Musical Train
Musique et Acier (Musek a Stol)
My Echo, My Shadow and Me
Nightsongs
NO BORDERS
NoiZi, A Street Band Festival
Nomadic Island
On pourrait faire le tour du monde
OPEN CIRCLE
Orbitia
our archive. your story.
PANORAMA
Panta Rhei
Paysages du Fer
Péitenger Wandjang - le déguisement sous toutes les facettes
Petite Maison
Pont Invisible
PURE EUROPE
QUI CHERCHE LA PAIX
QWEST
Radio Art Zone

RDV Stammdesch
Reckel
Red Luxembourg
Remix 22 - 14. European Youth Music Festival
Remix Festival
Remix Hariko
REMIX OPENING
REMIX PLACE Pathways to participation : connecting diverse communities through place
Remixing Industrial Pasts: Constructing the Identity of the Minett
Re-Retour de Babel
Respire, pour un design climatique
Rewind - Play - Forward
SKIP
SI'Esch
Sonomaton
SPEKTRUM
Spieglein Spieglein - miroir miroir
Synaesthesia
Tableaux de Fusion
Terre Ferme - Lommelshaff
The Assembly
The Sound of Data - Science meets Music
The Visit
Time Travel Belval
Totem ou un sens commun
TRIBUNE // Dance Your Self!
Um Ball, 50 Joer Fraefussball zu Lëtzebuerg
Usina22
Wäiss Kaul
Walk on the Minett Trail
Walking, listening and recomposing everyday sounds of Esch
Wou d'Uelzecht
YEAH!
((CDLR-76))) High Frequency Sonification
1001 Tonnen
24h Electro for Kids
33,7
7SÓIS LUSO MED ESCH ORKESTRA

APPENDIX 6.

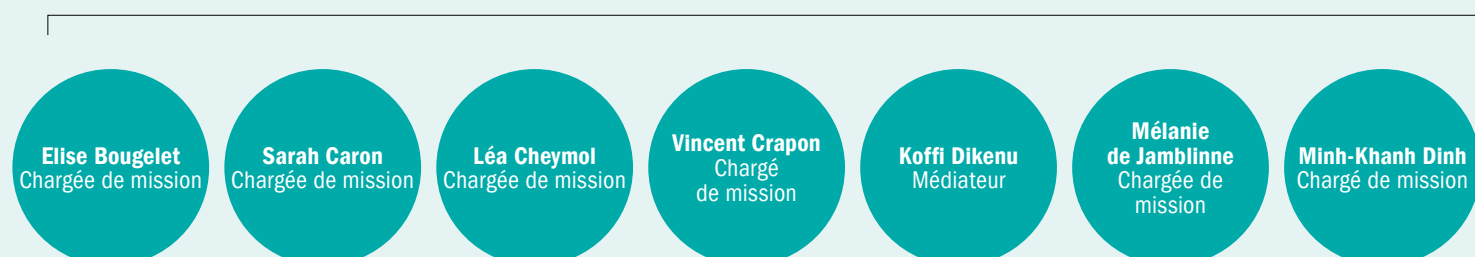
ESCH2022 TEAM

ORGANISATIONAL CHART (AS PER DECEMBER 2022)

DIRECTION



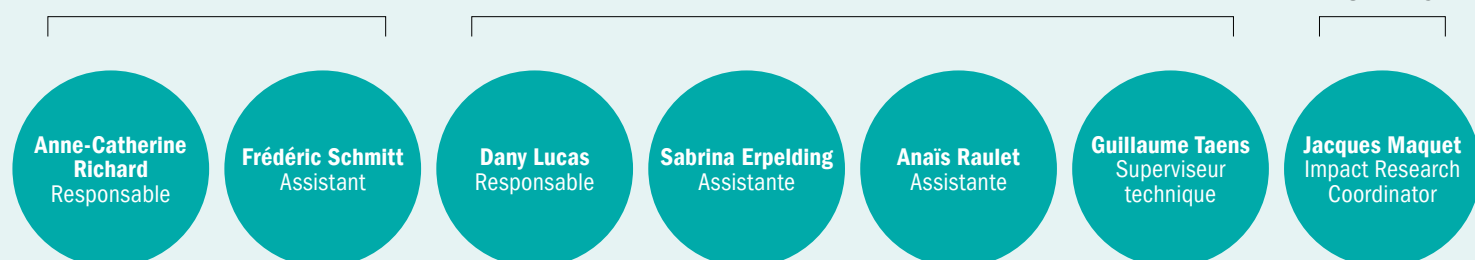
PROGRAMMATION



SPONSORING

EVENT & LOCATIONS

IMPACT RESEARCH





COMMUNICATION / MARKETING / PRESSE



**TOURISM, MOBILITY
AND SUSTAINABILITY**



