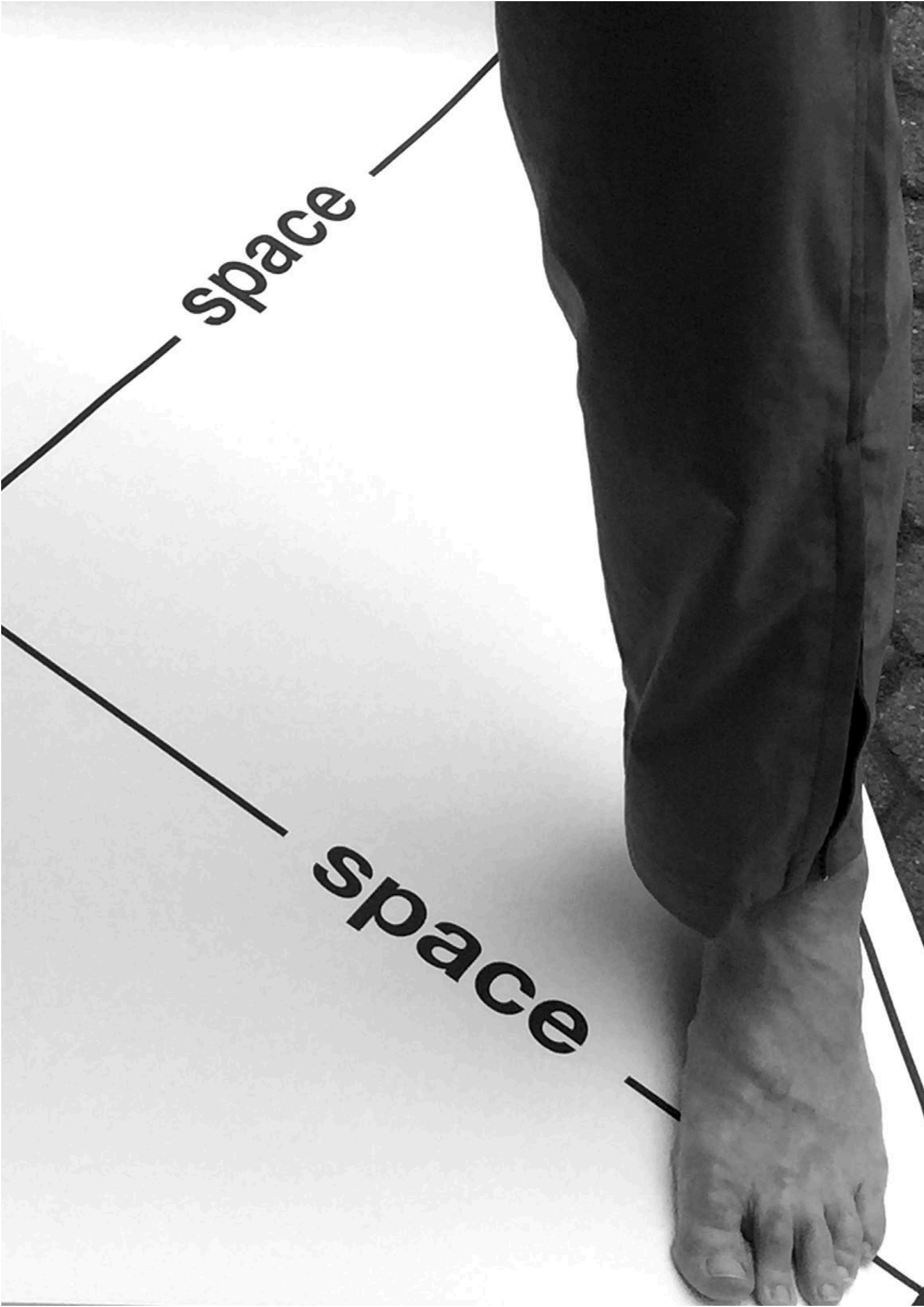


**space**

**space**





# REMIX CULTURE

ESCH-SUR-ALZETTE

CANDIDATE CITY  
EUROPEAN CAPITAL OF  
CULTURE 2022

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0.

# INTRODUCTION AND GENERAL CONSIDERATIONS





WHY DOES YOUR CITY WISH TO  
TAKE PART IN THE COMPETITION  
FOR THE TITLE OF EUROPEAN  
CAPITAL OF CULTURE?

Q1.

# A SECOND GLANCE AT THE SECOND CITY

**L**uxembourg 3. We can almost hear the panel's thoughts on this. Not again... Not more of the same. Not so! We want to offer a very different perspective on Luxembourg. Not the international financial centre, home to rich bankers- and bureaucrats-Luxembourg. Not that. We offer a different and, we hope, intriguing perspective on Luxembourg. An undiscovered "second city", hidden and edgy.

Tax haven, richest country in the world (2016), international financial centre, rich people: Luxembourg's image abroad is usually restricted to a few partly correct, but nonetheless limited perceptions. Many people ignore that Luxembourg is not a city state, but a country with regions, which – and this is especially true of the south – usually undergo developments counter to those in the capital city. The steel crisis of the 1970s and Luxembourg's subsequent rise to an international financial centre redistributed power in the country. This rise was mainly concentrated in Luxembourg City with its European institutions and banks; in the process, Esch – once a source of wealth in the country – fell behind and into its role as "second city". Only few people outside the Grand Duchy see this gap of e.g. 13.24% unemployment in Esch-sur-Alzette compared to 7.46% nationally.

The financial and accompanying social gap between Luxembourg City and Esch is immediately visible. A walk through the two city centres is enough: in the capital, global premium brands in shops with gold door handles. In Esch, many empty properties, whose stucco might still recall

former days of glory, but now make a rather miserable impression.

In the capital, smartly dressed businessmen and -women, along with families with their well-groomed children and dogs. In Esch, more colourful people drifting around, people who cannot be so easily integrated into a high-performance society.

In the capital, cafés and restaurants with the cosmopolitan flair of other European cities with their "haute cuisine française" and Nordic design. In the south, lots of Italian and a lot more Portuguese restaurants offering lunch at reasonable prices and trying to capture a little sense of their faraway homes with local television (usually football!).

In the capital, neat parks, in the south, disused industrial land. A second glance or rather: a closer inspection is no doubt needed to see our region's riches revealed: Disused industrial sites offer space for artistic interventions, empty properties can be used for new purposes, people who are still searching can more easily be convinced to take part in shared projects. With the European Capital of Culture we have the chance to expand the image of Luxembourg in Europe and beyond by using the creative potential of our region and giving Esch and the region back a well deserved prospect for the future.

A region which most of our (internationally) well-known creative people come from, can build on a wealth of ideas and a talent for improvisation. 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 and the region in a different light.

## EUROPE IN A TEST TUBE

**I**n the whole country the average of non-Luxembourg nationals is around 47%. In the south, especially in Esch and Differdange it is over 54%. Our region, with its multiculturalism, its multilingualism (we use French, German and Luxembourgish as well as English and many migrant languages in our daily lives), its multiple borders and the ease with which they can be crossed, is a “Europe in a test-tube” and has the potential to grow a multicultural ecology for the future of a united Europe.

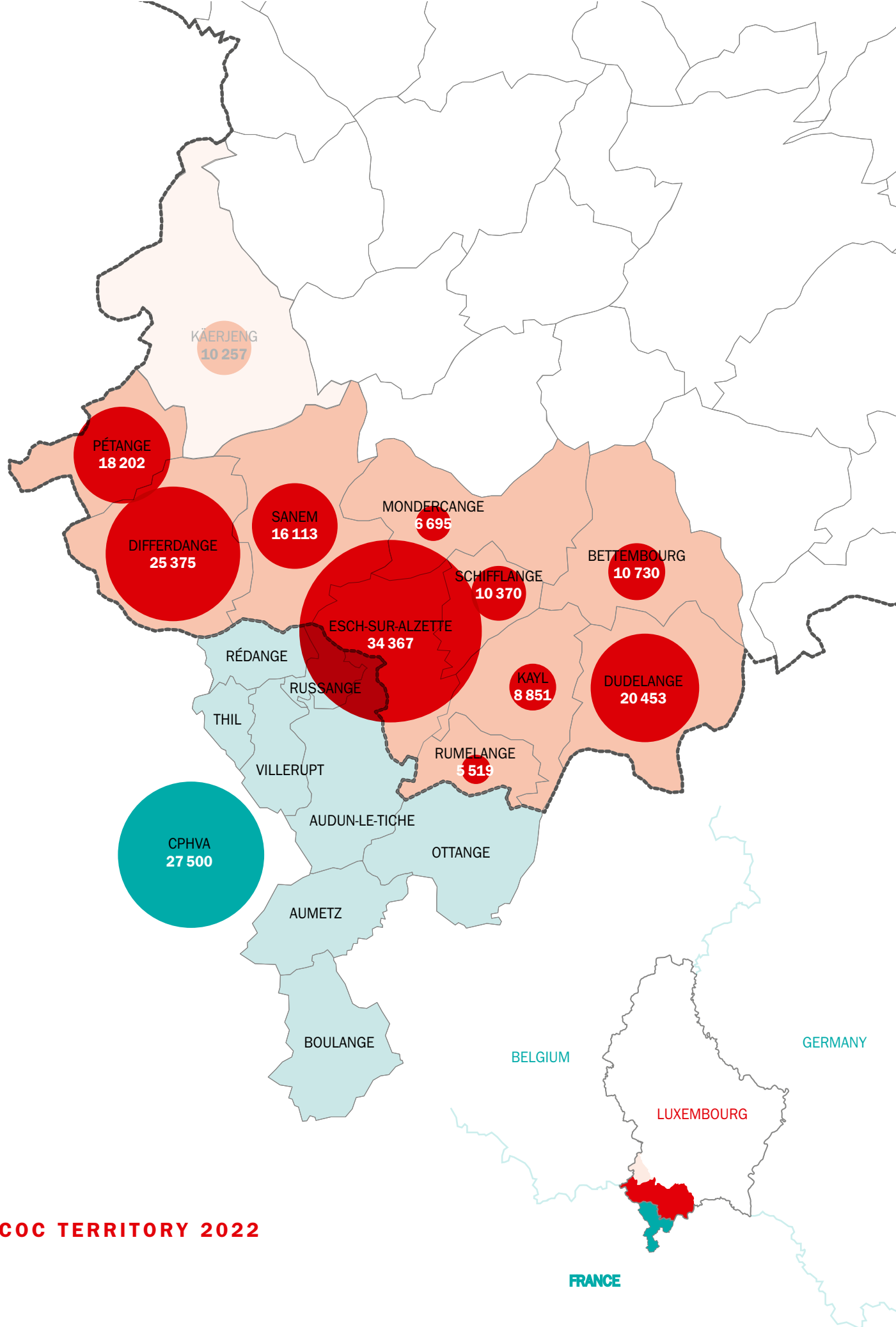
It is Esch’s and southern Luxembourg’s industrial heritage that made the region a place of encounter for people from all over Europe. Here, northern and southern Europe converge and continue to meet. Due to its location at multiple borders Esch has always been a gateway. Still for many people today Esch is the first stop-off point when entering our country. Waves of migrants from Italy especially, then Portugal, and increasingly from countries beyond Europe, have unmistakably shaped the region into a multicultural society. The largest possible diversity in the smallest possible space truly is an image of “Europe in a test-tube”, a laboratory for Europe’s possible future – even more significant now against the backdrop of current nationalist tendencies. Against this background, the multicultural structure of our city and the accompanying “normality” of crossing borders is a highly fragile resource that can serve as a best practice example for many other cities in Europe. Europe only has a chance if it follows the maxim of the greatest possible mixture of European cultures, but more importantly, non-European cultures too. We want to deal with the associated challenges through art in our ECoC year. This is also reflected in the title of our candidacy: REMIX CULTURE.

## ECOC AS A LABORATORY FOR FUTURE SCENARIOS

**A** social gap between two cities with a distance of not even 20 kilometres cannot be healthy for a small country like Luxembourg (or for any other city in Europe for that matter. This polarisation is a universal problem). For this reason the *Université du Luxembourg* was located in the district of Esch-Belval (a former mining and steel-works site) transferring departments from various different districts of the capital together on one campus in Esch. The message is clear: the future is being invested in here. Like no other institution in the country, the *Université du Luxembourg* represents the sought-for transformation from a (post-)industrial society to a knowledge society.

One answer to the question of where Luxembourg will go in future – even if it ceases to be attractive as a financial centre – might now be found in the country’s south. There is free space here, both physically and in the minds of its people.

This is exactly where our candidacy must pick up; not just to give culture a wider-reaching role than it has previously had, but also to use culture to create social consensus and the innovative impetus to formulate a sustainable future for our city and our region. Thanks to its small size and closely linked community, our region lends itself as a laboratory, in which artistic means can be used during our year as European Capital of Culture to formulate and test out scenarios for the future – and to share them with other like-minded European cities.



## DOES YOUR CITY PLAN TO INVOLVE ITS SURROUNDING AREA? EXPLAIN THE CHOICE.

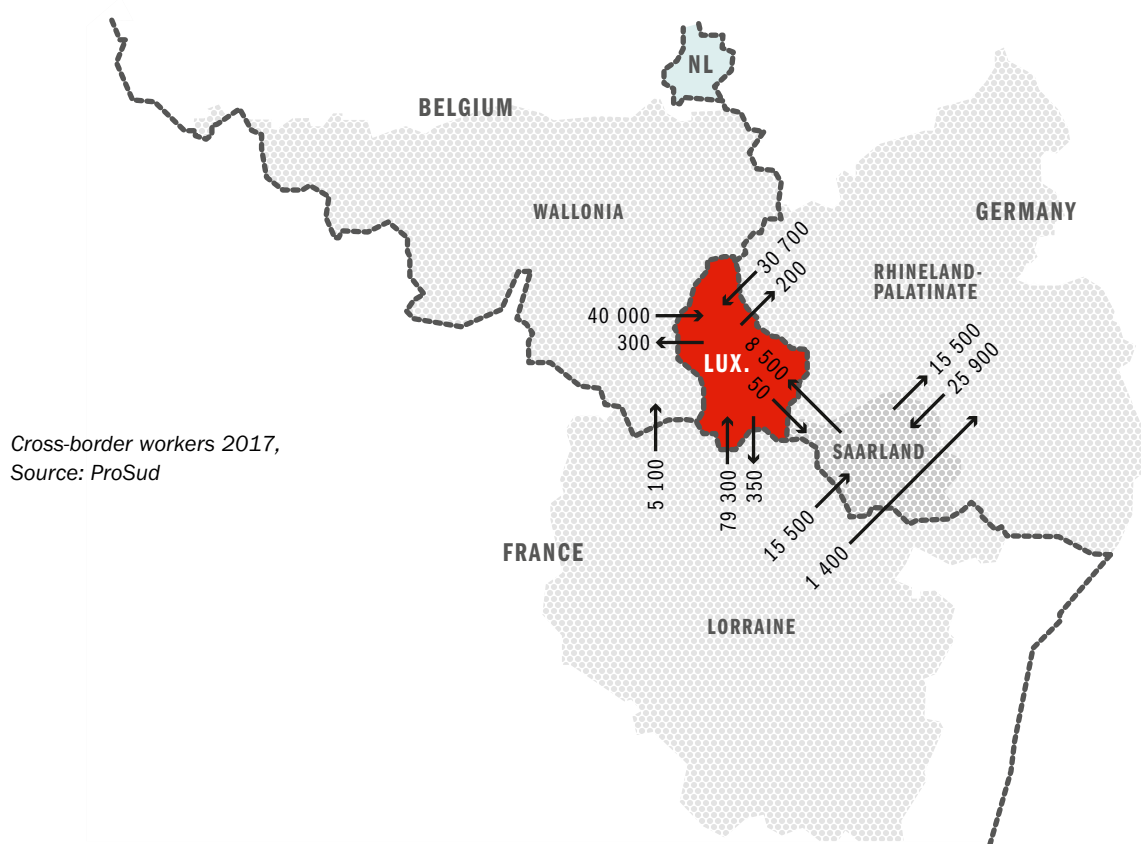
**T**he invisible is what defines our ECoC territory. It is buried unseen beneath the earth: Europe's largest iron-ore deposit is located between Belgium, Luxembourg and France covering an area of 120,000 ha. The cross-border industrial region of "red earth", the "Terres Rouges" or the "Minett", gets its name from the bright red iron ore that first made the success of the steel industry in Luxembourg possible. Today too, the "Minett" is a unified natural area and landscape, which is criss-crossed underground by a network of corridors, tunnels, geological faults and sediments. The settlement pattern in the area also occurred in a unified way near the iron-ore mines and steelworks. Esch-sur-Alzette with a population of 34,500 is submitting the candidacy. The region involved comprises the *ProSud* alliance, which includes a total of eleven municipalities and a population of almost 170,000 (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 almost 200,000 (170,000 on Luxembourgish and 27,500 on French terrain).

## A TRADITION OF CROSSING BORDERS

**M**igration has been a constant in our historical development for more than 120 years. It occurred from the start of industrialisation on either sides of the borders. Often, a part of the family moved to France, the other to Luxembourg, a third to Belgium. Moreover, movement within the region, from mine to mine, from country to country, from work to home is also a constant, evident today more than ever, not least in the phenomenon of the cross-border commuter (see map).

The renewed prosperity of Luxembourg has led many people who live in France or Belgium to commute to Luxembourg for work. And the same also applies to Luxembourgers, who want to find – affordable – housing abroad.

In this region one has the impression of no longer really being in the territory of a nation-state. In our country, we easily go beyond the idea of a country to the idea of a transit zone, a neutral area, a no-man's land, in the osmotic smooth movement across borders. This is what the heart of Europe looks like. And because we want to move Europe's heart, it makes sense to submit our candidacy in a regional context and to go beyond borders; for there are no borders here.





**EXPLAIN BRIEFLY THE OVERALL  
CULTURAL PROFILE OF YOUR CITY.**

**L**uxembourg's "second city" has a cultural profile which grew from the ground under which our wealth was created. It has left us with a varied cultural infrastructure. But to appreciate it fully – as we are determined to do – needs an understanding of its historical development.

Esch's cultural profile developed in the context of industrialisation and with the migration this brought with it. The cultural development happened initially on the level of associations and organisations that were linked to industrial structures. Heavy industry did not just give the people work and food. It connected the people; they participated in structures belonging to a strictly organised industrial society that was divided into work and leisure time; from shift to shift. Culture was a leisure phenomenon and only took place outside working hours.

The painful intrusion of the Second World War and the German occupation was marked by the forced appropriation of German culture and with that the birth of the modern Luxembourgish sense of nationality.

Very unsurprisingly, municipal and national cultural policy in the post-war period, which in Luxembourg was something of an economic boom, focused on the areas of cultural education, beginning with the founding of the *Conservatoire*, then the *Théâtre d'Esch* and the *Musée National de la Résistance*.

The steel crisis brought a turning point. It also brought with it a crisis in society, which can be traced back to the collapse of the old, strictly socially divided social order and left an entire generation without orientation. The threatened demolition of the old Esch Slaughterhouse in 1979 provided the urgent occasion for its occupation by a school theatre group and a whole series of artists, intellectuals and activists from 1980 onwards. Fought over bitterly until 1996, in the last twenty years the *Kulturfabrik* has grown into a socio-cultural interdisciplinary centre, which has been firmly rooted in the wider region since the very beginning. The *Kulturfabrik* is not just a theatre, cinema, concert hall, exhibition space and conference centre in one; it is a place like few others in Luxembourg; a place where people from all over the world and all the generations are brought into contact with art and culture.

In 2001, a state funding system was set up, the *Fonds Belval*, for the development of the disused industrial sites of former steelworks around Esch-Belval and a master plan for a huge development project for Esch-Belval in general created. The most important element of this was the founding of our University in Luxembourg, the *Université du Luxembourg*, which moved to Esch-Belval in two construction phases from 2015 as part of an overall strategy of a *Cité des Sciences* ("City of Sciences"; public investment around 1.7 billion Euro). The entire project consists of twenty buildings on an area of a total of 450,000 square metres and 27.34 ha of constructed land.

The *Rockhal*, the *Centre de Musiques Amplifiées*, in Esch-Belval was opened in 2005 as one of the first foundation stones of this urban development process. This state-funded institution is an internationally renowned venue for pop and rock concerts, which attracts an audience from the entire wider region (and beyond). The *Rockhal*'s second arm is the *Rocklab*; a facility that supports young musicians professionally with their productions, whether behind the mixing desk, in front of or behind the mic, or with contracts with studios, labels and tours.

Apart from the infrastructure and a large number of cultural events, which are all organised by the public authorities, a very vibrant scene of organisations and associations has kept going over the years. From music clubs, choirs and theatre groups, the diverse spectrum ultimately extends into the independent scene that has established itself in Esch and the south in all art forms. Among the many artistic initiatives, *Cueva* in Esch and *Atelier D* in Dudelange, as well as the independent theatre groups *Independent Little Lies* and *Namasté* deserve mention.

## ESCH AS A UNIVERSITY CITY

**T**he cultural profile of Esch has durably changed since it became a university city. This transformation is still ongoing since several new buildings – among them the Learning Centre, which does not only host the university library but will also provide space for innovative and collaborative learning – will open or be built on Belval Campus during the next years. The European Capital of Culture should and can play an active role in this transformation. Exploring cultural phenomena is one of the subjects on which the Faculty of Language and Literature, Humanities, Arts, and Educational Sciences – one of the university's three faculties which is entirely located in Belval – is conducting internationally relevant research. Through the Learning Centre and the premises in the “Maison des Arts et des Etudiants”, which comprises a major event location as well as space for student activities, cultural activities at the university will be greatly supported.

The external evaluation conducted by the European University Association, which published its report in February 2017, has highlighted that the new university campus is still lacking premises for student initiatives from which the whole Belval site would benefit. The university is actively working to improve the situation by providing space and support for student activities.

Roughly, half of the university's 6200 students (including some 650 PhD students) are presently located in Belval where the university also provides for more than 400 student apartments, another 200 are scattered in Esch and the surrounding municipalities. Most of the university's central administration is located here and together with the staff of the Luxembourg Institute of Science and Technology, a public research

centre, more than 1500 researchers work in Belval. However, the high living cost in Luxembourg lead many local students to live with their families, leaving the campus after their lectures and keeping the centre of their social life in their hometown. Thus developing student activities on site is one of the great challenges of the university that would greatly benefit from the European Capital of Culture.

The transformation to a knowledge society is still in an early stage and currently affects only a small academic elite in society. We want to change that. The university is a major player when associating the young generation to this transformation. At the same time, connecting students with the local population – a process that is not working properly yet – will also help to involve the latter.

For these reasons, we have included the *Université du Luxembourg* in the plans for the year of European Capital of Culture from the very beginning. The *Interdisciplinary Centre for Contemporary and Digital History (C2DH)* at the *Université du Luxembourg* is an important partner to associate artists, researchers and students in the development of cultural projects. This will as well make research projects more visible, as it will turn virtual space itself into an explicit subject of the Europeans Capital of Culture year through innovative forms of digital intervention. By blending art and science, we want to work out models for closer links between society and research that are long-term sustainable. This too falls under the motto REMIX CULTURE.

## EXPLAIN THE CONCEPT FOR THE PROGRAMME WHICH WOULD BE LAUNCHED IF THE CITY IS DESIGNATED AS EUROPEAN CAPITAL OF CULTURE?

REMIX CULTURE is our concept and our strategy. **It is a positive and active commitment to European values.**

A conviction deeply rooted in our region is that the mixing of cultures is a fitting form of sustainable cultural change in Europe, especially against the background of the challenges of the future. With our concept REMIX CULTURE we pay tribute to this conviction. Once founded on coal and steel in an industrial landscape designed by humans, Esch has always had to rely on the mix of people from everywhere for strength. Where if not here can we revisit and find answers to questions like: What do we (still) need Europe for? What is our position in globalisation? Is there a chance for political unification and should it extend all the way to the Ural Mountains? How do we integrate people from cultures with different values from the European ones?

REMIX CULTURE is also a concept from the debate around copyright in the age of digitalisation. It was coined by the American lawyer Lawrence Lessig and refers to a new principle of copyright. Culture is divided into a CD-R and a CD-RW culture; content is copied, altered and turned into new content, a new product. These are the production relations of the new economy.

REMIX CULTURE therefore stands for a paradigm shift in the digital age, which we in Esch, with the founding of the university, can directly take part in. The opening of the inter-faculty *Centre for Contemporary and Digital History (C2DH)* at the *Université du Luxembourg* in 2016 demonstrates the greatest possible potential to do this. Exploring the society of knowledge in the digital age makes the institute a pioneer of a new view of the present, and an important partner in our conception of a future that Esch's candidacy for the European Capital of Culture 2022 explicitly stands for. We would like to communicate this message to the people with our candidacy.

Starting from this paradigm shift, from Esch's perspective and its multicultural structure, it is only one small step to rethinking Europe, actively and without any false ideologism.

We have therefore identified four key facets which need to be "remixed":

**REMIX EUROPE** stands for the rediscovery of Europe, which we urgently need in order to actively shape our future in the age of digitalisation. Especially with regard to the waves of migrants from outside Europe, new xenophobia, the widely spread shift to the right of our European politics and the borders between national states, which are suddenly becoming very tangible again.

Just as we want to use the European Capital of Culture year to think about Europe, we also want to use it to think about the role of the individual in society. **REMIX YOURSELF** stands for the clear conviction that each individual person is important in our society and that their contribution to shaping our future counts.

Nature in southern Luxembourg is the veritable product of human intervention into its structures through industrialisation. Formed by humans and machines, nature has now re-conquered the empty industrial land after the steel crisis. Sometimes with incredible results. Where mining once flourished, meadows now bloom. And tomorrow? **REMIX NATURE.**

And art is no different: digitalisation has turned the conditions in which art is produced and received on their head. We need new initiatives and new material for an art for the future. **REMIX ART.**

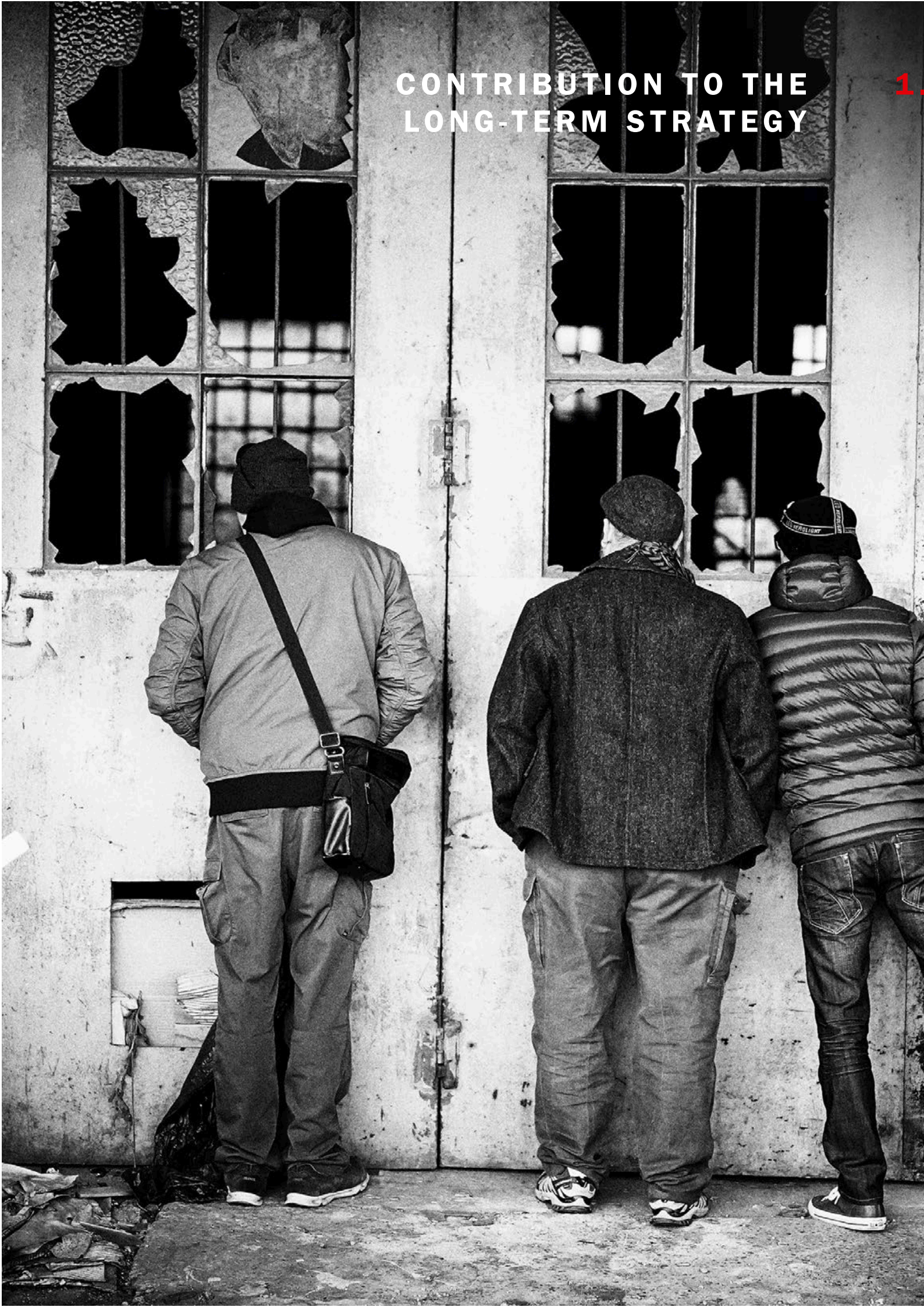


The four key facets which need to be remixed and how they connect to specific challenges, which are the aims we want to achieve in that area and the methods we use to reach them:

	Challenges	Aims	Methods
REMIX EUROPE	Lack of participation Political apathy Lack of alternative strategies Lack of historical awareness Isolationism and exclusion Language and education policy	Activation of the population Social inclusion Dialogue between communities Strengthening political awareness Strengthening civil society	Canary Calls Cassandra Revolution Results Liberalism Results The Second City First European Multilinguale
REMIX NATURE	Polluted/damaged areas Complex biodiversity High volume of individual traffic Sealed-off areas Straightened and canalised rivers Unused public spaces	Holistic planning strategy Renaturalisation Conversion Alternative mobility Taking back public space	Jamming the South Esch-sans-Alzette Wunderwege (Magical Paths) Lasauvage No. 55 V1/Thil
REMIX YOURSELF	The feeling of being second class citizens Sense of identity shifted negatively Niche society Social diversification Compulsive consumption	Strengthening of self-understanding Equality of opportunity Alternative leisure options Encouragement of people taking their own initiative Cultural quarters	Faces und Places Schichtwechsel (Shift Change) Tissage (Weaving) Romulus and Remus Do it yourself
REMIX ART	Neglected role of art and culture in education Lack of use of infrastructure Language barriers No platform for young artists Insufficient professionalisation No college of art in the country Outdated legal parameters for the sector	Support of young artists Up-to-date legal and professional parameters Raising the artistic standard Popularisation of high culture Strengthening infrastructure	Punk Coucous Bazar Panorama Ai Weiwei Expo Remix Culture Club

# CONTRIBUTION TO THE LONG-TERM STRATEGY

1.





**DESCRIBE THE CULTURAL STRATEGY THAT IS IN PLACE IN YOUR CITY AT THE TIME OF THE APPLICATION, AS WELL AS THE CITY'S PLANS TO STRENGTHEN THE CAPACITY OF THE CULTURAL AND CREATIVE SECTORS, INCLUDING THROUGH THE DEVELOPMENT OF LONG-TERM LINKS BETWEEN THESE SECTORS AND THE ECONOMIC AND SOCIAL SECTORS IN YOUR CITY. WHAT ARE THE PLANS FOR SUSTAINING THE CULTURAL ACTIVITIES BEYOND THE YEAR OF THE TITLE?**

**O**n 30 June 2017, the local council in Esch unanimously passed the new cultural strategy for Esch, entitled *Connexions*. It will go into force on 30 October 2017. This cultural strategy, which is a roadmap, doesn't just fit seamlessly into previous efforts in local, regional and national sectors. It goes one step further. Since December 2016, Esch-sur-Alzette is officially a "ville pilote" for Agenda 21 for Culture. On this basis, the initiatives for a cultural strategy for the time period 2017-2027 were fine-tuned and some of the commitments of the Agenda 21 were linked to the cultural strategy. Over 70 participants from the local scene, institutions and authorities worked on a self-assessment, under the guidance of international experts, that formed the basis for the new cultural strategy.

The first step towards the cultural strategy was a detailed (SWOT) analysis of Esch-sur-Alzette's entire cultural life. It defines specific areas of action and goals that are closely linked to the candidacy for European Capital of Culture, but will have an impact over a much longer period of time, from 2017-2027. In this context the

European Capital of Culture initiative is seen as a significant accelerator of cultural development.

The fields of action in the cultural strategy are:

- Strengthening cultural production in the city
- Strengthening the diversity of culture and opening up access to culture for all citizens
- Creating opportunities for residents to educate themselves about and through culture
- Supporting the economic development of culture
- Improving Esch's self-image, also in the eyes of local people

Agreed measures to impact those fields of action are:

- Setting up a governance structure
- Developing a cultural eco-system
- Commissioning studies and evaluations
- Further training for stakeholders





Specific measures and milestones for 2018 and 2019 were also defined and budgeted. From the nine Agenda 21 commitments for culture, five were selected that we linked closely to the long-term work areas defined in the Esch cultural strategy. These firstly serve to actively work against the weaknesses that were identified in the self-evaluation using specific projects; secondly, they are also linked to the strengths that are to be deliberately further developed.

### 1) Culture and governance

- Setting up a Culture Committee
  - Phase 1: Establishing a working group for the Culture Committee
  - Phase 2: Involvement of cultural stakeholders in Agenda 21 Culture and the strategy Connexions
  - Phase 3: Set up of a Youth Culture Committee

### 2) Culture and education for young people

- Improving the coordination between culture and education
  - Phase 1: Appointment and training of cultural coordinators
  - Phase 2: Cooperation with the coordinators
- Evaluation and coordination of existing initiatives
- Developing an artistic practice outside the classroom
- Strengthening communication about cultural activities among teachers
  - Phase 3: Build up partnerships between cultural stakeholders and teachers (teaching staff, culture-makers, organisations and associations etc.), to open up the schools and training facilities to their immediate cultural environment
  - Phase 4: Establishing an artistic and cultural educational path, raising appreciation for artistic and cultural careers in schools and pre-schools

### 3) Cultural heritage, diversity and creativity

- Places for meeting and exchange in the form of open stages for the people (Biergerbühn (The People's Stage))
  - Phase 1: Set up of the People's Stage in the Kulturfabrik, aimed at children and young people between 6 and 19
  - Phase 2: Set up of People's Stages in all the city's districts, which will be open to all city residents from the age of 6 (from autumn 2019)

### 4) Cultural rights

- Establishing a further training and evaluation strategy, audience studies
  - Phase 1: Help in the creation of specifications sheets from the cultural institutions (further training and guidance from the Culture Committee)
  - Phase 2: Investigating the need for further training of culture-makers and also for other stakeholders (tourism, business, etc.)
  - Phase 3: Carrying out a large-scale study about the cultural practice of the Esch population

### 5) Creative industries

- Growth and support of cooperation in Esch-sur-Alzette to strengthen the cultural eco-system
- Organisation of speed meetings to bring together those professionally active in the areas of culture, science and academia, and business to encourage cooperation

## REGIONAL STRATEGY

On 3 July 2017, the alliance of local municipalities, *ProSud*, unanimously passed a declaration that aims to work out a shared cultural strategy, which is to have an impact on the entire southern region of Luxembourg and the French CPHVA. It will foster the sustainable strengthening and networking of cultural life and shared cultural identity in the 11 municipalities in Luxembourg and the 8 communes in France and improve the quality of life of their inhabitants.

In terms of cross-border work, we can build on the work of Luxembourg 2007 in Luxembourg and the wider region. As part of Luxembourg 2007, the *Espace culturel Grande Region* was created, which will be directly involved in preparations for the activities in view of the French communes involved. We have already had talks with the Association of European Border Regions (AEBR) and the connected Task Force for Cross Border Culture (T4BCB), about working together in future.

- Emphasis was especially placed in the declaration on 1) increasing the value of industrial cultural heritage, 2) social and cultural inclusion, 3) innovation and knowledge transfer with regard to the *Université du Luxembourg*, 4) urban and economic development.

Through these shared municipal initiatives in the southern region, including the French communes, the candidacy of the city Esch-sur-Alzette and the southern region as the European Capital of Culture will be sustainably supported. It will ensure that the municipalities involved benefit in the long-term from the title, because of a stronger network, closer cooperation, the exchange of ideas and resources, capacity building together and audience development measures, as well as applying for cross-border EU funds together.

Q6.

### HOW IS THE EUROPEAN CAPITAL OF CULTURE ACTION INCLUDED IN THIS STRATEGY?

**T**he fields of action between the cultural strategy “Connexions” and the candidacy as European Capital of Culture are linked together in many ways.

Work between ECoC and the cultural strategy will be one of the subjects of evaluation, which will be carried out annually by the company INTERFACE, Policy, Studies, Research, Consulting in Luzern. A concrete evaluation plan will be written at the start of 2018.

Areas of action, aims of the cultural strategy	ECoC areas of action / How
Strengthening artistic production in the city	Public space / REMIX ART / REMIX NATURE
Strengthening the diversity of culture and opening it up for all citizens	Social inclusion / REMIX EUROPE
Creating opportunities for education about and through culture	REMIX YOURSELF
Supporting the economic development of culture	Professionalisation / Capacity building / Updating legislation
Improving Esch's self-image, also in the eyes of its inhabitants	Strengthening a new sense of regional identity

## IF YOUR CITY IS AWARDED THE TITLE OF EUROPEAN CAPITAL OF CULTURE, WHAT DO YOU THINK WOULD BE THE LONG-TERM CULTURAL, SOCIAL AND ECONOMIC IMPACT ON THE CITY INCLUDING IN TERMS OF URBAN DEVELOPMENT?

**W**e are determined that being European Capital of Culture in 2022 will have a transformational impact on Esch, its reputation and its citizens which helps us to deliver our urban development plan with a vision until 2040.

Specifically, Esch-sur-Alzette is currently in the middle of an exciting redevelopment process of disused industrial land that previously belonged to the steel industry, which is located in the heart of an area of urban development, namely Esch-Belval to the west of the city, the *Lentilles terres rouges* south of the city, and the Esch-Schifflange industrial complex to the north-east.

The redevelopment of Esch-Belval was the first step, where the *Université du Luxembourg* was moved to, along with numerous other research facilities, the *Rockhal*, the *Fonds Belval*, a shopping mall and a large number of apartments. Phase one of this redevelopment process is completed, phase two will almost be completed during the year of being European Capital of Culture 2022.

The former industrial complex *Lentilles terres rouges* are currently in the planning stages.

The Esch-Schifflange complex consists of 72 hectares of land. An initial analytical study on the property will be completed in September 2017 and open up further prospects for planning. Both areas will still be in the development phase in

2022, however, that opens up the possibility that Esch 2022 could actively have an effect on its further development, by holding events on the edges of the property, which is easily accessible (see artistic programme) and by doing so “opening the door” in order to make the population more aware of these places and helping to develop long-term strategies for their use and redesign.

Our plan is fundamentally to work in public space, in streets, on public squares, in the company towns, the water towers, bridges and other landmarks that are characteristic of the topology of the region. Through many years of working on and in these spaces through art and participation, we want to have a long-term impact on Esch’s urban development and that of the entire region. Only in this way can a transformation be kick-started on a cultural, social and economic level too, which, because of its holistic perspective, will grow well beyond the year 2030.

The aims of the European Capital of Culture activities in Esch and the southern region in 2022, will no doubt sustainably change the face and profile of the region in many ways, not least through the transformation of the industrial areas to cultural spaces.

The following table shows both our goals and their indicators (regarding question 8), which through monitoring and evaluation will show whether the desired effects have been achieved.



Impacts	Projects/Methods	Evaluation indicators (Q8)
<b>Cultural</b>		
Better cultural education for young people	New academy of the arts Cultural strategy Remix Yourself	Number of participants Number and distribution of further training events and performances Number of teachers involved Number of partnerships between local institutions Number of international partners New plans for a College of Arts
Improved cultural and artistic activities in schools	Cultural strategy Outreach project School commission V1/Thil Esch-sans-Alzette Biergerbühn (The People's Stage)	Number of participating school students Number of events and initiatives Number of institutions involved
Improved presentation opportunities for young artists	Schichtwechsel (Shift Change) Punk Biergerbühn (The People's Stage) Remix Culture Club	Number of young artists involved Number of events Number of art works and productions produced
Increased level of European and international cultural co-operation and exchange	Cultural strategy Artists in residence Canary Calls Cassandra The Second City First European Multilinguale	Number of international institutional partners Number of international co-operation in events Founding of the European network for second cities
Significantly raised quality of existing festivals and cultural offers	Remix Art Jamming the South, Schichtwechsel (Shift Change) Remix Cavalcade Celtic Touch	Number of press and media articles Qualitative evaluation by critics
Institutions and independent artists active in European networks	Canary Calls Cassandra, Revolution Results, Urban Art, Remix Cavalcade	Number of artists involved Number of international partner networks
Improved language skills and openness for foreign language events	First European Multilinguale Canary Calls Cassandra	Number of visitors to foreign-language events Surveys, studies
Increased acceptance of the quality cultural available	Ai Weiwei Expo Coucou Bazar Cultural strategy	Number of visitors Satisfaction of the visitors
Increased participation in culture throughout society	Esch-sans-Alzette Biergerbühn (The People's Stage) Do It Yourself Tissage (Weaving) Romulus and Remus Jamming the South Faces and Places Remix Aarbechter	Number of visitors Number of statements Number of scanned objects Number of performers from the population
Improved intercultural skills in cultural institutions	Canary Calls Cassandra First European Multilinguale Remix Cavalcade	Number of visitors with a migration background Number of institutions for migrants
Audience development programmes in place in all major cultural institutions	Cultural strategy Outreach	Number and effects of programmes and projects

## Social

Activated civil society	Volunteers programme Biergerbühn (The People's Stage) Remix Yourself Council of Culture	Number of volunteers Number of participants
Increased social and cultural participation from migrant communities	Tissage (Weaving) Canary Calls Cassandra First European Multilinguale	Number of people mobilised Number of participants with a migration background Number of cooperating organisations and initiatives
Strengthened sense of regional identity/pride for Esch and region	Jamming the south Faces and Places V1/Thil Esch-sans-Alzette Tissage (Weaving) Schichtwechsel (Shift Change) Panorama Do It Yourself Faces and Places Ai Weiwei Expo	Number of citizens who are proud of their region
People are proud to be from Esch/the South	Panorama Do It Yourself Faces and Places Ai Weiwei Expo	Number of international reports
Closer cooperation with region ProSud	Cultural strategy Jamming the South Remix Aarbechter Faces and Places The human and the biosphere	Number of shared initiatives Shared cultural strategy
Strengthened cross-border links with French partners	V1/Thil Faces and Places Jamming the South Lasauvage No. 55 Canary Calls Cassandra	Number of visitors from beyond the border Number of participants in the projects from both countries New initiatives for a shared future
Commuters from outside Esch spend more time in city for cultural activities	Canary Calls Cassandra Coucou Bazar Celtic Touch Remix Cavalcade	Number of participating commuters
Less shopping – more fun with arts and culture	Do It Yourself Faces and Places Esch-sans-Alzette	Number of visitors
Strengthened “social” social media communication	Tissage (Weaving) Remix Aarbechter Esch-sans-Alzette	Number of users Types of posts

## Urban/Economic

Conversion of industrial spaces into cultural/public spaces	Panorama V1/Thil Lasauvage No. 55 Jamming the South Faces and Places Remix Culture Club	Number of activities Type of use Number of unused spaces Number of conversion/redevelopment projects
Alzette is back in town	Esch-sans-Alzette	Number of renaturalisation plans Quality of the perception of the Alzette by the citizens
Improved mobility/alternative mobility	New cultural itinerary bike paths Wunderwege (Magical Paths)	Number of people attending regional events Number of alternative transport routes
SMART city Esch-sur-Alzette	Charging stations for electric cars Free WIFI	Number of users
High level of usage and acceptance of public space	Esch-sans-Alzette Biergerbühn (The People's Stage) Do It Yourself Tissage (Weaving) Romulus and Remus Jamming the South Faces and Places Remix Aarbechter	Number of activated people Number of events in public space Length of time spent in public space by visitors and local people
Improved cultural/leisure activities available in public realm	Esch-sans-Alzette Biergerbühn (The People's Stage) Do it Yourself Tissage (Weaving) Romulus and Remus Jamming the South Faces and Places Remix Aarbechter Panorama Urban Art	Number of visitors, see above
Better use of/re-furnished infrastructure	Ai Weiwei Expo Coucou Bazar Remix Culture Club Canary Calls Cassandra	Number of visitors, use, quality of use
Updated legal framework for creative industry	Remix Culture Club Punk Capacity building	Number and quality of new legislative proposals Number of participants in specific events
Increased cultural capacity and raised entrepreneurship skills	Remix Culture Club	Number of start-ups Number of newly developed tools
Improved conditions for start-ups	Remix Culture Club Remix Aarbechter Straße zurück nach Vorn (Back Down the Street Forwards)	Number of start-ups Number of newly developed tools
Better international visibility for creative industry	Punk Straße zurück nach Vorn (Back Down the Street Forwards) Remix Culture Club	Number of media reports, evaluation, number of new partnerships abroad, more use of existing hubs

## DESCRIBE YOUR PLANS FOR MONITORING AND EVALUATING THE IMPACT OF THE TITLE ON YOUR CITY AND FOR DISSEMINATING THE RESULTS FOR THE EVALUATION. IN PARTICULAR, THE FOLLOWING QUESTIONS COULD BE CONSIDERED:

**O**ur Monitoring and Evaluation model is built on the key objectives and indicators we set out in the table above. It is designed to provide a

practical way of measuring the progress in delivering the impact of our REMIX CULTURE concept on our society.

### A. WHO WILL CARRY OUT THE EVALUATION?

**T**he evaluation is to be carried out by an external service provider in order to guarantee the highest possible levels of efficiency, transparency and neutrality. For this purpose, we are in contact with the company *INTERFACE, Policy, Studies, Research, Consulting* in Luzern, who will work on a detailed evaluation strategy for us – should our candidacy be successful – in order to collect the

necessary data in good time via scientific and statistical studies and surveys, which are essential as the basis for an evaluation. Of course, for collecting the data and for studies, we will be able to rely on the help of *INSIDE* (Integrative Unit on Social and Individual Development) at the *Université du Luxembourg*, under the coordination by *INTERFACE*.

### B. WILL CONCRETE OBJECTIVES AND MILESTONES BETWEEN THE DESIGNATION AND THE YEAR OF THE TITLE BE INCLUDED IN YOUR EVALUATION PLAN?

**O**bjectives of the overall project are described in the table in Q7. Together with the company *INTERFACE*, we will develop concrete milestones based on the goals for each year and internally

and externally monitor whether these goals have been achieved. Surveys and baselines studies will be necessary for this, which we will commission for 2018.

### C. WHAT BASELINE STUDIES OR SURVEYS – IF ANY – WILL YOU INTEND TO USE?

**B**etween 1999 and 2017, the Grand Duchy's Ministère de la Culture commissioned around 40 studies and surveys on various different fields of cultural life in our country. They range from surveys on cultural practice, audience numbers of cultural institutions, youth culture and civil society organisations in the cultural area, to specific mapping of decentral cultural institutions. In the area of tourism too, a series of studies and surveys already exist. Their evaluation was very useful in certain areas when we were putting

together the candidacy, however, with the following limitations:

- Some of the studies are no longer up-to-date.
- The studies do not examine Esch and the southern region as a separate area. For this reason, we will commission a series of studies and surveys for our data set from 2018. Only in this way can we identify really effective milestones between 2018 and 2020.



## D. WHAT SORT OF INFORMATION WILL YOU TRACK AND MONITOR?

**O**ur evaluation and monitoring programme includes the goals listed in Q7, key performance indicators and their possible data sources to assess, for example, information about the participation of citizens, improvements in the quality of the cultural offer and improvements on collaboration with international partners.

The data collected comes from questionnaires, statistical surveys of visitor numbers, number of participants, events, new international partnerships, evaluations of press and media reports, as well as information from the authorities on newly created jobs, analyses of the employment market

and social structure, surveys on hotel use, studies on transport, etc.

All of the above serve to create an overall picture of whether the direct or indirect measures of Esch 2022, the municipalities and the partners have had the desired effects. Through internal and external monitoring, we will also examine the effectiveness of our working methods, our management model and whether we are communicating effectively (internally and externally). Changes and improvements to our work will be informed by continuous internal monitoring.

## E. HOW WILL YOU DEFINE “SUCCESS”?

**F**or 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 at least half of Esch’s residents are so enthusiastic about the European Capital of Culture Esch 2022 that they also want to visit the

next ones in the UK and Hungary in 2023. Success is if the European Capital of Culture leads to better conditions for artists and creatives and making Esch 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 learns that there is also a “wild south” worth visiting apart from Luxembourg City.

## F. OVER WHAT TIME FRAME AND HOW REGULARLY WILL THE EVALUATION BE CARRIED OUT?

Timeframe	Activity	Results
<b>January 2018</b> - <b>July 2018</b>	Creating an initial evaluation plan	Start of research
	Developing a research programme	
	Developing a monitoring programme	
	Initial data collection	
	Mapping	Presentation of the research and monitoring programme as part of the evaluation plan
<b>August 2018</b> - <b>July 2019</b>	Collation of initial basic figures	
	Revision of the goals and indicators	Identifying milestones and precise adjustment of goals
	Additional data collection	Creation of a database
	Development of our tools for data collection	
	Preparation of the monitoring programme	
<b>August 2019</b> - <b>July 2020</b>	Start of pre-ECOC monitoring	Checking the KPIs in the monitoring programme, test-run of indicators 1
<b>August 2020</b> - <b>December 2020</b>	First monitoring interim report	Further revision of the methodology
<b>January 2021</b> - <b>October 2021</b>	Pre-ECOC monitoring phase 2	Checking the KPIs in the monitoring programme, test-run of indicators 2
	Pre-ECOC Monitoring Final report	Completing the database
<b>November 2021</b> - <b>January 2023</b>	Intensive monitoring of the activities, data collection	Start of evaluation
<b>March 2023</b>	Interim report of the ECoC evaluation study	Publishing of results, first interim results
<b>December 2023</b>	Final report of the ECoC evaluation study	Publishing of results, final results
<b>January 2024</b> - <b>December 2029</b>	Post-ECoC monitoring Legacy with interim reports every two years	Preparation of a revised long-term strategy for Esch, southern Luxembourg and the CCPHVA
<b>From 2030 on</b>	Monitoring and evaluation programme of a new version of the revised long-term strategy for Esch, southern Luxembourg and the CCPHVA	

## 2. EUROPEAN DIMENSION



## ELABORATE ON THE SCOPE AND QUALITY OF THE ACTIVITIES:

### A. PROMOTING THE CULTURAL DIVERSITY OF EUROPE, INTERCULTURAL DIALOGUE AND GREATER MUTUAL UNDERSTANDING BETWEEN EUROPEAN CITIZENS;

### B. HIGHLIGHTING THE COMMON ASPECTS OF EUROPEAN CULTURES, HERITAGE AND HISTORY, AS WELL AS EUROPEAN INTEGRATION AND CURRENT EUROPEAN THEMES;

**W**e 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 with our Esch 2022 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. 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.

Since the financial crisis of 2008, since Brexit, the challenge of terrorism, the influx of migrants and increasing instability in global politics,

Europe's role is more significant than ever. And this applies especially to the European dimension of our region and its people, whose multiculturalism demonstrates a "different" Europe, different to the out-of-date ideals of "cultural nationalisation", which today celebrate their creepy resurrection.

In this sense, our candidacy is based on a premise that is the very opposite to the findings of the 2004 Palmer Report: the strengthening of the idea of Europe through the simultaneous strengthening of regional self-presentation. Making this idea a reality is the true challenge of our candidacy. We are convinced that precisely our region, with its multicultural mixture and its long history of commitment to Europe, has the potential to achieve the balancing act of creating a synthesis between regionalisation and Europeanisation, which has central significance for the shaping of Europe's future.

The *White Paper on the Future of Europe* published by the EU Commission on the 1st of March 2017, describes five different scenarios of the development of the European Union for the year 2025, which range from maintaining the status quo, concentration on the domestic market, a "Europe of two speeds", a concentration on less efficient core areas to an increase in mutual trade and the expansion of political powers.

What is so interesting about this white paper is the critical admission that the perspective on the European process of unification has significantly shifted. "For many generations Europe was always the future," is written at the start of the introduction to the white paper. With our European Capital of Culture, we want to show that an active commitment to Europe, especially in times of crisis, is the only imaginable future in a globalised world.



## REMIX CENTRE

If you draw a line from the Northern Cape to Sicily and another from Portugal to Ural Mountains, they intersect right beside our partner city Kaunas. In 2022, this possible geographical midpoint of Europe will meet the conceptual centre of European unification, which Esch 2022 and its region represents.

Under the motto REMIX CENTRE, we want to shift the centre of Europe by establishing a permanent presence of each city in the other – from the centre to the centre. The reasons for this shifting of the centre of Europe are historical and political. Our first and greatest task consists of giving the population, who are often not aware of this situation at all, a new awareness of Europe and to break out of conventional ideas about Europe.

The history of migration in southern Luxembourg occurred geographically from south to north with the waves of migrants from Italy and Portugal. We must now open up our perspective to the east, the geographical centre of Europe, today located on the eastern edges of the European Union, where new borders to Russia and Belarus are being drawn. This is of great significance against the background of Lithuania's development since 1991; because there has definitely been a separation from the East here. Today, the young generation of Lithuania speaks English. Russian has significantly lost importance. This change in the main second language, as explainable as it may be historically and politically, prevents young people to take their role as mediators between East and West, and also their role in the centre of Europe. "Step into the centre from the edge" is however a motto that applies to both Kaunas and Esch; both are "second cities" where people like to look back to the past, which was so much more glorious than the now.

## REMIX/DEMIX

We live in one of the most multicultural societies of Europe, in which generations of people have intermingled. This is immediately evident in our cuisine, an unbelievable mix of specialities from all over the world. However, the opposite is true in many regions in Europe, where the populations have segregated again for many reasons – 'demix' instead of remix.

For good reason, Kaunas submitted its candidacy in the context of its multicultural past. In Novi Sad and Rijeka, it is the effects of the

Yugoslavian War that have led to a de facto segregation. Timisoara is another good example of a once multicultural city that is becoming more and more Romanian.

We want to examine this phenomenon of cultural nationalisation more closely, for it clearly shows us and Europe the fragility of our multiculturalism. Because, ultimately, it is concrete political, economic, social and cultural conditions that constitute the multiculturalism of our region. On the other hand, it touches a core European question. Europe must depend on intercultural exchange and a multicultural social structure that is part of everyday life if it wants to survive.

That may be true in big cities or a region like ours, but in rural areas and the edges of the union, it has long been moving in the other direction. Against the background of migration, which led to a crisis in European politics, this segregation is significantly contributing to division in Europe. For this reason, we have created a counterweight in terms of content with our motto REMIX CULTURE; a large part of our programme is directly linked to European partners or other European Capitals of Culture and in the programme section REMIX EUROPE, we have our own focus on content that deals with the European question.

## THE SECOND CITY

Esch-sur-Alzette was once at the source of country's prosperity. The steel industry was the guarantee for the country's independence among its larger neighbours. Kaunas too, the temporary capital of Lithuania, is a "second city", like many other successful European Capitals of Culture and candidate cities in other countries. We all share the same fate of being a player on the periphery, we are the "other" city in the country. It therefore suggests itself to make this a topic to address in 2022, and to engage in activities to found a specific pan-European network: **the founding congress of the European Alliance of Second Cities**. This founding congress will be held as part of the programme **The Second City** in Esch-sur-Alzette and already includes **Kaunas** and **Novi Sad**. From 2018, the Alliance of Second Cities will be set up.

**C. FEATURING EUROPEAN ARTISTS, COOPERATION WITH OPERATORS AND CITIES IN DIFFERENT COUNTRIES, AND TRANSNATIONAL PARTNERSHIPS. NAME SOME EUROPEAN AND INTERNATIONAL ARTISTS, OPERATORS AND CITIES WITH WHICH COOPERATION IS ENVISAGED AND SPECIFY THE TYPE OF EXCHANGES IN QUESTION. NAME THE TRANSNATIONAL PARTNERSHIPS YOUR CITY HAS ALREADY ESTABLISHED OR PLANS TO ESTABLISH.**

**O**ur candidacy is already cross-border on a regional level through the involvement of the French communes on the border, the CCPHVA. In this way, we are continuing the example set by the European Capital of Culture Luxembourg and the wider region 2007. The wider region is a social, economic and political reality in our region, which we cannot and do not want to avoid, especially considering the cross-border space, with its divided history, its shared experience of migrants, the high numbers of cross-border workers. For this reason, a large number of projects in the programme deliberately involve the CCPHVA or even take place on this territory. Along with other ECoCs, we have currently established strong cooperation with the following networks to start:

- The **Fédération Européenne des Cités Carnavalesques** was founded in our region in Pétange in the early 1980s. It has more than **500 members and organisations, which represent around 100 cities in 52 countries** and the whole range of different European carnival traditions. **Remix Cavalcade** will not just involve a multicultural carnival procession, but also a general meeting of all the member cities.
- The **Eurocon** is the biggest science fiction and fantasy convention in Europe and will be held in Esch-Belval during our year as European Capital of Culture in 2022. It gathers thousands of members from all over Europe.
- The **Union des Théâtres de l'Europe et de la Méditerranée** comprises theatres from all over Europe from Porto to Moscow. Current members include: Habima Tel Aviv, National Theatre Athens, National Yugoslav Drama Centre Belgrade, Hungarian National Theatre Cluj, Vígsház Budapest, Mali Theatre Moscow, Teatro di Roma, Piccolo Teatro Milan, Volkstheater Vienna, Staatsschauspiel Stuttgart, Schauspielhaus Bochum, Théâtre National du Luxembourg. With **Canary Calls Cassandra**, we will work on a grand show of European theatre productions on big thematic areas that are of a pan-European nature. Furthermore, a cooperation with

the **European Theatre Convention** (ETC), in which the Théâtre d'Esch is a member and the **International Theatre Institute** (ITI) is planned in this context.

- The *Université du Luxembourg* is not only part of many international networks, it is also a member of the **University Network of the European Capitals of Culture (UNeECC)**, which directly presents the opportunity to organise an annual conference in 2022 connected to our activities.
- The **First European Multilinguale** will dedicate itself to multilingualism as a European phenomenon. Exploring dialects will be one of the main focuses with a strong European dimension. Here there will be a collaboration between the **Humboldt University** Berlin and **La Ligue Slam** in Paris. A cooperative project with the ECoC 2018 **Leeuwarden Language Lab** will provide the basis for the First European Multilinguale.
- **Jamming the South**, artistic projects that deal with public space is a thematic area that will be undertaken on the basis of a large number of network connections. An operative network is to be established between the **Festival of Lights Gent**, the **Ars Electronica Linz**, the **ZKM Karlsruhe**, **Light Art Bahnhof Celle**, the **Festival of Lights Lyon** and the **Centre Pompidou Metz**, which will place our artistic exploration of public space in its specific international context.
- The **Wunderwege (Magical Paths)** are a mobile museum that can be explored by bike as a route that passes through different municipalities. For this we are planning cooperation with the **Réseau Trans Europe Halles** (EU), the **Farm Cultural Park** (Italy), the **Foundation Urban Forms** (Poland), and the **CityLeaks Urban Art Festival** (Germany).
- **Coucou Bazar** will be produced in direct cooperation with the **Fondation Dubuffet** in Paris. A curatorial cooperation with the **Centre Pompidou** is in its early stages.

The city Esch-sur-Alzette has **city partnerships** with Coimbra, Offenbach, Lille, Mödling, Turin and Cologne. Esch will cooperate with all the cities in the cultural areas that will be used for the European Capital of Culture year activities and initiatives.

International artists are already part of our programme:

- **Ai Weiwei**, appears no less than twice in the programme, both as a curator for **Tissage (Weaving)** and with his **own exhibition**.
- **Mischa Kuball** will have a leading role in the artistic conception of works in public space and in connection with **Jamming the South** will be present as an artist throughout the entire territory.
- A large exhibition is dedicated to **Jean Dubuffet**, the climax of which will be the presentation of **Coucou Bazar**.

- We will celebrate **Iannis Xenakis'** 100th birthday with a performance of **Persepolis** in public space.
- **Angie Hiesl** and **Roland Kaiser** will produce participatory performances as part **Faces and Places** in the entire territory.
- **Carolee Schneemann, Mary Kelly, Louise Lawler, Yayoi Kusama, Yvonne Rainer, Nancy Spero** and **Louise Bourgeois** will be represented with their important works in the exhibition **Remix Yourself** in Dudelange.
- The entire breadth of the local scene will be represented, even though it will have an international format, like in the case of the Luxembourg film-maker **Pol Cruchten**, who will contribute his film **Punk**.

It goes without saying that the number of cooperative partnerships with international institutions, networks, cities and artists will be continuously expanded in the next five years.

## Q10.

### CAN YOU EXPLAIN YOUR STRATEGY TO ATTRACT THE INTEREST OF A BROAD EUROPEAN AND INTERNATIONAL PUBLIC?

In the area **REMIX EUROPE**, we will deal with themes that have a pan-European dimension and are of interest in all of Europe.

For example:

- **The Second City** will attract all those who share the fate of living in a country's second city.
- **Canary Calls Cassandra** will attract a theatre audience from all over Europe, which will have the chance to experience a decentral theatre festival of European significance in the entire region.
- **Revolution Results** and **Liberalism Results** don't just deal with pan-European themes. By comparing the developments in the last thirty years in Eastern and Western Europe a bridge will be built that we must cross together in order to reach Europe's future.

The thematic section **REMIX NATURE** offers cutting-edge artistic forms of expression: **light, sound, digital art** and innovative artistic explorations with **social media** and **apps** against the background of an artistic intervention into **public space**. In this breadth and in its sustainability, it is an artistic event of international calibre.

**REMIX YOURSELF** unites participatory innovative models for a society of tomorrow. With the **Remix Cavalcade**, the festival **Celtic Touch** and the **Eurocon**, events will be created that will attract a very wide audience and mobilise many people. This also applies **Faces and Places** and the exhibition **Remix Yourself**, which will put people in the centre of the artistic ideas and are entirely designed for participation and interaction.

With the programme area **REMIX ART**, we will create artistic events of international significance. Here artists will be present who, each in their own way, are at the leading edge of international artistic discourse and will attract a large audience.

- The networks in our programme are international. A European Capital of Culture offers the unique chance to create synergies with the numerous communities in our region on the basis of these networks.
- The multicultural and multilingual structure of our region offers a not to be underestimated advantage to our location for the communication of our participatory programme internationally. This means: making the people active ambassadors for the region where they live in their international networks.

- The most important strategy is quality on every level. Quality in an artistic sense through famous and not yet well-known artists of great

renown and a renown we want to build up. However, quality always also depends on what you have in your kitchen and your cellar.

## TO WHAT EXTENT DO YOU PLAN TO DEVELOP LINKS BETWEEN YOUR CULTURAL PROGRAMME AND THE CULTURAL PROGRAMME OF OTHER CITIES HOLDING THE EUROPEAN CAPITAL OF CULTURE TITLE?

Q11.

**A**s already explained in Q9 a) and b), the cooperation with our partner city Kaunas is of essential significance for the programme.

The thematic sections REMIX EUROPE, REMIX CENTRE, REMIX/DEMIX and THE SECOND CITY are the product of discussions with Kaunas 2022. One can therefore definitely speak of a “stereoscopic view” of Europe’s past and its present from its double centre Esch and Kaunas. We want to develop this further into a shared initiative for the future that has a pan-European dimension.

Along with a number of exchange programmes for artists from the region and the founding of a **European Alliance for Second Cities**, cooperative partnerships have been established especially in the following areas:

- **Esch-sans-Alzette** is linked to the **confluence** project in the ECoC Kaunas. Just as Kaunas is located at the confluence of two rivers, so Esch-sur-Alzette is located above the hidden river that gave the city its name.
- **V1/Thil** doesn’t just reflect on the terrible things that happened in the Thil concentration camp and to the resistance group **Rodina**, which was made up of Russian, Belarusian and Ukrainian women. It’s also a place that is connected to the memory of the **Shoah in Lithuania**. It is also therefore connected to the memories of Jewish culture in Kaunas and Lithuania, **Litvak** culture. Here we will work with the **International Mauthausen Committee**, and with the initiative **Litvakphoto.org** in Vilnius. A cooperation with the **Virginia Holocaust Museum** in Richmond is in the early stages and further cooperative partnerships with **Yad Vashem**, Jerusalem, the **Simon Wiesenthal Centre**, Los Angeles and the **Genocide and Research Centre of Lithuania** in Vilnius are planned. The **Jewish communities** in Esch-sur-Alzette and Kaunas are also establishing their own cooperative partnerships themselves as part of the project.
- The **Remix Culture Club**, our artistic laboratory for the future, which is to lead to sustainable developments, will be developed in cooperation with the **Tempo Academy**, a **Kaunas 2022** project.
- The **Eurocon**, the biggest international science fiction and fantasy trade fair in Europe will be organised in collaboration with ECoC **Rijeka 2020**, who are applying for the Eurocon 2020.
- The big thematic areas **Revolution Results** and **Liberalism Results** unite a whole series of activities that are being organised together with the ECoCs **Kaunas 2022**, **Timisoara 2021** and **Novi Sad 2021**, since they reflect the cities’ experience in the last 30 years in a very special way. We are also planning for partnerships with the ECoC in **Plovdiv 2019** and **Eleusis 2021**.
- **Celtic Touch** is part of the thematic section **Remix Yourself**. For it, we have already begun direct cooperation with ECoC **Galway 2020**, which will focus on our shared Celtic heritage and its popularity today.
- Work with **Sibiu** is especially significant for us as it has a long tradition and is linked to the European Capital of Culture 2007. As part of **Revolution Results** and **Liberalism Results**, exchange with Sibiu will be a special focus.
- Esch 2022 is an associated partner in the project “European Lab for Project Making” between Novi Sad 2021, Rijeka 2020 and Timisoara 2021, which contributes to making a young generation of culture managers fit for future European Capitals of Culture.

We believe Esch 2022 can add some optimism to the European pessimism. For example working together with our successors in the ECoC-line in UK and Hungary...

We have Europe in our DNA. Esch-sur-Alzette has a multicultural society, its identity is based on a mindset that does not stop at borders. This can be a reminder for Europe of its original values and objectives. The future of Europe lies in the mixing of cultures.



3.

## CULTURAL & ARTISTIC CONTENT



## WHAT IS THE ARTISTIC VISION AND STRATEGY FOR THE CULTURAL PROGRAMME OF THE YEAR?

Q12.

### ARTISTIC VISION

**W**hat 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, what is happening to the people who worked in the heavy industry and now have possibly 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. 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.

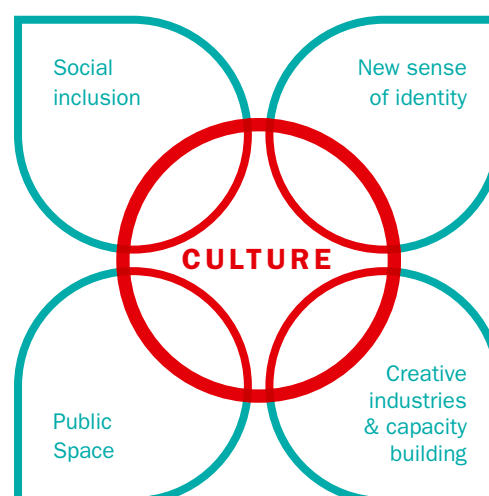
Here, we can showcase the benefits that lie in mixing cultures, speaking multiple languages and permeable borders. We will develop a new cultural identity together, allowing the different groups of people – Luxembourgers and new Luxembourgers, students and the unemployed, former miners and creatives, steel workers and refugees – to reinvent their Esch, their Minett – as a REMIX. REMIX CULTURE.

### ARTISTIC STRATEGY

**I**f one looks at society from its margins, we have the best chance to mobilise people by working in areas relevant to real, everyday life that really concerns them. We want to bring culture to the public realm and take away its harmlessness, the irrelevance with which culture is often associated.

Our artistic strategy includes four fields of action:

- › Social inclusion
- › Public space
- › New sense of identity
- › Creative industries and capacity building



### SOCIAL INCLUSION

**S**outhern 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 and the south are the first place new migrants arrive in Luxembourg.

It is also the migrants that the relatively high unemployment rate (13.24% in Esch-sur-Alzette compared to 7.46% nationally) has mainly affected with constantly rising numbers; like in other parts of Europe, the problems of social exclusion are first and foremost borne by migrants.

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.

To do so, we will work with partners, such as the ASTI (Association de Soutien aux Travailleurs Immigrés) and the CLAE (Comité des Liaisons des associations d'étrangers), who work socio-politically, directly at grassroots level and will develop projects with them such as *Romulus and Remus*, *Remix Aarbechter*, *Die Straße zurück nach vorne* (Back Down the Street Forwards) and above all *Tissage* (Weaving); projects in which we will depend on working with the population, since only they can deliver the materials for them.

But other members of the community, who have lived here for generations, are feeling the change too. They saw change happening around them, were taken from the familiarity of their neighbourhoods into foreign territory, all the way into their kitchens; *mettwurscht*, *kachkéis*, *polenta*, *pasta* and *bacalhau*. This has created a world in microcosm. Contrasts that originally lay thousands of kilometres apart are suddenly right beside each other. Not only do we want to express this cultural diversity within a very small space, we also want to make it more dynamic. Projects that will work towards this are *Remix Cavalcade* and the festival series *Schichtwechsel/Stillgelegt* (Shift Change/Closed Down).

## PUBLIC SPACE

**A** harmonious culture made up of the apparently irreconcilable has developed in the familiarity of neighbourhoods, in the small communities, the districts, the workers' housing areas, in the cafés, the bars, on public squares, in streets. And it's no different in nature: mines, tunnels, exposures, tipping lorries right beside thick forests and the paths of rivers. REMIX NATURE.

The south is full of abandoned spaces that have lost their previous uses. There is no journey to work in a place where there is no work anymore, no place where people get together to chat and wait for buses, where there is no work, there is also no market. Only the car, the parking garage, the shopping centre. Public space lies empty and unused, and at the same time, new public spaces

are constantly being artificially created, which must inevitably have people in them. Places that are spreading an existential agoraphobia, because the life they were designed for has not yet moved into them and is still outside. There, where the emptiness of abandoned industrial land approaches the emptiness of an abandoned shopping street and meets the emptiness in the barely used new buildings and public spaces of the university, is where Esch's slumbering potential lies hidden.

With *Jamming the South*, *Remix Aarbechter*, *Esch-sans-Alzette*, *Lasauvage No. 55* and others we have developed projects that occupy exactly these public spaces – industrial wasteland, but also city neighbourhoods and streets, natural spaces and landmarks. With these projects, we want to not only create works of art, but more importantly encourage the population to take back public space, their space, and to use it as political and artistic space.

## A NEW SENSE OF IDENTITY

**T**he structure of heavy industry, which kept the community together on both sides of the borders 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 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 and perception of the foreign.

The perspective from outside is the key to a new sense of identity for the region, and its link to its cultural heritage should be strengthened through this, not least in the European context; for people are far less aware of the enormous significance that southern Luxembourg has had for the process of European unification since the end of the Second World War as people with an outside perspective are.

With projects like the re-enactment of Mr and Mrs Ceausescu's visit in Esch (*Revolution Results*), and the project cluster *Faces and Places*, but also



projects like *Remix Cavalcade*, we will mobilise thousands of people from the region, but also from much further afield, who will be directly involved in the creation of large-scale artistic interventions in public space.

## CREATIVE INDUSTRIES AND CAPACITY BUILDING

**T**he future of our region did not just begin with the founding of the university; the town of Differdange (part of Esch 2022's application) already passed a cultural development plan in 2003, which, although it was limited to the municipality, did get the establishment of the transversal, interdisciplinary and successful synergy-producing creative hub 1535° underway. It has been constantly growing since it was founded and today 1535° represents a model for positively fostering the creative sector. Further plans for the Rocklab in the Rockhal in Esch, but also the large project Nei Schmelz in Dudelange also follow this approach, and in terms of strategy are developing similar facilities that are complementary in terms of focus. The Ministry for Economics and Sustainable Development also made its contribution with the foundation of its own cluster in the creative industries, in order to establish the conditions required to sustainably improve the climate for investment in the creative sector.

The European Capital of Culture offers the unique opportunity to not just function as the driving force of these initiatives, by increasing demand, but also mainly by bundling all these initiatives

and, together with those politically and administratively responsible, taking the decisive steps to make Luxembourg even more competitive in the cultural sector. As the European Capital of Culture, we therefore want to contribute to the planning and realisation of the further development of the Rocklab, as well as to setting up a creative centre in Dudelange (Nei Schmelz). Furthermore, with our initiative, the *Remix Culture Club*, we want to establish a structure in which initiatives can come together that can lay the foundation for setting up a college of art in the south, which is located exactly at the interface of cultures and will significantly contribute to sustainably making the creative sector more dynamic. At the same time, such an endeavour will also pave the way for adapting the legal parameters – such as Luxembourg's outdated copyright law – to the requirements of the times.

Art, the creative industry, research and teaching are all inextricably linked for us. The European Capital of Culture can only be successful if it contributes to making the creative sector more professional and dynamic. We see this as our responsibility, especially considering that the average age in our region is under 40. The south is young, and the majority of that young generation does not have roots in the country itself. We need to provide perspectives for them that are based on interculturality and which can mainly be found in the creative industry. Many of our projects are therefore designed to directly link youth and cultural work with the communities, which, thanks to their roots, indirectly bring us into contact with every corner of Europe and beyond.



**DESCRIBE THE STRUCTURE OF THE CULTURAL PROGRAMME, INCLUDING THE RANGE AND DIVERSITY OF THE ACTIVITIES / MAIN EVENTS THAT WILL MARK THE YEAR. FOR EACH ONE, PLEASE SUPPLY THE FOLLOWING INFORMATION: DATE AND PLACE / PROJECT PARTNERS / FINANCING.**

## REMIX CULTURE

**T**he process of European unification only has a chance if it is conceived of following the maxim of the greatest possible mixing of all its cultures. This is even truer against the background of globalisation and digitalisation and the fragility of our own multicultural society. That's why the motto of our artistic programme is REMIX CULTURE.

Each of these strands in turn has five thematic clusters. The candidacy application will restrict itself to describing the content of each thematic cluster and presenting the larger projects. However, the clusters are structured in such a way that in the following years of preparation additional projects can be coherently integrated into them.

This central theme has four main thematic strands in the programme: REMIX EUROPE, REMIX NATURE, REMIX YOURSELF and REMIX ART.

REMIX CULTURE	
REMIX EUROPE	CANARY CALLS CASSANDRA
	REVOLUTION RESULTS
	LIBERALISM RESULTS
	DIE ZWEITE STADT (THE SECOND CITY)
	FIRST EUROPEAN MULTILINGUALE
REMIX NATURE	JAMMING THE SOUTH
	ESCH-SANS-ALZETTE
	WUNDERWEGE (MAGICAL PATHS)
	LASAUVAGE NO. 55
REMIX YOURSELF	V1/Thil
	FACES AND PLACES
	SCHICHTWECHSEL (SHIFT CHANGE)
	TISSAGE (WEAVING)
	ROMULUS AND REMUS
REMIX ART	DO IT YOURSELF
	PUNK
	COUCOU BAZAR
	PANORAMA
	AI WEIWEI EXPO
	REMIX CULTURE CLUB

## REMIX EUROPE

**I**n today's times, with a Europe in crisis, where nationalism seems like a wolf in sheep's clothing, we have to do two things at once to set a positive example for Europe's future development: rediscover the fundamental values that unite Europe and mix them with a new vision of Europe: REMIX EUROPE.

With our candidacy, we are deliberately taking a position against the many forms of xenophobia, cultural exclusion and boundaries that are becoming evident in more and more parts of Europe and the world. Because we believe Europe's future lies in the most radical mixing of its cultures and all other cultures imaginable.

Southern Luxembourg, the old industrial heart of Europe, is positively predestined to demonstrate this. Southern Luxembourg with more than 50% non-Luxembourgers is a laboratory of European development, a zone of constant cultural interaction. We must locate Europe's wounds in order to obtain a deeper understanding that our regional situation is not something that just happened by itself, but rather is due to particular economic, political and social conditions that are changing. A Europe after Srebrenica, after Sochumi, after Brexit looks very different to the Europe before; a Europe that still has countries without officially recognised status, Abkhazia, Transnistria, Northern Cyprus, is a Europe with "gaps". A Europe loudly asking whether it is Europe with or without Turkey, with or without Russia, with or without UKEngland and whether perhaps it is more European without them. Every election inherently contains the risk that Europe itself will once again be called into question and at the same time, this questioning is an opportunity.

The realisation of the fragility of Europe as an idea, as a territorial principle, as a political construct, as a community of values, as a cultural space is an essential starting point of any programmatic consideration that seriously wants to address the idea of Europe. And at the same time, this questioning is one of Europe's strengths.

## CANARY CALLS CASSANDRA – THEATRE FESTIVAL

- **INTERNATIONAL PARTNERS:** Union des Théâtres de l'Europe et de la Méditerranée, European Theatre Convention (ETC), International Theatre Institute (ITI)
- **LOCAL PARTNERS:** all performance venues in the territory, Fédération luxembourgeoise des Théâtres Professionnels (FLTAP)
- **TIME PLAN FOR 2022:** October/November
- **RUN-UP:** 2018-2021
- **BUDGET:** 2 million €

In times gone by, even in the ancient world, people used to take canaries into mines with them; if the canary dropped dead, it was often a warning of “firedamp” (poisonous gases), usually in time. Cassandra foretells the fall of Troy and thus tells the myth of the apocalypse. *Canary Calls Cassandra* makes the link between these two warning systems and points to Europe's situation in the world today.

The *Union des Théâtres de l'Europe* and Esch-sur-Alzette 2022 have come together as part of an application for the programme *Creative Europe* to work on three big thematic areas through theatre: populism, migration and digitalisation. Thanks to its members from all over Europe (for example the Narodny Divadlo from Prague, the Habima Theatre from Tel Aviv, the Maly Theater from Moscow, the Piccolo Theatre from Milan, the Volkstheater from Vienna, the National Theatre of Sao Joao from Porto and also the National Theatre of Luxembourg), these themes will be addressed from an overall European perspective, which will allow various different positions to collide with each other.

Between 2018 and 2021, the participating members will develop productions in their theatres,

which will then be shown in 2022 as part of the European Capital of Culture programme, in all suitable facilities available in the region.

The format of a festival, which combines an accompanying programme of symposiums, workshops and other fringe events, will turn the region into a true centre of pan-European theatre in the autumn of 2022. Cooperation with the UTE is however also interesting because the theatres involved will work directly with the communities in southern Luxembourg before the festival takes place, starting as early as 2018.

For example, we will link up the National Theatre in Porto with a Portuguese amateur theatre group from Differdange, which will work on the themes from the production from Portugal in preparatory working groups. In the long-term, this will also have a positive effect on the professionalisation of theatre in Luxembourg. Structures and institutions that have played a role on an international level for decades, such as the Esch Theatre and the *Kulturfabrik*, will link with local structures, to work together to create one big festival, a shared initiative for the region.

## REVOLUTION RESULTS – ARTISTIC INTERVENTION/ALTERNATIVE WAYS OF STORY-TELLING

- **INTERNATIONAL PARTNERS:** Novi Sad 2021, Timisoara 2021, Plovdiv 2019, Sibiu 2007, Kaunas 2022, Teatrul Radu Stanca, Sibiu, Sibiu International Theatre Festival
- **LOCAL PARTNERS:** Esch Theatre, Centre for Contemporary and Digital History (C2DH)
- **TIME PLAN FOR 2022:** March and October 2022
- **RUN-UP:** 2018-2021
- **BUDGET:** 1.5 million €

The events of the years 1989 to 1991 changed the face of Europe forever. It all started with people everywhere going out onto the streets.

The myth of revolution was in the air. This revolutionary spirit is linked to our direct 2022 partner, Kaunas, no less with Novi Sad 2021, but most

strongly with Timisoara 2021. The starting point of the revolutionary events in Romania was in Timisoara. There people shed blood for freedom against the horrors of the Ceausescu regime.

Even if many people no longer know it: Nicolae and Elena Ceausescu were in Esch-sur-Alzette for a state visit on the 6th of February 1972. Back then, Esch had a communist mayor, Arthur Useldinger. The 50th anniversary of this visit will be on the 6th of February 2022; occasion enough to review this event through a different lens by recreating it where it originally took place, with the participation of local people, of choirs and music societies, from the kindergarten to the old people's home. Remembering an event like this may seem a little creepy, which is why this artistic intervention will be a highly professional farce, staged and produced by the Esch City Theatre and the Radu Stanca National Theatre from Sibiu. This theatrical artistic intervention in public space will be the opening event for an artistic initiative that will go far beyond the Ceausescus' visit. For 1972 in general represents the final snapshot of the south before the great clash of the steel crisis, which ushered in an irreversible process

for the region that we have directly inherited. A snapshot we urgently need to think about for our future, a snapshot that is just about still possible, since we can still ask contemporary witnesses. In order to do so, next year we will begin to cooperate with the *Centre for Contemporary and Digital History* (C2DH) at the *Université du Luxembourg* to carry out a survey of the population, thereby collecting material about what society was like just before the steel crisis. In parallel, research on the aims of the revolutionary initiatives and movements in Eastern Europe will continue.

A laboratory for future development in the city of Esch will grow out of this material, one which will be open to everyone and ask the questions: what are the aims of the revolution that never took place in Esch? What would have been the aims of a revolution that would have taken place in Esch? The C2DH is specialised in new forms of telling history and will create an interactive exhibition using the material. The history that will be told will be presented on many different levels so it will be interesting for both children, historians and, of course, the broad public.

## LIBERALISM RESULTS – SUBVERSIVE TRADE FAIR

- **INTERNATIONAL PARTNERS:** Linz 2009, Designmetropole Aachen, ECoCs (tbc)
- **LOCAL PARTNERS:** Transition Minett Esch, Centre for Contemporary and Digital History (C2DH)
- **TIME PLAN FOR 2022:** April and November 2022
- **RUN-UP:** from 2020 on
- **BUDGET:** 1.5 million €

The project *Liberalism Results* is closely linked to *Revolution Results*. Very much inspired by the idea of the “subversive trade fair” from Linz, European Capital of Culture 2009, we want to present this trade fair for counter-culture and critique of consumerism, which represents the idea that subversion does not need to be radical, but rather that anyone can be subversive, that anyone can take on the responsibility of shaping our future. The piles of current books on political theory in bookshops prove it: the old social order will be overthrown; the era of post-capitalism urgently needs new strategies. That is why we want to provoke a productive chaos with the subversive trade fair *Liberalism Results*.

Luxembourg is a globally significant financial centre precisely because the country is as small as it is. The great impact of this small country

would be unthinkable without liberalism, because smallness means enormous flexibility and ease of communication. Neoliberalism was the driving force of economic development in the West since the 1980s, worldwide since the 1990s. But it especially left its mark on the countries in Eastern Europe during the 90s. Our partners in Timisoara, Novi Sad and Kaunas are very familiar with this phenomenon. That this was based on an ideology that had many losers and only few winners soon became apparent.

Post-capitalism is now a watchword of the present and a model of the future, because at the end of neoliberalism we once again need politics to get out of our precarious budget and financial situation. In light of these developments, the significance of Luxembourg's location must be emphatically emphasised in order to show



what future prospects are possible in a flexible and agile market, in other words: forces must be combined; we urgently need a trade fair.

Activists from very different areas can apply for a stand from 2020 and take part in a large marketing campaign before the fair. Thanks to our participants – institutional or individual – a mixture of theoretical knowledge, practical tools, artistic forms of resistance and activist interventions will be generated, from which possible models for our future can be gleaned.

Along with our examples from Linz, we will work closely with the Esch organisation, Transition Minett, which has been fighting for an autonomous and self-dependent society since 2011. For the marketing campaign that will prepare for and accompany the fair, we are very happy to be working with the Designmetropole Aachen, who will make the planned chaos even more colourful with guerrilla marketing. Of course, at the fair, the only currency accepted will be our *Minette*, our REMIX MONEY, because we have nothing more to do with the old liberalist currency – at least during the fair.

## DIE ZWEITE STADT (THE SECOND CITY)

- **INTERNATIONAL PARTNERS**: Kaunas 2022, Novi Sad 2021,...
- **LOCAL PARTNERS**: Transition Minett, Fondation Bassin Minier
- **TIME PLAN FOR 2022**: January and October 2022
- **RUN-UP**: 2018-2021
- **BUDGET**: 750,000 €

Kaunas and Esch share the same fate: they are both the second city in their countries. The temptation to surrender to nostalgic dreaming too is great in both cities, which were both wealthier in the past. Our project seeks to use the potential of the memories of the past in order to think about the future in a deliberately focused way. And we want to do that mainly through artistic dialogue between the partner cities Kaunas and Esch. But also with Novi Sad, Cluj and the many other second cities in Europe and beyond. Kaunas 2022 speaks of “second city-itis” in its candidacy. Together with Kaunas, we want to found an alliance with this name, whose founding congress will take place in Esch-sur-Alzette at the start of 2022. Kaunas and Esch will both be responsible for this first meeting, both cities are to realise art works through calls for

proposals, which will then enter into dialogue and exchange with each other. This will also be done with a view to a second congress being held in Kaunas in autumn 2022. There we plan to show a film that has been shot in both Kaunas and Esch-sur-Alzette and goes in search of the specifically “second”. Furthermore, we have also planned that Esch-sur-Alzette will give its partner city Kaunas a gift of a sculpture entitled “The Second City”, produced after a call for proposals, which will then serve as an ambassador in the partner country.

We plan to find at least ten other “second cities” by 2022 that will join our alliance and will attend our congress in 2022 as active members of the audience. Novi Sad, ECoC 2021, has already agreed to join our alliance of second cities as an active member.

## FIRST EUROPEAN MULTILINGUALE

- **INTERNATIONAL PARTNERS:** Humboldt University Berlin, Sprachspiel Berlin, La Ligue Slam de France
- **LOCAL PARTNERS:** Université du Luxembourg, Association of Translators and Interpreters Luxembourg ALTI, Centre National de Littérature (CNL)
- **TIME PLAN FOR 2022:** May 2022
- **RUN-UP:** 2020-2021
- **BUDGET:** 500,000 €

"It's an almost exceptional achievement for anyone in Luxembourg to only speak one language in one day. The alternating use of multiple languages is an art that Luxembourgers are excellent masters of. Thus, a completely everyday discussion in the Luxembourgish language can easily contain French and German expressions – and vice versa. A communications skill of its own!" With these words, the government praises Luxembourg's multilingualism on its website. And even if the basic message is definitely true, discussions in national and European language policy show, however, that multilingualism is anything but easy. Reason enough for us to readdress the topic of multilingualism in a new way and to hold the *First European Multilinguale* (FEM) as part of the European Capital of Culture year. The FEM is a gathering that will consist less of presentations and conferences than of interactive language games, artistic interventions and exchange.

To date FEM has four large thematic areas:

- Luxembourgish: inclusion or exclusion?
- Dialects
- Art accessible to all
- Roadroots

### **Luxembourgish: inclusion or exclusion?**

The role of Luxembourgish in our region is very complex; it reveals the construction of our society, its power relations and niche communities. Learning about our specific multilingualism will greatly benefit many regions of Europe. Most certainly for those located in similar border regions, but also for those who live in more or less monolingual areas and look at multilingual regions a little enviously. And of course for ourselves too, because in terms of language politics, the national emancipation of Luxembourg, at least on a cultural level, is increasingly acquiring separatist characteristics. In order to participate politically, you must

learn Luxembourgish. For this reason, it is no wonder that excluded communities emerged in Luxembourg, which have a number of overlaps, but remain the most important feature of the existing social gap. Social problems are cultural problems and vice versa. Only this realisation can help find a perspective that enables future models for the development of multilingualism to be developed.

At the same time, the European dimension of our country defines itself through this. That is why we want to put the issue of Luxembourgish and its tension between creating identity and exclusion in the centre of focus in this thematic block and, through targeted calls for proposals, motivate artists to readdress this issue and adapt to the conditions of tomorrow. The newly created works of art will then be shown at the *First European Multilinguale* and be used as the starting points for discussions.

### **Dialect Poetry Slam**

Portuguese is not just Portuguese, Italian not just Italian and Luxembourgish not just Luxembourgish. For our *First European Multilinguale* we will hold a *Dialect Poetry Slam*. Northern Portuguese and southern Portuguese will face Lusitanian colonial dialects. It will also be exciting when Abruzzinos go up against Napolitanos or even Sicilianos. And most exciting of all when a poet from northern "Éislek" goes into battle against a "Minnetsdapp". A warm-up slam in autumn 2021 should get people in the mood and then in May 2022 there will be a showdown.

We have already made contact with slam poets both in Luxembourg and abroad, and of course we will also invite well-known figures from the scene to our region. Along with the art form itself and the enjoyment it brings with it, we also hope that this event will put the competition between the individual languages here in Luxembourg into perspective a little through humour, where, as

a minority language, Luxembourgish must try to assert itself against the larger languages German and French, in turn also in competition with each other.

### **Art accessible to all**

On the 1st of January 2009, the UN Convention on the Rights of Persons with Disabilities (CRPD) came into force. It aims to ensure the equal rights of disabled people to partake and participate in the life of society. Article 30 of the convention demands that people with disabilities be able to freely access and participate in cultural life.

In close collaboration with the organisation *Sprachspiel* in Berlin, which we involve as an advisor in order to make language-based theatre accessible for the deaf and the blind, we will discuss special surtitles for the partially deaf and deaf as well as sign-language interpreters on the stage and test these methods on the newly created performances at the FEM. As part of the European Capital of Culture, a number of theatre educators and translators are to be given the opportunity to take part in further training that will keep this expertise in Luxembourg for the long-term.

### **Roadroots**

With *Roadroots*, the *First European Multilinguale* will also take a journey into literature. Guy Helminger, one of the few internationally

renowned writers from Luxembourg, but also a former bartender, presenter and world traveller, will travel to various different European Capitals of Culture from 2018 in preparation for our overall project, which are also in preparation at the same time as we are: Timisoara, Novi Sad, Galway, Rijeka, Matera and Plovdiv.

Under the overall theme of language, and not just in the linguistic sense, Helminger will capture voices there, work them into a literary form, remix them and then bring them back to southern Luxembourg, where from 2019 we will then hold trans-medial readings with increasing frequency in various municipalities in the south. In this way, we aim to create awareness about the challenges and opportunities of our own European Capital of Culture among the population of southern Luxembourg on the one hand, and on the other, Helminger will also be an ambassador in the other countries. He will carry Esch with him out into the world, so to speak, and bring impressions back with him from his travels that will present the big themes of our *First European Multilinguale*, which are usually reserved for an expert section of the public, in a more accessible way, thereby reaching a wider audience.

In close collaboration with the commune of Bettembourg, which has held the literature festival *LiteraTour* for a number of years now, and the *Centre National de Littérature* in Mersch, we will create a wide-ranging accompanying programme to *Roadroots*, aimed primarily at young writers.

## REMIX NATURE

**O**ur region lacks visibility in terms of natural space. In this sense, REMIX NATURE sees itself as a call to an active and activating form of a redevelopment that will mobilise the population and at the same time will always refer back to tradition and cultural heritage. And this call is one thing above all: full of the future.

Landscapes, heterogeneous settlement structures, disused industrial sites and a highly complex patchwork of infrastructure all sit very close together in the south. The old industrial sites are noteworthy landmarks; especially Belval, which was turned into a university location as part of a comprehensive redevelopment plan, whose entire architectural ensemble, with its characteristic furnaces, defines the landscape, both on the northern Luxembourg side and from the south, from France.

In order to make a new visibility for the region as a whole possible, jamming will play a central role, involving artistic interventions using projections, graffiti, performances and installations.



## JAMMING THE SOUTH

- **INTERNATIONAL PARTNERS** : Daniel Teige (hammersnail), Mischa Kuball (KHM Köln), Light Festival Gent, Ars electronica Linz, ZKM Karlsruhe, Light Art Bahnhof Celle, Festival of Lights Lyon, Centre Pompidou Metz
- **LOCAL PARTNERS** : Pol Schumacher (Melting Pol), Association des Artistes Plasticiens Luxembourg
- **TIME PLAN FOR 2022** : all year
- **RUN-UP** : 2018-2021
- **BUDGET** : 3 million €

*Jamming the South* brings together all artistic interventions and art installations in public space that we want to occupy our ECoC territory with.

For us it is about visibility, about direct and most importantly everyday contact with the population with our initiatives. "Culture jamming" is a very suitable form for thinking about and artistically portraying the landscape and architectural topology of our region.

The term describes an art form that originally saw itself as a criticism of consumerism and quite often took examples from product advertising, caricatured them and made them absurd. We are expanding this idea and understand culture jamming as any form of artistic intervention related to socially relevant topics, which takes place in public space and mainly use the possibilities presented by digitalisation and the latest projection and installation technology.

To this end, we will work closely with three international artists. Mischa Kuball, Professor for Public Art at the College of Art and Media in Cologne. Daniel Teige, project manager for interactive audio-scenographic projects. And Pol Schumacher, visual artist and pioneer of VJing. For the opening of the European Capital of Culture, we want to reproduce the glowing sky over Belval, which people keep telling us about, with jamming. A sky, which, when the furnaces were still in operation, burned high on the horizon. This experience, which is close to the experience of a natural phenomenon, has been stored in the collective memory of the older generation. The younger generation never saw it, nor did the people who first came here after the steel crisis.

Four other projects (*Wassertürme*/Water Towers, *Brücke ins andere Geschlecht*/Bridge to the Other Gender, *Straße zurück nach vorne*/Back Down the Street Forwards, *Remix Aarbechter*), which are different from the burning sky at the opening

in that they are not once-off interventions, but long-term installations, will now be presented in the following.

### **Wassertürme (Water Towers) – The observatory for equal opportunity**

One of the special focuses of culture jamming will be on the region's water towers which, often located on the main transport routes, are special landmarks in our region and demand a specific artistic strategy of visualisation that will come from digital art. The Foetz water tower will play a special role in this. It will function as an observatory that will watch over equal opportunity in our region and our project. For it, we will work closely with the *CID | Fraen an Gender* (Centre d'Information et de Documentation des femmes) and put out a call for proposals for ideas for artistic projects. The other water towers will also be assigned a role by 2022.

### **Brücke ins andere Geschlecht (Bridge to the other gender)**

There will be just as much intervention in the site-specific work at the Pont Clair-Chêne, a "half" bridge in Esch-sur-Alzette, which is basically a railway shunting track and which will be given a new socio-political function using artistic intervention in the year of European Capital of Culture as a *Bridge to the other gender*. In close collaboration with the organisation *ITGL Intersex & Transgender*, we will search for a motif that will then be implemented by our jamming artists. Along with the aesthetic experience of an almost 100-metre long work of art on a half-bridge at the edge of a residential area, with it we will raise awareness for values like tolerance, equality and self-determination.

### **Die Straße zurück nach vorne (Back Down the Street Forwards)**

A street in Esch and its residents. From 2018, the history of a particular street, in all likelihood Canal Street located in the city centre, will be researched by its residents with active support from the *Centre for Contemporary and Digital History* (C2DH) at the *Université du Luxembourg*.

In parallel, material will be collected in the local archives and the Centre National de l'Audiovisuel (CNA) in Dudelange. Residents will also bring objects that will be 3-D scanned and recorded in a digital archive of the street that will form the basis of artistic projects about this specific street in the coming years.

Through this research, we hope to reconstruct the demographic and architectural change that can still be observed today in Canal Street in particular. Using projection and open doors as part of the European Capital of Culture, new visibility for the street is not the only goal.

Specialised apps will be developed that will help us enter an augmented reality, since real and virtual places will be linked to each other three-dimensionally. In this way, the historical, social and economic development of this street can be tangibly and physically experienced by the visitors. By being able to understand how a street and its residents have changed in the last few decades, our vision of the future will also become more concrete.

### **Remix Aarbechter**

From a similar perspective, the workers' housing areas or 'company towns' in the region will be investigated and be transformed into material for artistic projects.

Historical research, but also the participation of local people will provide the basis for an artistic intervention using digital art and sound installations, with houses that can be entered, thus giving entire neighbourhoods all over the region a completely new visibility.

Company towns or colonies that were once uniform and identical have not just survived until now. They have changed enormously over time and in very diverse ways document the social change and social differentiation of their residents. This happened not just in terms of their different backgrounds, but also very tangibly in social terms. Nowadays a large number of towns and colonies can be found in many different places where this form of social differentiation is clearly visible, from Dudelange to Kayl, Rumelange, Schifflange, Esch, Sanem, Differdange and Pétange, but also in Audun-le-Tiche and in Villers, in Aumetz and Ottange on the French side.

We want our visitors to take a closer look at the company towns, one that goes beyond their first impression as they walk along the street, so that the transformation can really be experienced. This project can only happen with the very close involvement of the local people who will hopefully open their houses and tell us stories about their streets to make our region's true character more visible through art.

## ESCH-SANS-ALZETTE – AN INVISIBLE RIVER RETURNS

- **INTERNATIONAL PARTNERS** : Daniel Teige (hammersnail), Mischa Kuball (KHM Cologne),
- **LOCAL PARTNERS** : Pol Schumacher (Melting Pol), SIVOM de l'Alzette
- **TIME PLAN FOR 2022** : all year
- **RUN-UP** : 2018-2021
- **BUDGET** : 2 million €

Through a permanent digital installation we want to make the river Alzette (running through an underground canal in Esch's city centre) perceivable again for the local people and the visitors, and to bring it back to the surface through a permanent installation using digital art and sound installation. The water's waves will be made visible again through projections and augmented reality on the Rue de l'Alzette; the sounds of the water will be made audible again with a sound installation the whole length of the pedestrian zone that crosses the city.

The name "Esch" can be etymologically traced back to "uisce (pronounced: eschke)", the Celtic word for water. As the source of life, as the origin of the Celtic and also Gallo-Roman settlement of the region, the river is the very source of Esch's history. The Alzette is furthermore an emblematic symbol of the nation of Luxembourg, there, as it says in the national anthem "Ons Heemecht": "where the Alzette winds through the meadows". And it truly is the Alzette that to a large extent defines Luxembourg's landscape. Its source is a few kilometres from the border at Thil and shapes the Communauté de communes Pays Haut Val d'Alzette (CCPHVA), flows through Esch and the region, then finally passes through the capital Luxembourg city, by cutting through impressive, rugged rock formations, and then continues on to Ettelbrück via Mersch, where it then joins the Sauer, which in turn flows into the Mosel near Wasserbillig.

The Alzette is Esch's foundation, even if nowadays one doesn't really notice it in the city

anymore. Its course in Esch is hidden underground by a canal. Directly after the city centre, it then flows openly again, even if as a canal, before it becomes the centre of a landscape protection area near Schiffflange, where the river has been renaturalised.

From an artistic representation of the river, we want to inspire new thinking about the function of this river and its possible renaturalisation. This will be flanked by workshops with children building little boats equipped with a chip, which will be sent on journeys that can then be traced with a specially developed app. A third element is the performance of an operetta by the Esch composer Helen Buchholtz (1877-1953), who composed an operetta about the Alzette a hundred years before, which will be performed in the municipal swimming pool.

The Diddelenger Baach's fate was no different to the Alzette, a small stream that has run underground since the seventies beneath the town of Dudelange. We want to create an installation with a similar set-up here with digital art and sound art that will directly have an effect on the local population. Here too, children will let 'their' boats sail off down the stream.

The project with our partner city, Kaunas, also opens up an interesting perspective, since it is located at the meeting of two large rivers. Just as the rivers flow around Kaunas, the rivers in Esch-sur-Alzette and Dudelange flow under them. And who knows, maybe the Kaunas beast will find its way to Esch and Dudelange for a partner visit.

## URBAN ART – LES CHEMINS DE L'IMAGINAIRE (MAGICAL PATHS)

- **INTERNATIONAL PARTNERS:** Réseau Trans Europe Halles (EU), Farm Cultural Park (IT), Fondation Urban Forms (PL), CityLeaks Urban Art Festival (DE)
- **LOCAL PARTNERS:** Kulturfabrik Esch
- **TIME PLAN FOR 2022:** all year
- **RUN-UP:** 2017-2021
- **BUDGET:** 2 million €

A targeted mapping of the region will be based on the experience the *Kulturfabrik* has gathered over many years with their project *Urban Art* in southern Luxembourg and the cross-border region of Lorraine about the Graffiti art that developed here. This project will be continued in the next few years, also linked to and in close partnership with the European Capital of Culture as part of InterReg. Ten cities from four countries in the wider region (Germany, France, Belgium, Luxembourg) have decided to work together in this project on exploring Graffiti as an artistic expression that people will encounter in everyday life, in train stations, on bridges, bus stops, walls, squares.

As a further development of the project *Urban Art*, the *Kulturfabrik* and its partners have gotten together with Esch 2022 to create a walking and cycling route through the entire region by 2022, connecting Graffiti and other urban artworks, entitled *Les chemins de l'imaginaire* (Magical

Paths). An open-air museum on an area that covers eight municipalities, linked by bicycle paths. The project will therefore contribute to our region's attractiveness as a tourist destination and to alternative, low-impact mobility options. In order to make the project happen, not only will a large number of Luxembourgers and international artists be involved, but it will also be created in close collaboration with specialists and curators of public space from Poland, Italy, Spain and France.

Because these works of art will be permanent and can also be seen in public space, we also hope to attract a new audience that feels more comfortable in an open-air museum than in closed institutions. In order to acquire this audience, an accompanying educational programme will also be developed, consisting of workshops on "green graffiti", on street photography and courses on "video mapping".

## LASAUVAGE NO. 55

- **INTERNATIONAL PARTNERS:** Llorenç Barber, Murray Schaffer, Marianne Amacher, Max Neuhaus, Christian Marclay
- **LOCAL PARTNERS:** Centre for Contemporary and Digital History (C2DH), Musée National de la Résistance, Fondation Bassin Minier
- **TIME PLAN FOR 2022:** all year
- **RUN-UP:** 2020-2021
- **BUDGET:** 1 million €

In the cellar of an inconspicuous house in the village of Lasauvage, there is an entrance to a tunnel, which is now blocked. As part of the European Capital of Culture, we want to open up this tunnel again and use it as an artistic location. For this tunnel has stories to tell, stories from war-time, but also stories that reach directly into our future.

It is about secrets, smugglers, people on the run and underground passages. The village

of Lasauvage is a mystical, mysterious place. Located right beside the French border, you could even argue, on the border. Once the place where the first phase of the industrialisation of Luxembourg took place in the seventeenth century, it was then the only village that found itself within firing range of the Maginot Line defence facilities; strategically the village is also protected because it is in a valley basin, which is only open to the French side.



During the 1939/1940 “drôle de guerre”, no one on the Allied side thought it would be possible for the Third Reich to force its way over the Ardennes with its tanks. During the First World War, under Marie-Adelaide the Luxembourg royal house did indeed compromise itself by allowing German Empire troops free passage through its own neutral territory and the occupiers remained in the country. The royal family wanted to avoid this political mistake at all costs during the Second World War, even if a German occupation seemed to be only a matter of time in the New Year of 1939/1940. They had a plan. In house no. 55, an extremely inconspicuous building, a secret tunnel to France was built in the cellar for the Grand Duke's family, so that they could escape into exile on French territory in time if Luxembourg was occupied.

This history of this secret tunnel has also been sealed off. We will once again make it accessible and tell its story. Our long-term goal is to establish a museum based on it with our partners from the *Centre for Contemporary and Digital History* (C2DH) dedicated to alternative of forms of story-telling.

This will not just put the history of a small country with large neighbours in the spotlight, but also focus attention on the underground traffic that took place on both sides of the border. The Bassin Minier is criss-crossed by around 45,000 kilometres of underground passages on several levels. A distance as long as the circumference of the globe. A history that tells of smugglers, of illegal border crossings, of resistance cells, who helped people, including many conscripted Luxembourgers, to make it from Dudelange to Pétange, from annexed Luxembourg into occupied France and who were quite often put into concentration camps for doing so and paid for it with their lives.

It is also a story of betrayal by neighbours, who were referred to as “Gielemännercher”, people in yellow uniforms. A story that has lost nothing of its relevancy today: for today almost 100,000 people cross the border daily to work in the country on the other side. There are also more and more refugees for whom the freedom of movement of the Schengen zone represents the great unknown. With *Lasauvage No. 55*, we want to show people a piece of unfamiliar Europe, the Europe of the others, the other Europe.

## V1/THIL

- **INTERNATIONAL PARTNERS** : Comité International de Mauthausen (CIM), Kaunas 2022, Daniel Teige (hammersnail), Mischa Kuball (KHM)
- **LOCAL PARTNERS** : Gemeinde Thil, CPHVA, Musée National de la Résistance, Centre for Contemporary and Digital History (C2DH), Université du Luxembourg, Consistoire Israélite Luxembourg, CID | Fraen an Gender, Memo Shoa
- **TIME PLAN FOR 2022** : all year
- **RUN-UP** : 2018-2021
- **BUDGET** : 2 million €

In Thil, a commune at the source of the Alzette on the French side of the border, three things will happen:

An interdisciplinary artistic performance in a valley basin involving almost 1,000 volunteers from the region.

A bridge to our partner city Kaunas.

And a performance of *Persepolis*, the monumental work by Greek composer Iannis Xenakis. A composer who was also a resistance fighter...

Why all of this in such a place that seems so unimpressive? Thil is a commune in the region

that positively challenges us to make it permanently accessible to a wider audience. Because Thil is linked to the horrific events of the Second World War in an especially fateful way.

It's the year 1944. Peenemünde on the island of Usedom, where the Third Reich is testing its “miracle weapons”, is being bombed. Scientists from all over Europe, some voluntarily, but certainly not all of them, are working under Wernher von Braun, later the father of the American moon landing, on their development. They are being manufactured by the modern slaves from the concentration camps under conditions so inhumane that the human imagination cannot even conceive of them. Hundreds of thousands of people toiling

away in secret underground Nazi production facilities desperate to survive: in Mauthausen, in Dora-Mittelbau and in Thil, which was the satellite camp of the Natzweiler-Struthof concentration camp, apart from Mauthausen, the only Level III camp, which was for “N.N. prisoners”; prisoners who were arrested without any legal process whatsoever following the “Nacht und Nebel” directive (night and fog directive), prisoners who had the letters “R.U.” on their identity cards, which stood for “return undesired”.

This chapter of history is barely known about today. With an installation that will really get under the skin, which will above all depend on the participation of citizens and will give a face to the stark figure of the almost 1,000 forced labour prisoners, about whom we have very little idea. A special focus will be dedicated to Rodina, a resistance group made up of Russian and Ukrainian women, one of the first women’s resistance groups against the Nazis. Every volunteer we get on board from Thil and the surrounding villages will represent one of the prisoners there and gather in the valley basin where it took place as part of an installation.

Surrounded by projections that will reconstruct the concentration camp barracks, surrounded by choirs that will lead in singing songs of freedom to experimental music.

But making more out of this than a unique yet temporary artistic performance is a question of historical responsibility, especially because, of all the places in our region, Thil is very suited to making a historical link to Kaunas. To Kaunas, where in Forts Seven and especially Nine, the Jewish population of the city – at least 18,000

people – were killed. To Kaunas, where local prisoners were freed during Nazi occupation if they beat enough Jews to death with iron bars on the market square. In this way, a symbolic bridge of horror will be built, a bridge that we must all cross if we want to enter a future that is worthy of the truth – from one of Europe’s wounds to the other.

Yet Thil is even more. The valley basin is the ideal performance location for a unique musical work of epochal significance. The great composer, Iannis Xenakis, who would have been one hundred in 2022, wrote his greatest work for the Shiraz Festival in 1971: *Persepolis*. As part of the celebrations for the 2500 year anniversary of the founding of the Persian Empire by Cyrus, the Iranian Shah’s regime looked back to its historical origin and commissioned the greatest European avant-garde composers for their festival. Xenaki’s work is his greatest creation and a veritable *Gesamtkunstwerk* in public space. It was premiered in the middle of the Iranian desert in the ruins of the Darius temple.

In a valley basin, no less than 59 loudspeakers will be assembled from which electronic music with ecstatic intensity will be played, hundreds of torch-bearers (children and teenagers), one of the first laser shows in the history of music performance and huge stage lights, as well as fireworks. Staging *Persepolis* in Thil means staging the most important work by a composer who was also a resistance fighter in a place of resistance and creating a spectacular event to celebrate the hundredth birthday of one of the greatest composers of the twentieth century.



## REMIX YOURSELF

**W**ith the concept of REMIX CULTURE, we approach one of the most fundamental questions of today's society and indirectly the basic economic conditions of the future. Digitalisation has had profound effects on the production of goods and services. There is no product today that has not undergone thousands of virtual tests under more realistic conditions than ever before.

Where in the past physical prototypes were necessary for the development of a new airplane, for example, it is now simple to carry out a series of materials tests at the push of a button without ever having to even bring two molecules into relation with each other in physical reality. The secret is virtual reality, the "second" reality in digitalisation, which has long become normality. However, this has had unpredicted effects on human beings. Digital surveillance is total. No phone call, no email, no payment process escapes it and our mobile phones leave behind footprints that make the darkest futuristic visions of the surveillance state like that of George Orwell seem like child's play.

What does that do to people? Where is humanity beyond the isolation of the individual behind their smartphone, which laughs in the face of place, space and time, as if there were no such thing as reality? Time for the human being to find themselves again: REMIX YOURSELF. With this motto, we want make an active commitment to human self-determination and using a culture of participation, inspire the people of southern Luxembourg and the bordering CPHVA to positively, actively shape their shared future with self-responsibility, by contrasting the reality of physical encounters and actually being together with the virtual world and its false encounters.

It goes without saying that we will frequently be using all the possibilities offered by digital art and pushing it to the limits of what is possible, for we too are fascinated by these new tools that expand our perception and would not want to live without them now. However, we also want human beings to direct how this happens and to see and use digitalisation as our own instrument.



## FACES AND PLACES

- **INTERNATIONAL PARTNERS:** Angie Hiesl Productions
- **LOCAL PARTNERS:** Independent Little Lies (ILL), Kulturfabrik, Fondation Sommer, Fédération luxembourgeoise des Théâtres Professionnels (FLTAP)
- **TIME PLAN FOR 2022:** all year
- **RUN-UP:** 2018-2021
- **BUDGET:** 2 million €

Under the title *Faces and Places*, we will bundle projects that directly involve the population as actors in the creation and performance of a work. Anyone can become a performer, because everyone has a story to tell. And all this preferably in public space.

### Angie Hiesl Production – x-mal Mensch Stuhl (x times human chair)

The Cologne artists Angie Hiesl and Roland Kaiser have been working on performative projects in public space for decades, whose fundamental maxim is that the work of art should be encountered in everyday life. In the centre of their precisely worked out and thematically thoroughly informed work is the encounter between the performer and the audience under the specific topological conditions of a place. The performers themselves – depending on the orientation of the project – are taken directly from the population and prepared for their role very precisely in an intensive process.

As early as next year in Esch-sur-Alzette, in Differdange, in Dudelange and in Villerupt, a process of raising awareness, probing and mapping will begin with local people in preparatory workshops, which will end in the first performances in the spring of 2018. For the beginning of this wonderful collaboration for the visual, performative installation *x-mal Mensch Stuhl*, we have decided together for a performance that Angie Hiesl and Roland Kaiser have already performed in more than thirty cities in Europe and South America. It will be performed on the facades of houses on streets and in squares in urban space. In the Brill quarter in Esch, in the workers' housing areas in Villerupt, around the Town Hall in Dudelange and on the small streets off Avenue Charlotte in Differdange. Simple white steel chairs will be attached to the facades at a height of between three and seven metres. Sitting on them will be people between sixty and far beyond seventy years of age. They will be carrying out very mundane, but subtly staged activities: reading the

paper, slicing bread, folding laundry – activities linked to their private lives.

A second run of this performance is planned for autumn 2018 in order to also bring *x-mal Mensch Stuhl* across the borders of our territory; and promote Esch 2022 at the same time. Throughout the year, Angie Hiesl and Roland Kaiser will succeed in making the southern region of Luxembourg and the bordering CPHVA a true hotspot of performative artistic interventions in public space with various different projects and mobilise a large part of our population. What has been built up here will not be just finished and forgotten about with the year 2022, but instead be consistently pursued further as an integrative part of cultural work as part of the cultural development plan approved in Esch and the further initiatives in the region.

### Independent Little Lies – Biergerbühn (The People's Stage)

The theatre collective *Independent Little Lies* (ILL) from Esch, which has been firmly rooted in the south for the last twenty years, will develop their own initiative to bring to life an extremely participatory theatre scene in southern Luxembourg with their *Biergerbühn*. In 2018 and 2019, regular workshops with children and teenagers will be held that will culminate in a big performance at the end of the school year. As part of the European Capital of Culture, this work is to be continued bit by bit (2019 until 2022) and extended to participants of all ages.

The climax in 2022 will be a big participatory *Biergerbühn*, on which people of all ages and different backgrounds will work on a performance together. This will happen in stages that enable the play to be put together gradually, exchange and social engagement, and give the participants a chance to work together over two or three years. The main aims are turning the citizens into actors, in both senses, and using theatre as a means to achieve social change.



The *Biergerbühn* wants to entice the people and lead them to discovering the medium of theatre and performance as a form for their own artistic expression and personal form of communication.

The concept can be multiplied and is sustainable and can also take place in other locations without the involvement of *Independent Little Lies*.

## SCHICHTWECHSEL (SHIFT CHANGE)

- **INTERNATIONAL PARTNERS**: World Heritage Site Völklinger Hütte
- **LOCAL PARTNERS**: Bassin Minier foundation, Atelier D, Cueva, Independent Little Lies, Fédération luxembourgeoise des Théâtres Professionnels (FLTAP)
- **TIME PLAN FOR 2022**: September/October
- **RUN-UP**: 2019, 2021
- **BUDGET**: 2.5 million €

### Stillgelegt 2019/2021 (Closed Down 2019/2021)

The *Festival de la Culture industrielle et de l'Innovation*, originally set up by the Fondation Bassin Minier, already showed in both its editions in 2014 and 2016 that the public is very interested in industrial culture and that visions for the future can only be generated when people from different backgrounds come together. For this event, the Fondation Bassin Minier succeeded in bringing together almost all their partners (25 institutions and organisations) that work with the industrial heritage of the region in the widest sense on a national, regional and wider-regional level at one table.

We want to make use of these partnerships and the energy that the festival unleashed. We have therefore decided, after coming to an agreement with the Fondation Bassin Minier, to continue and expand the festival with a slightly different emphasis and hand in hand with one of the main ideas of Esch 2022 : under the name *Stillgelegt* (Closed Down), the 2019 and 2021 editions will prepare for our year as European Capital of Culture. In this sense, we will shift most of the events out of the institutions and into public space, and will also expand the events for children and young people.

However, the most important point is that we want to strengthen the artistic aspect of the festival by supporting new initiatives through workshops and courses, but also calls for proposals for projects. The pieces of work that result from this will premiere in 2022 at our festival *Schichtwechsel* (Shift Change), which is to usher in a new era of industrial culture with a strong European dimension.

### Schichtwechsel (Shift Change)

The interdisciplinary festival *Schichtwechsel*, which is an Esch 2022 initiative, will bring together initiatives from the past in order to transport them into a new era of industrial culture. Very much following the concept of REMIX, we are stealing the name for the festival from our colleagues in Völklingen, who organised an industrial culture music festival between 1990 and 2003 called *Schichtwechsel*, however, we will be further developing the concept and extending it. *Schichtwechsel*'s most important aim is finding possibilities for appropriately dealing with the redevelopment of disused industrial land.

We want to use artistic means to achieve this goal and in *Schichtwechsel* we see a kind of laboratory of redevelopment in which new models can be tested out. This will be the premiere of the works begun in *Stillgelegt* 2019 and *Stillgelegt* 2021, for which we are already currently working with national and international artists.

- The Esch writer Nico Helminger came up with the idea of the mobile play *Drei Schichten* (Three Shifts). One act will be performed in each of three locations in the south, in the stronghold of the steel industry that was once there, in Esch, Dudelange and Rumelange. The audience travels with the play, from shift to shift, an odyssey through the in-between worlds of industry, between nature and culture, into the future.
- We want to remix the classic *Germinal*, in which Emile Zola describes life in the French mines of the nineteenth century, into a futuristic opera. For this we have already been able to engage Frank Hoffmann from

the National Theatre of Luxembourg as the director and Claude Lenner as a composer.

- The artist duo Pierre Joris and Nicole Peyrafitte, who live in New York, will provide their reflections on big topics like migration, movement and displacement in a project specially developed for our overall concept.

These and all the other artistic projects that will be produced as part of *Schichtwechsel* are to work on different levels, in shifts, but most importantly seek to influence debates about our society's transformation processes as well as thinking about models of redevelopment for our disused industrial land. Using the subtle means of art, looking far ahead, taken out of the context of current discussions of the topic, but all the more effective for it.

## TISSAGE (WEAVING)

- **INTERNATIONAL PARTNERS**: Hans-Ulrich Obrist, Ai Weiwei, Berangère Vantusso, Pippo Delbono
- **LOCAL PARTNERS**: Musée National de la Résistance, Centre de documentation de la Migration Humaine Dudelange (CDMH), Centre National de l'Audiovisuel Dudelange (CNA), Centre for Contemporary and Digital History (C2DH), Comité de liaison des associations d'étrangers (CLAE), Association de Soutien aux Travailleurs Immigrés (ASTI)
- **TIME PLAN FOR 2022**: April-November
- **RUN-UP**: 2018-2021
- **BUDGET**: 3 million €

People in the south of Luxembourg almost all have one thing in common: their ancestors or they themselves do not come from here. This even applies to the Luxembourgers who have been here for a long time, whose forefathers came from other parts of the country to the south, when the industrialisation of the region was unleashing previously unseen change at the end of the 19th century. Today still, migration is a constant factor in the region, not least in view of the waves of refugees currently arriving and those that will surely come in the future. With *Tissage* (Weaving), we want to seek out the stories of those people, who ultimately left their homes unwillingly. The term "economic refugee", which is in fact an oxymoron, is therefore to be questioned, by asking how "willingly" people leave their homes.

The first part of the project will be created in close collaboration with the

*Musée National de la Résistance* in Esch-sur-Alzette, the *Centre de Documentation de la Migration Humaine*, the *Centre National de l'Audiovisuel* in Dudelange and the *Centre for Contemporary and Digital History*. A mobile recording studio will carry out interviews with migrants in the entire region in numerous languages from 2018. These interviews will be based on a catalogue of questions clearly and scientifically worked out in

advance. Subsequently, these different voices will be evaluated; in this way, an archive of migration will be created that can be almost seamlessly integrated into the existing institution's work.

However, this will only be the basis for an artistic initiative that will use various different means. Projections, digital art, sound installations and a series of art works, which will then be produced under the curatorial guidance of the great curator Hans-Ulrich Obrist and an artist who stands for resistance like no other: Ai Weiwei. This will enable an artistic encounter between a region that stands for resistance like almost no other and an artist who is in the position to translate these voices into another artistic language.

Both, Ai Weiwei and Obrist have confirmed their interest to work with us.

In order to involve local people in this project, especially young people, beyond collecting these voices, we also managed to win two other internationally renowned artists to work with us. Pippo del Bono and Berangère Vantusso, who will use the material from the interviews and their scientific preparation and evaluation as a basis for projects they will produce for *Tissage* (Weaving) in close collaboration with the *Kulturfabrik*.

## Fantasmagorie 2222 – Pippo Delbono

Pippo Delbono and his company are all about a participatory, “open” way of making theatre. Pippo Delbono will work on the interviews carried out for *Tissage* (Weaving) over a number of years and turn them into theatre with the committed support of the actors in his company.

In terms of content, Delbono will translate the visions and wishes, but also the illusions and unfulfilled dreams from the stories told in the interviews into a fantastical and futuristic language, guiding the audience on a supernatural journey into our future. Focussing on the big theme that always accompanies Pippo Delbono's work, freedom, a production entitled *Fantasmagorie 2222* will be created that will premiere on the courtyards of the disused industrial site, Esch-Schifflange, and then go on a European tour.

## Puppet theatre – Berangère Vantusso

Berangère Vantusso, who comes from the wider region, is an important figure in puppet theatre and will add to our project with a *Parcours déambolatoire*. Work with puppets is perhaps so fascinating because puppets are a medium through which we form an alternative image of ourselves. This fundamental idea fits perfectly with *Tissage* (Weaving) and is to become the basis of a close collaboration with the schools in the region directly linked to the project.

Berangère Vantusso will hold workshops on puppet-making over the first six months of 2022 – especially for children and teenagers. The puppets built in the workshops will form a new ensemble that will then, based on the stories gathered in *Tissage* (Weaving), perform in different, mainly public squares in the region primarily in summer 2022.

## ROMULUS AND REMUS

- **INTERNATIONAL PARTNERS**: Fédération Européenne des Cités carnavalesques (FECC)
- **LOCAL PARTNERS**: Commune of Pétange, commune of Esch, commune Schifflange, all organisations in the territory
- **TIME PLAN FOR 2022**: June/July
- **RUN-UP**: 2018-2021
- **BUDGET**: 2 million €

There is an odd phenomenon related to Luxembourg's clubs and associations: because of migration, or one should really say, thanks to migration, a large number of cultural, religious and sports organisations have been well and truly revitalised since the 1960s. Today's society in Luxembourg – and especially in the south – is particularly characterised by voluntary activity in community organisations. In the Harmonie Municipales, the bands, the choirs, the sports clubs and the pilgrimages, the communities have mixed with the inherited Luxembourg traditions in a way that previously only occurred at work in the steel plant. This has created an integrative mixture that has given new life to the traditions – and not just those – and kept them alive.

The project cluster *Romulus and Remus* will go in search of this special phenomenon, which is a European dimension completely of our own in Luxembourg. An impressive example of this is the carnival processions, which attract thousands of people every year, in Pétange especially, but

also in Esch-sur-Alzette and Schifflange. With our REMIX Cavalcade, we want to turn this cavalcade into a truly European carnival procession.

### REMIX Cavalcade

The commune of Pétange has been host to a major event for more than sixty years that involves the wider population over the entire year: their carnival procession. The tradition can be traced back to 1937 and, if you look at the carnival princes and princesses who presided over each of these processions, then this inherited Luxembourg tradition became a pan-European one as early as the 1960s.

Mainly Luxembourgish princes and princesses were replaced by those with Italian and then Portuguese roots. In Pétange, integration took place in an exemplary fashion, from the small child to the elderly, via the carnival. It is therefore only logical that the Fédération Européenne des Cités carnavalesques (FECC) was founded here in Pétange,

where different carnival traditions truly mingle, in the early 1980s.

For 2022, we have planned something very special. The first inter-community cavalcade, which along with the procession in Pétange, will also include those in Schiffflange and Esch-sur-Alzette and will bring together guests from all the main centres of carnival celebrations in Europe via the FECC in southern Luxembourg for a grand show of European carnival. Furthermore, it goes without

saying that the annual FECC congress will be held in Pétange in 2022.

The preparation for this huge event has already begun – especially in the commune of Pétange. Workshops for the construction of the floats, tailoring costumes and mask-making are being organised from the kindergarten to the old folk's home, in order to make the *REMIX Cavalcade* a major event with a truly European feel.

## DO IT YOURSELF

- **INTERNATIONAL PARTNERS:** Galway 2020, Rijeka 2020
- **LOCAL PARTNERS:** Transition Minett, Kulturfabrik Esch, op der Schmelz Dudelange, Science Centre Differdange, Celtic Festival Dudelange, Eurocon Luxembourg, CID | Fraen an Gender (Centre d'information et de documentation), Planning Familial, Rosa Letzebuerg, Cigale (Centre d'informations gay et lesbien), Intersex & Transgender (ITGL)
- **TIME PLAN FOR 2022:** February-December
- **RUN-UP:** 2018-2021
- **BUDGET:** 3 million €

The *Do It Yourself Festival* was initiated here in Luxembourg by the organisation Transition Minett and takes place on one weekend every year in the *Kulturfabrik*. The intention of this initiative is clear: in order to put forward alternative models to the current economic order we must focus on local and sustainable resources. And this depends on the actions of every individual, for which the festival aims to provide tools: How do I repair a chair? How do I grow vegetables? How do I separate rubbish and process compost?

As part of our European Capital of Culture plan, we want to extend the festival to an entire year and set up a schedule of workshops, not just the craft workshops that are already part of the festival, but will also workshops as part of other artistic projects. Such as for example puppet-making (*Tissage* (Weaving)), mask-making and carnival float construction (*Remix Cavalcade*) and also theatre set design (*Biergerbühn* (The People's Stage)).

Along with these, there will be a series of sub-projects that will tap into the potential to strengthen people's self-determination, self-responsibility and fire up their imaginations. Such as for example our *Remix Yourself* exhibition, our *Celtic Touch Festival* and also our *Remix Eurocon*. From here, it's only a small step to an alternative form of payment, which we would like to test out with our

currency the *Minette* during the European Capital of Culture year.

### Remix Yourself – Expo

Trans-identifying and transsexual people have gained more and more social recognition in the last few years. Even if a trans-identifying or transsexual person's perception of their body is still hard to understand for some people.

To counteract this, we want to create an interactive exhibition in close cooperation with the organisation Intersex & Transgender Luxembourg (IRGL) and the cultural centre opderschmelz in Dudelange. Changing one's gender says yes to the question of whether we alone are responsible for ourselves and can determine our own bodies, despite all the moral debates, past or present. The exhibition *Remix Yourself* will provide comprehensive insights into the reasons and consequences of being transgender.

At the centre of this interactive exhibition, the visitor will have the opportunity to basically experience being another gender virtually. Using a tool that we will develop with the Science Centre in Differdange and the *Université du Luxembourg*. A chance to think about it – and feel it.



At the same time, the *Remix Yourself* exhibition will also be a retrospective of outstanding artists from the 20th and 21st centuries, such as Carolee Schneemann, Mary Kelly or Jajoi Kusma, whose works we wish to exhibit together in an all-year-round exhibition in our industrial factory space.

### **Celtic Touch**

In order to reinvent oneself, it can help to have a change of perspective, to dive into a different world. Celtic culture offers an interesting starting point for this in numerous ways. The Celts are not only the founders of Esch and almost all the municipalities in our territory: on the Titelberg close to Differdange, they built sites for rituals, which have been made accessible thanks to a series of excavations and an archaeological park.

The Celts also left their mark in the music festival *Celtic* in Dudelange. With our project *Celtic Touch*, we will make a link between this event, which draws tens of thousands of fans, with the European Capital of Culture Galway 2020, which will underline our shared Celtic heritage and give the festival in Dudelange a European dimension. With our Irish partners in Galway, we have agreed to close collaboration and the exchange of musicians, so that their involvement is guaranteed, despite the fact that in 2022 Galway will no longer be European Capital of Culture.

### **Remix Eurocon**

The past (Celts) is one thing, the future is another. Fantasy and science fiction provide the ideal genre to bid farewell to everyday life and leave habitual worlds of ideas behind. Every year, a science fiction and fantasy convention (Luxcon) takes place in Luxembourg that draws thousands of visitors from Luxembourg, Belgium, France and Germany.

In close partnership with the European Capital of Culture Rijeka 2020, a Eurocon will be held in southern Luxembourg for the first time in 2022. A major event that expects up to 100,000 visitors and will sustainably strengthen the creative scene in the areas of fantasy and science fiction. Precisely because Luxembourg is located on where border of many different science fiction cultures cross, Eurocon could really make a mark on the map for our region as the ideal creative location for authors.

### **Remix Money**

The introduction of the Euro was completed long ago. But it is still a big step to an independent European currency and financial policy. We want to work towards this and with the MINETTE create the first cross-border regional currency on European territory.

## REMIX ART

**C**reating a new concept of what art is, also in the sense of its function, entered a new era at the start of the 20th century at the latest, and was significantly shaped by the technical reproducibility of art. In the last thirty years, the “digital revolution” has led to a complete transformation of the conditions of art production and reception.

Against this background, our region, with its industrial heritage, its orientation towards new technologies and location where so many cultures cross, offers the widest-ranging fruitful ground to think about the future of art in the context of a European Capital of Culture, in terms of the entire artistic spectrum, and to provide new impulses through a series of outstanding artistic events. New initiatives for a new art must directly involve the population in order to make an impactful contribution to transforming the cultural landscape in our region, using the existing infrastructure as fully as possible. Events with European visibility, which will help to sustainably document the quality of our contemporary artistic production and draw an audience from across Europe, will go hand in hand with reinvigorating the local and regional parameters of the art scene here in the most closely linked way possible.

*Mischa Kuball, Model for Jamming the South,  
Thil 2017 (detail)*

## PUNK

- **INTERNATIONAL PARTNERS**: Belgian co-producer, French co-producer (tbc)
- **LOCAL PARTNERS**: Red Lion, Film Fund Luxembourg
- **TIME PLAN FOR 2022**: February-December
- **RUN-UP**: 2018-2021
- **BUDGET**: 5 million €

The director and producer Pol Cruchten, who comes from the southern region, has made an international name for himself and artistically is one of the strongest and highest achieving international film-makers in the country. With the film *Punk*, he will make his contribution to Esch 2022.

The script has been written: the film is set in the late 1970s and early 1980s, in the middle of the industrial region in southern Luxembourg. Two adolescents pass the time and have few prospects. They can't identify with their parent's glorious past; they don't care about the future. The film will be shot in the south of Luxembourg and the bordering French CPHVA region. Not just

so that the numerous disused industrial sites can be used; through public auditions, "open" shoots and the consistent use of the film industry infrastructure in southern Luxembourg, a production of this kind will significantly contribute to making the young, local film scene more dynamic.

This will of course be continued after 2022, when the film will be shown via the large distributors after its premiere in Esch-sur-Alzette. The production of a film of this kind also makes an important contribution to the new infrastructural initiatives in the creative sector, just as we will see in Dudelange with the project *Nei Schmelz*.

## COUCOU BAZAR

- **INTERNATIONAL PARTNERS**: Fondation Dubuffet, Centre Pompidou Paris
- **LOCAL PARTNERS**: Association des artistes plasticiens du Luxembourg
- **TIME PLAN FOR 2022**: May/June
- **RUN-UP**: 2018-2021
- **BUDGET**: 2.5 million €

*Coucou Bazar* is a veritable *Gesamtkunstwerk* by the French painter, sculptor and polymath Jean Dubuffet (1901-1985), which consists of over 100 so-called "praticables", largely powered by electric motors. Added to these are six dancers in epoxide costumes and a specific choreography along with its music. Jean Dubuffet's magnum opus has not been performed at all since 1978; the "praticables" and costumes are in the archive of the Fondation Dubuffet in Périgny-sur-Yerres near Paris. The latest research now allows a full performance of Dubuffet's enormous main work for the first time, as a coproduction between the Fondation Dubuffet, the Centre Pompidou in Paris and the European Capital of Culture Esch 2022.

And this will not just be an artistic event with an international format. The principle of REMIX is already inherent to the fundamental conception

of the visual design of Dubuffet's massive *Gesamtkunstwerk* in its overwhelming insight and impressively documents the enormous degree of artistic perspective in Dubuffet's art. An exhibition and wide-ranging initiatives in the area of art mediation will round off the performances. This will primarily involve the cellular pictorial language "L'Hourloupe" developed by Dubuffet, which is restricted to the colours white, black, blue and red, and conjures up an indefinite number of new figurations in front of our eyes by constantly jumping from one visible structure to another. It is the prerequisite for the possibility of a "living" art work, for the creation of *Coucou Bazar*.

## PANORAMA

- **INTERNATIONAL PARTNERS**: Asisi Panorama International, Arcelor Mittal
- **LOCAL PARTNERS**: Commune of Esch, commune of Schiffflange
- **TIME PLAN FOR 2022**: all year
- **RUN-UP**: 2019-2021
- **BUDGET**: 6 million €

Immersing yourself in the time of the Romans in the year 312. Relocating to everyday life with the Berlin wall on a fictional autumn day in the 1980s. Allowing yourself to be taken on journey of discovery in the South American jungle. And: take part in the strike of the 31st of August 1942 against forced conscription to the *Wehrmacht* in the smelting works in Esch-Schiffflange. Yadegar Asisi's panoramas make these experiences possible.

With very strong attention to detail and a one-to-one scale, he reproduces historical events that really suck their visitors in. The established culture of the distanced observation of art gets turned upside down and the physical experience alone of being in the middle of a monumental painting is extremely powerful. Yadegar Asisi has managed to transport the historical panorama from the 19th century into the digital age and thus give this art form a completely new visibility, always one step ahead of the public's expectations. His digital way of working brings photography and painting very close together.

It is no exaggeration to say that the general strike of the 31st of August 1942 was the true hour

of the birth of Luxembourg's sense of modern, national identity, to characterise it as the fulcrum and linchpin of the myth of a young nation. For the first time in the recent history of Luxembourg, blood was shed for the nation, a nation which back then – and this is significant – was to be destroyed using cultural means, by being forcibly germanised. As part of Esch 2022, we want to remember this historical moment in the surroundings it took place in then.

A panorama by Yadegar Asisi on the original historical site, fulfils a whole series of functions: it is an artistic expression of Luxembourg's identity, and especially that of the southern region, without which – and people should be aware of this – one probably couldn't truly speak of Luxembourg anymore, because this region carried the main burden of economic productivity for more than 100 years and therefore made the most important contribution to the country's independence. A new permanent symbol of this will be created, because the panorama will remain and become an important attraction in the region, for which the European Capital of Culture will be the perfect framework and vice versa.

## AI WEIWEI EXPO

- **INTERNATIONAL PARTNERS**: Ai Weiwei, Hans Ulrich Obrist
- **LOCAL PARTNERS**: Musée National de la Résistance
- **TIME PLAN FOR 2022**: March-January
- **RUN-UP**: 2018-2021
- **BUDGET**: 4 million €

Ai Weiwei does not need any introduction; his significance in the international art world has continuously grown over the last thirty years. And Ai Weiwei and especially his art stands for one thing more than any other: for resistance. It goes without saying that a city like Esch-sur-Alzette, which is so linked to resistance, will find close parallels in Ai Weiwei's art work. Who if not

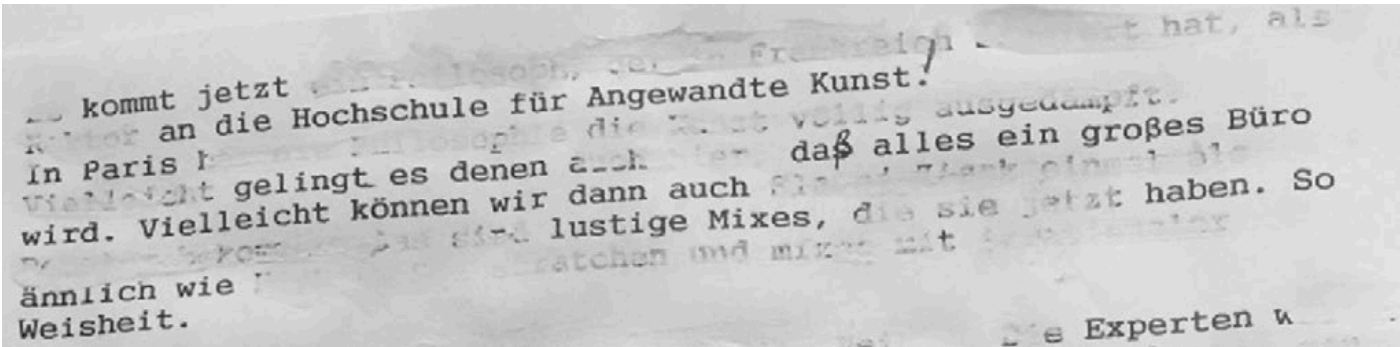
he could inspire the people of Esch-sur-Alzette to remobilise the energy that still slumbers in people's minds from the memories of the city's resistance against the German occupation in the Second World War? Who if not he can be a role model for transforming the rather widespread nostalgia into the optimism for the future that is so urgently required? Because resistance in



Ai Weiwei's work is not museum-focussed, it's creative; he doesn't dwell on the past, but rather pushes the present forward.

What will happen if Esch tries to resist its own decline? The European Capital of Culture happens. And with that, the reinvention of Esch. As

a REMIX. That's all we want to give Ai Weiwei for his exhibition as part of our European Capital of Culture year. Also because as early as 2018, he will have the chance to get to know our region very well with the project *Tissage* (Weaving), which he will curate.



Franz West, *Otium*, 1996. 144 x 205 cm (detail)

## REMIX CULTURE CLUB

**W**ith the *Remix Culture Club*, we will create a new space that will be the epicentre of the European Capital of Culture in 2022, but which will also remain after 2022. The ideal place for the *Remix Culture Club* is the Halle des Soufflantes in the reshaped former mining and steelworks Esch-Belval. The *Remix Culture Club* will fulfil numerous roles at the same time. Following the year as European Capital of Culture, we will create a permanent facility that is to get new initiatives going, taking the creative industry into account, in the area of pop music and electronic music and significantly contribute to the capacity building and professionalisation of the sector. Here we will work closely with the Rocklab and Rockhal, which has already laid the foundation for a facility like this. In the first stage, which will already start next year in the Rockhal space, experts from areas as different as editing, mixing, production, marketing, video, audio design, computer tools, music law, DJ- and VJing will work with young musicians. A creative lab will come out of this in 2022, which will move into the Halle des Soufflantes and actively work on the development of interactive composing processes and concert presentations.

The future of pop music clearly lies in its interactive component, in which the concert-goer is directly and actively involved in shaping the music and changing the lyrics. For this, the fledgling tools and apps that already exist need to be further developed. The accompanying initiatives in the area of reforming Luxembourg's copyright

laws will be implemented tangibly for the first time by the *Remix Culture Club*. By strengthening the rights of interpreters and opening up new infrastructure for innovations in the creative sector, we are helping to build up the future of the location. Supported by Esch 2022 an innovation centre will thereby be created in the Halle des Soufflantes, which will be complementary to the other creative sector initiatives in the south through its focus on music, but also still be open to other disciplines. A series of workshops is to be offered throughout the entire European Capital of Culture year in the *Remix Culture Club*, especially in the area of further education and training for professionals, but also amateurs. The content of the workshops will be strongly orientated towards our artistic programme and have something for every age group. This ranges from digital installation art for public space (e.g. as part of *Jamming the South*) to the most modern interview and editing techniques (*Tissage* (Weaving)) and puppet- and mask-making (*Remix Cavalcade*) to the construction of the little boats (*Esch-sans-Alzette*).

These works especially, aimed at a wide audience, are part of an overall plan that intends to establish the *Remix Culture Club* as an alternative cultural centre. It is to be a meeting place that is family-friendly and combines different attractions, since on one day there could be various workshops, a concert, an exhibition (one part of the Halle des Soufflantes will be a permanent exhibition space) or a lecture on the programme.

All this will be topped off by our Club Café and the Esch 2022 info-point.

At the same time, the *Remix Culture Club* will play an important role in the years of preparation as a capacity-building instrument. A series of workshops, readings, information events and further training programmes, aimed at the young and

the old, professionals and amateurs, volunteers and service providers, will be offered from 2018 in the different cultural institutions and ECoC locations. This will not just prepare the public, but also pave the way to turning the *Remix Culture Club* into a new infrastructure in 2022 (see also Q 19).

## HOW WILL THE EVENTS AND ACTIVITIES THAT WILL CONSTITUTE THE CULTURAL PROGRAMME FOR THE YEAR BE CHOSEN?

**A** ll projects in the programme were not just set in motion in close collaboration with local institutions, authorities, facilities and artists, but with partners from all over Europe too. When we did the first bid book, we issued public calls for proposals that were in principle open to everyone. When the organisational team was newly formed, however, it went hand in hand with a reorientation of the candidacy in terms of content, which at the same time defines clear and transparent criteria for being accepted to the programme.

Having an impact in the four fundamental fields of our European Capital of Culture programme (social inclusion, public space, a new sense of identity, creative industries and capacity building) is a basic requirement for being accepted to the programme and is assessed on the basis of five key performance indicators:

- European/international dimension (European/international partners, the diversity of European culture, European themes and issues)
- Reference to the overall concept REMIX CULTURE and the programme sections REMIX EUROPE, REMIX NATURE, REMIX YOURSELF and REMIX ART, to which many further sub-projects will be added in the coming years.
- Capacity building/qualification/cultural education
- Participatory methods
- Sustainability/reference to long-term strategy

Reference to the concept: every project must fit under one of the four programme headings and to one or more further key performance indicators. This is a basic requirement for being accepted to our programme.

Of course, at this point in the candidacy, we have not yet made agreements with all potential project partners. However, the most important partners

and artists are already on board, to the extent that they have explicitly stated that they agree to be mentioned by name in this candidacy; the same applies to the partner institutions mentioned in it.

Along with the key performance indicators mentioned above, there are also four transversal indicators, which each project should address:

### 1. Equal opportunity and gender

Equal opportunities are for us an essential basic requirement of a future-orientated initiative as represented by a European Capital of Culture. In this area, we are working closely with both the Ministry for Equal Opportunity and also with the national organisation *CID | Fraen an Gender* and have together decided to assign a Gender Equality Officer a permanent place in the heart of the Esch 2022 organisational team (see chapter 6), who will evaluate the development of our plans from this perspective. Furthermore, we have made an agreement with *CID | Fraen an Gender* that our team will be structured according to equal representation. We will also take care to foster the work of women especially when awarding artistic commissions.

### 2. Digitalisation

This is not just the pivotal point and fulcrum of the programme; it is a criterion that will be incorporated into the planning of the programme right from the very start, now and of course in the future. Where are there attempts to add a digital dimension to activities, how can elements of virtual reality and augmented reality be used artistically, where is there potential to develop new tools, programmes and apps in connection with the activities? These questions must be answered in order to be accepted into the programme.

**Q14.**

### 3. Ecology

In a region affected by numerous environmental problems, such as polluted areas, converted land and high levels of individual traffic, a lack of ecological components can be a criterion for rejecting a project.

### 4. The promotion of cultural activities for children, teenagers and young adults.

This is by far the most important transversal indicator. Instead of a children's and youth programme separate from the main events and initiatives, this indicator ensures that many sections of the programme have their own children's and youth component. Work with children and young people therefore becomes an autonomous goal incorporated into the entirety of the programme, just like gender, ecology and digitalisation.

## Q15. HOW WILL THE CULTURAL PROGRAMME COMBINE LOCAL CULTURAL HERITAGE AND TRADITIONAL ART FORMS WITH NEW, INNOVATIVE AND EXPERIMENTAL CULTURAL EXPRESSIONS?

**T**he link between our cultural heritage, innovative artistic techniques and forms of expression, and the digital, is already a fundamental part of the overall concept. REMIX CULTURE ultimately means exactly that: questioning the traditional and redefining it for the present and the future. This is also expressed in the four thematic headings of our programme REMIX EUROPE, REMIX NATURE, REMIX YOURSELF and REMIX ART.

Many projects make use of innovative forms of expression, not least with regard to the use of or even development of new programmes, software and the use of modern, digital optical and acoustic distribution forms (culture jamming, projections, sound installations...). To prepare for many projects, we are planning to procure our own freely available stock of equipment, in order to guarantee the most flexibility possible when using this innovative technology. Working together with the *Université du Luxembourg*, especially the *Centre for Contemporary and Digital History* (C2DH), the *Centre National de l'Audiovisuel* (CNA) and the *Rocklab's Rockhal* will allow us to access an infrastructure and materials that are some of the most innovative in Europe compared to what is internationally available.

The following is a selection of sample projects from all four sections of the programme:

### REMIX EUROPE

- A performance with strongly participatory elements on Esch-sur-Alzette's market square will re-enact the visit by Mr and Mrs Ceausescu exactly fifty years before (1972) and thus allow the public to newly experience a historical event using all the possibilities offered by digital art. Furthermore, the project *Revolution Results* will be based on statements by contemporary witnesses that will enable us to experience what life was like in the region before the steel crisis. This material will then be worked on in collaboration with the *Centre for Contemporary und Digital History* (C2DH) to create alternative story-telling formats.

### REMIX NATURE

- We will bring a political decision made decades ago in the area of ecology and urban development back into public awareness using the tools of digital art. *Esch-sans-Alzette* will bring a river back to life. This will happen using projections, which will make the water's waves visible, and sound installations, which will make the sounds of the river audible.
- Both French Thil and the village of Lasauvage, which belongs to Differdange, are places that are extremely closely linked to the experiences of the Second World War. Our projects *V1/Thil* and *Lasauvage No. 55* are examples of how history can be made not just visible, but also tangibly experienced using the digital possibilities of alternative story-telling.

## REMIX YOURSELF

- The carnival in Pétange is one the most important traditions in the south. *Remix Cavalcade* will create a new network within an old tradition that links us to many other areas of Europe and beyond, allow different forms of this tradition to come together and find new forms of expression through experimentation.
- We will collect the material for our project *Tissage* (Weaving) from stories of migration in the region, which we will listen to over several years and record in a mobile recording studio. The material will then be used in a number of sub-projects, which all have in common that they will work with innovative, experimental art forms. In this way, the history of migration will be newly presented as augmented reality.

## REMIX ART

Our *Remix Culture Club* will be a new cultural and creative centre that will provide space for all forms of innovative art, most importantly digital art, especially in the area of music, in studios and workshops, and also artistic projects. The *Remix Culture Club* will be located in Belval in the old blower plant (Halle des Soufflantes) of a blast furnace that only a few decades ago was still smoking, but is now a tourist attraction.

**HOW HAS THE CITY INVOLVED, OR HOW DOES IT PLAN TO INVOLVE, LOCAL ARTISTS AND CULTURAL ORGANISATIONS IN THE CONCEPTION AND IMPLEMENTATION OF THE CULTURAL PROGRAMME? PLEASE GIVE SOME CONCRETE EXAMPLES AND NAME SOME LOCAL ARTISTS AND CULTURAL ORGANISATIONS WITH WHICH COOPERATION IS ENVISAGED AND SPECIFY THE TYPE OF EXCHANGES IN QUESTION.**

**A** All projects have been planned on the basis of close communication with partners from the local scene and local infrastructures. Involving the local scene from the very start was also made possible through open, public calls for proposals that were issued in cooperation with the *Kulturfabrik* in Esch-sur-Alzette.

Detailed mapping and working closely with all interest groups in the artistic and also technical sectors have led to a programme that covers the entire spectrum of artistic production and the creative industry in the country.

This explicitly includes cooperation with all cultural representatives in all the municipalities involved and their networks, as well as those on a national and inter-regional level, who were involved in preparing for the candidacy on the level of the *Ministère de la Culture* in Luxembourg and the *DRAC* (Direction régionale des affaires culturelles) in France.

In parallel, we also consulted with people involved in the independent scene in individual discussions. It was thereby ensured that responsibility for the European Capital of Culture year initiative would be carried by the entire breadth of the local scene: from individual artists to cultural

institutions and associations, individual artist groups and organisations up to the municipal and national political decision-making level. If one talks about local partners in Luxembourg, then the entire national range of potential cooperative partners should be included, if not those beyond our national borders. Cross-border cultural work, for example with the *CCPHVA*, but also with the wider region, are viewed as local initiatives.

Some examples for the involvement of local partners and artists are: for the theatre festival *Canary Calls Cassandra*, all the theatres in our ECoC territory will be involved as well as theatres in other parts of the country through our work with the *Federation of Professional Theatres in Luxembourg* (FLTP). The *Centre for Contemporary and Digital History* (C2DH) at the *Université du Luxembourg* will be a project partner in any project relating to new forms of story-telling, for example *Revolution Results*, *Liberalism Results*, *Remix Aarbechter* (*Jamming the South*), *Lasauvage No. 55*, *V1/Thil* and *Tissage* (Weaving). The *Kulturfabrik* will play an important role particularly in socio-cultural and participatory projects, such as the urban art projects *Wunderwege* (Magical Paths), *Faces and Places* and also the *Do It Yourself* festival. Furthermore, the *Kulturfabrik* is an important venue for the workshops that will

**Q16.**



take place during preparation and realisation of the European Capital of Culture.

The *Musée National de la Résistance* is an important partner for projects that deal with themes around the Second World War, especially around the resistance movement, such as *V1/Thil*, *Lasauvage No. 55* and *Tissage* (Weaving). The *Science Centre* is an important partner for mediating between science and art, but also for the development of new tools. They will therefore be directly involved in the work for *Liberalism Results*, for the *First European Multilinguale*, for the *Do It Yourself* festival and also for being in charge of certain workshops themselves. We will work with the organisation *Transition Minett*, which campaigns for sustainable and self-determined models for the future, on projects such as *Liberalism Results* and also the *Do It Yourself* festival.

We are making sure that we can always involve at least three leading local partners for the larger project groups who will be responsible for the projects in cooperation with international partners and of course the Esch 2022 team. Thus, we are planning to organise the *First European Multilinguale* together with the *Centre National de Littérature* (CNL), the *Association for Translators and Interpreters of Luxembourg* (ALTI) and the *Université du Luxembourg*, with the support of the Humboldt University in Berlin, the organisation *Sprachspiel* and various different poetry slam organisations active all over Europe.

Many of the projects in the programme have already been developed in discussions with local artists. Thus, Pol Schumacher will be the local artist coordinating the large programme section *Jamming* and the artists collective *Atelier D* will

help developing plans for the medium-term use of disused industrial plants. And the artists collective *Cueva* will contribute their ideas for the use of abandoned places in public space, under the direction of Thed Johanns. For our festival, *Schichtwechsel* (Shift Change), Nico Helming, Pierre Joris and Nicole Peyrafitte, David Ianni, Trixi Weis and also Camille Kerger and Claude Leners will produce works that will have their world premiere during the festival. (...)

After being awarded the title, we will issue public calls for proposals and also commission work in order to guarantee that as many local artists as possible participate in shaping the direction of the European Capital of Culture Esch 2022. Thus for example, we will find artists to create performances for our landmarks in close collaboration with the “jamming” artists, such as the *Wassertürme* (Water Towers) and *Die Brücke ins andere Geschlecht* (The Bridge to the Other Gender). There will be calls for proposals for our festival *Schichtwechsel* (Shift Change) too, and the resulting projects will be developed as part of *Stillgelegt 2019* (Closed Down) and *Stillgelegt 2021*. The artistic programme for the *First European Multilinguale* will also be developed based on public calls for proposals. For our project *Wunderwege* (Magical Paths), we will directly approach other urban artists. For the feature film *Punk*, there will be open auditions held as early as 2019/2020.

# ESCH 2022 CALENDAR

■ Conception, Preparation, Research  
■ Presentation

	2018	2019	2020	2021	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	JAN	FEB	2024
REMIX EUROPE																					
	CANARY CALLS CASSANDRA																				
	REVOLUTION RESULTS																				
	LIBERALISM RESULTS																				
	DIE ZWEITE STADT (THE SECOND CITY)																				
REMIX NATURE	FIRST EUROPEAN MULTILINGUALE																				
	JAMMING THE SOUTH																				
	ESCH-SANS-ALZETTE																				
	WUNDERWEGE (MAGICAL PATHS)																				
	LASAUVAJE NO. 55																				
REMIX YOURSELF	V1/THIL																				
	FACES AND PLACES																				
	SCHICHTWECHSEL (SHIFT CHANGE)																				
	TISSAGE (WEAVING)																				
	ROMULUS AND REMUS																				
REMIX ART	DO IT YOURSELF																				
	PUNK																				
	COUCOU BAZAR																				
	PANORAMA																				
	AI WEIWEI EXPO																				
	REMIX CULTURE CLUB																				



4. CAPACITY  
TO DELIVER

ALL WE NEED





**PLEASE CONFIRM AND SUPPLY EVIDENCE THAT YOU HAVE BROAD AND STRONG POLITICAL SUPPORT AND A SUSTAINABLE COMMITMENT FROM THE RELEVANT LOCAL, REGIONAL AND NATIONAL PUBLIC AUTHORITIES.**

**W**e can count on full political support on a local and regional as well as a national level. The city of Esch confirmed their determination to be European Capital of Culture in December 2015, when the local council voted unanimously to provide 10,100,000 Euro for the European Capital of Culture, which is around 16 percent of the provisional ECoC-budget from public funds.

On the 22nd of February 2016, there was a crucial meeting between the Esch-sur-Alzette municipal authorities and the Ministry of Culture. Four days later, the state committed to providing the same level of financial support as it did for the European Capital of Culture 2007: the state contributed 66.7 percent of the overall budget, a total of 40 million Euros.

On the 2nd of May 2017, this was followed by a declaration of intent, which confirmed financial commitment from the state. The declaration of intent also mentioned an agreement valid over a number of years between the Ministry of Culture and the Esch 2022 organisational team, which will be signed after the title has been awarded and enter into force on the 1st of January 2018.

On a regional level, all the participating communes have voted for declaration of intents 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. Furthermore, the Luxembourg association of local authorities, *ProSud*, which represents the participating communes, supports the candidacy. We also have a declaration of intent from the French association of local authorities, the *Communauté des Communes Pays Haut Val d'Alzette (CCPHVA)*, which will form the basis of cross-border cooperation for the European Capital of Culture (see also Q16 on our cross-border work).

With the help of the Luxembourg's parliamentary president, Mars di Bartolomeo, who took on the role of ambassador in November 2016, a cross-party supporters committee was set up. This committee of supporters creates contacts and links interests. A second committee, which we set up, consists of experienced members of civil society, such as the coordinators and political decision-makers of the European Capital of Culture 2007, professors from the *Université du Luxembourg*, directors of cultural institutions...

**PLEASE CONFIRM AND SUPPLY EVIDENCE THAT YOUR CITY HAS OR WILL HAVE ADEQUATE AND VIABLE INFRASTRUCTURE TO HOST THE TITLE. TO DO THAT, PLEASE ANSWER THE FOLLOWING QUESTIONS:**

**A. EXPLAIN BRIEFLY HOW THE EUROPEAN CAPITAL OF CULTURE WILL MAKE USE OF AND DEVELOP THE CITY'S CULTURAL INFRASTRUCTURE.**

**O**ur programme is planned in such a way that it incorporates the region's entire existing cultural infrastructure. This will happen firstly by strengthening individual structures through significant projects: for example, the *Kulturfabrik* will strengthen its role as a socio-cultural centre through the direct involvement in participatory projects, such as the *Do It Yourself* festival, *Tissage* (Weaving) and *Faces and Places*. From 2018 onwards, courses and workshops taking place in the *Kulturfabrik* in our *Remix Culture*

*Club* programme aim to make the *Kulturfabrik* a stronger part of the population's everyday life.

Another example is Dudelange: the third biggest town in our region has a highly renowned cultural centre, *opderschmelz*, which has really made its mark in the last few years, particularly in the area of music. With our *Remix Yourself* exhibition – thanks to big names in feminist art in Europe and the USA – we will bring a new and above all international audience to Dudelange.



Along with strengthening each infrastructure through strong projects in the programme, creating a network between the infrastructures is a priority for us too. This will not just strengthen cooperation, but also give the entire region a new visibility in the sense of a unified cultural space. One example is the theatre festival *Canary Calls Cassandra*, which will make the region a centre of theatre from all over Europe and will have a positive effect on the professionalisation of theatre in Luxembourg.

## PLANNED EXTENSIONS OF OR NEW INFRASTRUCTURE

### Halle des Soufflantes, Belval

The blower plant in Esch-Belval, beneath the furnaces and directly beside the university, is a very important location for us to be able to implement a series of projects as part of the European Capital of Culture and beyond. Its location, but also its structure and its size, make the Halle des Soufflantes a central venue for us. We want to restore it for the European Capital of Culture year. Its functions, as we see it, could include using it as an exhibition space and housing the *Remix Culture Club*, as a laboratory for models of the future, but also as a central meeting point during the year 2022. Out of this, a sustainable strategy for the hall's use after 2022 is to be developed, as a laboratory, with studios, creative industry hubs and as a meeting place for ideas, but also as a permanent exhibition space. Our long-term goal is to set up a new Academy of Arts here. We have worked out a sustainable strategy for the hall and we have a feasibility study, however, the decision about restoring the building has yet to be made.

### Groussgasmaschinnshäl, Differdange

In Differdange there is another hall that puts all the other industrial buildings in the region in the shadows in terms of its beauty. The most exciting feature of this hall is firstly its still working *Groussgasmaschinn*, a gas engine with a combustion engine, which is unique worldwide both in terms of its performance (11,000 hp) and its size (1,150 tonnes), and kept steel production in Differdange running for half a century. Secondly, the hall is decorated with arcades that are reminiscent of the Musée d'Orsay in Paris. It is a true gem. However, it is located in an area where steel is still produced and therefore is still cut off from the public at this time. The Science Centre, an important partner for our candidacy,

has worked out a plan for its long-term use, and we were informed by those responsible at the Science Centre that a government declaration on the restoration of the hall is being prepared. If the renovation actually does start in 2018, then the hall could be used by 2022. We have announced our interest in the hall for the European Capital of Culture.

### Nei Schmelz, Dudelange

There is a large urban development project in planning in Dudelange, which includes the use of old industrial factories, which are already being used for artistic interventions today. During the European Capital of Culture 2007, the "Retour de Babel" exhibition took place here, one of the main events of the entire year. The costs for renovating these halls and to make them usable for 2022 are comparatively low, since events are already taking place in them. We also intend to use this infrastructure as an exhibition space.

For us, it would be ideal to be able to use all three infrastructures (the *Halle des Soufflantes* in Belval, the *Groussgasmaschinnshäl* in Differdange and *Nei Schmelz* in Dudelange) in 2022. In this way, we could hold an all-year-long international exhibition in all three of the largest communes that are part of our candidacy. *Ai Weiwei Expo* in Esch-Belval, *Jean Dubuffet* in Differdange and *Remix Yourself* in Dudelange.

### Technical warehouse, studios and workshops, Esch-Schifflange

Esch-Schifflange is another abandoned industrial site that will be given a lasting new function. It would be unrealistic, however, to believe that more could take place on this property than occasional artistic performances and the use of only a few buildings as part of the European Capital of Culture. After we provided a feasibility study, Arcelor Mittal, the owners of this property in Esch-Schifflange, have assured us that we can use at least the two following buildings on this huge property: the cooling tower for the Asisi panorama and the old clerks office as a technical warehouse and office, as well as a recording studio.

### Panorama, Esch-Schifflange

The panorama created by Yadegar Asisi in the cooling tower on the abandoned industrial site at Esch-Schifflange will be a lasting work of art. Using the cooling tower in Esch-Schifflange as

the site for the panorama is part of an overall strategy to make the public more aware of this huge abandoned industrial site and to start a long-term redevelopment process.

### V1/Thil

Bringing together the exemplary initiatives that have already been started by the commune of Thil and the CCPHVA in the past, the European Capital of Culture can be a driving force here and possibly help to set up a new museum. A museum that documents the events in Thil, but also those in Kaunas (Fort 9) with the most cutting-edge formats of presenting history.

### Tunnelblick Lasauvage (Tunnel Vision Museum)

We plan to eventually turn house number 55 in the small village of Lasauvage into a temporary museum. During the European Capital of Culture year, we would like to temporarily reopen the tunnel with artistic interventions, in order to then get the construction of a museum underway in a second step.

### Creative hubs Esch/Dudelange/1535°

Luxembourg too has discovered the creative industry and sees in it the potential to secure the country's wealth after the end of the steel industry. Our own initiative, the *Remix Culture Club*, and the creative hub 1535° in Differdange, as well as the planned *Nei Schmelz* in Dudelange are all initiatives in the area of creative industry that will be (further) developed in the next few years. The European Capital of Culture is an important driving force for this and can help to get sustainable strategies and new infrastructural measures underway.

### Dubai pavilion

The Grand Duchy will take part in the world exhibition in Dubai, which will take place from October 2020 to April 2021 in the United Arab Emirates. The government has repeatedly stated their intention to bring the pavilion back to Luxembourg after the world exhibition and to make it available to Esch-sur-Alzette for the European Capital of Culture. It remains to clarify in detail who will bear the costs for the transport and the reconstruction, which have been estimated at around three million Euro.

## B. WHAT ARE THE CITY'S ASSETS IN TERMS OF ACCESSIBILITY (REGIONAL, NATIONAL AND INTERNATIONAL TRANSPORT)?

### LUXEMBOURG – A COUNTRY OF CAR DRIVERS

**L**uxembourg is country of car drivers. Four cars in front of a single family home is not a rare sight. The car is considered one of the most important status symbols. But traffic jams are unavoidable in a small country with far too many cars, added to this is the traffic caused by the more than 100,000 cross-border workers who travel in and out of the Grand Duchy every day from France, Germany and Belgium. The traffic system is choked, in the rush hours in the morning and evenings, it literally comes to a standstill. For a route of approximately 20 kilometres, such as from Luxembourg City to Esch, you have to easily plan a journey-time of at least one hour during evening rush hour. We see this as a problem we would like to offer creative solutions for if we want our events in the evenings in southern Luxembourg and in the French communes to be visited by people from outside the region as well.

### PUBLIC TRANSPORT

**T**here are a large number of bus routes that link different communes; however, they also face the problem of traffic jams. The train is the only means of public transport that at least makes the journey to our event locations predictable. Yet here we face another obstacle: the city of Luxembourg is currently an unavoidable transport junction in the network. If you travel by train from Belgium or France into our country, then almost without exception, you must travel through the capital city. On top of this, the public transport system is not exactly a model when it comes to punctuality and reliability.

Some possible routes:

### Airplane

The international airport Luxembourg (Findel) is well-connected with routes to all over Europe and is around 25 km from Esch-sur-Alzette. The airports Metz/Nancy and Saarbrücken are around 1-1.5 hours away.

### Train

Luxembourg City is two hours from Paris by train, three hours from Brussels and four hours from Frankfurt.

Within the region and country these are some approximate travel times by train:

From	To	Duration	Changes
Luxembourg-Ville, Main Station	Esch-sur-Alzette, Main Station	26 min	0
Luxembourg-Ville, Main Station	Dudelange, Main Station	25 min	1
Luxembourg-Ville, Main Station	Differdange, Main Station	40 min	0
Esch-sur-Alzette, Main Station	Esch-Belval, Université	4 min	0

Our partner communes in France, Villerupt and Audun-le-Tiche, can also be reached by bus from Esch in around 20 minutes.

planning a marketing campaign in the shuttle buses, which will directly communicate our programme to our guests.

## MOBILITY STRATEGY

**W**e have come up with a mobility strategy that is to be rigorously implemented from 2018. It consists of four specific measures that are to make it easier to reach our territory during rush hours, which are also the times our events will be held:

### 1. Providing an ECO(C) train

Working with the Ministry of Transport and the Ministry for Sustainable Development, we plan to build up a network of special trains, at least for the year of European Capital of Culture, which will not just make it easier to reach the capital city, but also better link the municipalities with each other. ECoC trains will also offer the option to advertise our programme to the public with marketing campaigns and artistic interventions. We also want to make our mark in the area of ecology and sustainability.

### 2. Car parks/shuttle services

In order to avoid a scarcity of parking places in the city centre, we met with municipal representatives in order to offer free car parking and shuttle services to the centres at the motorway exits in Esch-sur-Alzette, Bettembourg and Dudelange. We are also

### 3. Rent a bike

We are in talks with municipal representatives and the Ministry for Sustainability to expand the bike rental facilities in all the communes of our territory and to connect them with each other. The journeys from Esch-sur-Alzette to Schifflange, for example, or to neighbouring Audun-le-Tiche on the French side are usually less stressful and even faster to reach by bike than with public transport. We will offer a service package that makes the environmentally friendly use of these bikes affordable and practical.

### 4. Cable car

The commune of Esch also plans to erect a cable car for the European Capital of Culture, which will connect Esch city centre with the district of Belval. A study has been commissioned and if the decision to go ahead is given, then the cable car would be a contribution to less impactful transport.

### 5. Artistic interventions

It would be a delusion to believe that we can manage to reduce the amount of traffic in 2022, in fact the opposite. In 2022 too, many people will be stuck in traffic. But we would at least like to make it a bit nicer for these people to wait: with art in buses, trains, train

stations and airports. But especially with art in public space, along the motorway, on the water towers or factory sites. Working with schools, we are planning artistic projects with school students who will decorate the train carriages.

## WALKING AND BIKE ROUTES

**O**ur region's tourist centre has put together a series of walking routes that will make it easier to explore our territory in a sustainable and healthy way. There are circular walking routes, but also those "from station to station" and walking routes with a theme, such as for example the "Natura 2000" or the one on the renaturalisation of the Alzette. There is also a number of mountain-biking routes, such as probably the most well-known, the "Red Rock Trail". Two classified bike paths also lead through our territory, the PC 6 (the 'trois cantons' bike path), 54 km from Pétange to Schengen. And the PC 8, the 'terre rouge' bike path (43 km), which highlights our industrial past and at the same time nature's renaissance.

## C. WHAT IS THE CITY'S ABSORPTION CAPACITY IN TERMS OF TOURISTS' ACCOMMODATION?

**E**sch-sur-Alzette offers six hotels, including one four-star hotel and numerous three-star hotels, one campsite with tree-houses, one bed and breakfast and one youth hostel right beside Esch train station, which was opened in summer of 2017 and has 36 rooms with a total of 122 beds. We see big potential in the campsite, which since recently has been fully managed by the city. In the next year, an overall strategy is to be implemented that will not just provide extra mattresses, but also places to sleep in highly original "buildings". Old train carriages will be converted into rentable rooms and additional tree-houses and tipis will be built. In the next few years, we have the opportunity to see which of these alternative forms of accommodation are particularly popular with the guests, in order to then multiply them for the European Capital of Culture year. Even if the number of beds in our region is barely more than 1,800, the positive side is that there are around 14,000 beds in the entire country (especially in the capital city, only barely 20 kilometres away). We are continuing to work on alternatives, partly on temporary options for accommodation.

## FUTURE PROJECT: EUROPEAN CULTURAL ROUTE

**T**he "European cultural routes", classified and evaluated by the Council of Europe, are usually thematic walking or cycling routes that draw attention to European heritage and aim for mutual understanding. Since 1998, the European Institute for Cultural Routes has been located in Luxembourg City. In talks with the director of the institute, as well as different interest groups from our region, the idea was born to design a cross-border European cultural route about our industrial heritage. The process from the idea to classification could be achieved in around three years, according to the institute's estimates. After these initial talks, the plan is now to create a working group – at the start of 2018 – and to identify the leading partners. This will link industrial culture, nature, ecology, sport and health sustainably as a product for tourism.

## FUTURE PROJECTS

### ➤ Accommodation as part of the UNESCO MaB project

In a near future, Luxembourg's National Commission for the cooperation with UNESCO plans to apply for the program "Man and Biosphere", with the aim to establish a UNESCO biosphere reserve in the area covered by the ProSud municipalities. This UNESCO program focuses on the impact human work has on nature, how nature gradually takes back its space and how the inhabitants and visitors of today can commit to a more sustainable development. In this context, the UNESCO Commission intends to put a strong emphasis on sustainable tourism and promote original concepts of tourist accommodation. To host visitors in these areas, in a sustainable manner, the Commission supports Esch 2022 to liaise with partners to convert former industrial buildings, built wooden huts or contemporary structures, erected in the strict respect of the protected natural surroundings.



## ➤ Pop-ups in collaboration with the Department of Architecture

Since the winter semester of 2017, there has been a Masters course in Architecture at the *Université du Luxembourg*, with a focus on European urbanisation and globalisation. In meetings, it was decided that from winter semester 2018, the course will adapt to the needs of the European Capital of Culture. The first step will be the overall theme Architecture and Culture in the winter semester of 2018. In the years leading up to 2022, firstly new pop-up structures will be designed by the students and secondly, existing, unused spaces will be converted. In this way, empty buildings and spaces can be used to provide temporary accommodation, but also for artists' studios or information points.

## Two examples

- There is a shopping centre in Esch-Belval, in which at least one third of the units are currently not being used. Esch 2022 wants to acquire these spaces and, working with the architecture students, put mainly artists' studios among all the fashion chains and cafés. An empty hospital in Esch is a second option. It consists of more than 100 rooms, a cafeteria and a park. According to current plans, this hospital will be empty in 2022 and should be made available to us. We want the students to develop a hotel design for this space for 2022, which could then also be converted into student accommodation after 2022. From summer 2018, there will be a working group for architecture as part of the European Capital of Culture.
- *My home is your castle*  
We are currently working on a reward package for private people who want to make rooms or apartments available in 2022. Modelled on ideas like AirBnB and Craigslist, our strategy will also encourage intercultural dialogue.

## D. IN TERMS OF CULTURAL, URBAN AND TOURISM INFRASTRUCTURE WHAT ARE THE PROJECTS (INCLUDING RENOVATION PROJECTS) THAT YOUR CITY PLANS TO CARRY OUT IN CONNECTION WITH THE EUROPEAN CAPITAL OF CULTURE ACTION BETWEEN NOW AND THE YEAR OF THE TITLE? WHAT IS THE PLANNED TIMETABLE FOR THIS WORK?

## SELECTED INFRASTRUCTURAL MEASURES

### A) Large scale measures

	Measure	Timetable	Budget	Financing	Connection to ECoC programme
1	Esch-Belval (Construction of the University of Luxembourg (Phase 1 + 2) and all urban infrastructures)	2016-2022	1.6 bn €	Fonds Belval Cities State	University-Projects Creative hubs
2	Nei Schmelz Dudelange, Refurbishment of at least one large exhibition hall	2019-2032	1 bn €	City State	Exhibition and event space/creative hubs

**B) Other measures**

	Measure	Timetable	Budget	Financing	Connection to ECoC programme
3	Renovation of the Musée National de la Résistance	2017-2020	8.6 m €	City State Oeuvre Grande-Duchesse Charlotte	Tissage (Weaving)
4	Campsite Esch	2016-2018	2.0 m €	City State	Expansion of infrastructure for tourists/hotel sector
5	Zoo	2012-2017	1.3 m €	City	Leisure and tourism
6	Youth hostel, Esch	2014-2017	11 m €	City State	Expansion of infrastructure for tourists/hotel sector
7	Festival hall Hiehl, Esch	2016-2018	3.45 m €	City State	Alternative events venue
8	Sports hall Lankels, Esch	2018-2021	14.8 m €	City State	Alternative events venue
9	Cable car Esch – Belval	2017-2021	30 m €	City Private	Low-impact transport
10	Extension of the Conservatoire	2018-2021	12 m €	City State	Education and alternative events venue
11	Ariston	2018-2021	3 m €	City	Repertory cinema
12	BENU, Eco Village Esch	2017-2020	1.8 m €	City State	Sustainable development
13	Edible town Kreavert	2018-2020	500,000 €	City Interreg	Sustainable development
14	Local history museum	2018-2020	3 m €	City	Schichtwechsel (Shift Change)
15	New museum, Kayl	2018-2020	2.5 m €	City	Events venue
16	Multi-purpose hall, Oberkorn Differdange	2017-2019	7.5 m €	City	Alternative events venue
17	1535 creative hub, building C	2015-2018	8 m €	City	Expansion of the creative industries centre
18	Cultural centre Schiffflange	2018-2020	17.5 m €	City	Events venue
19	Renovation Centre de Documentations sur les migrations humaines	2019-2021	2.5 m €	City State	Exhibition space

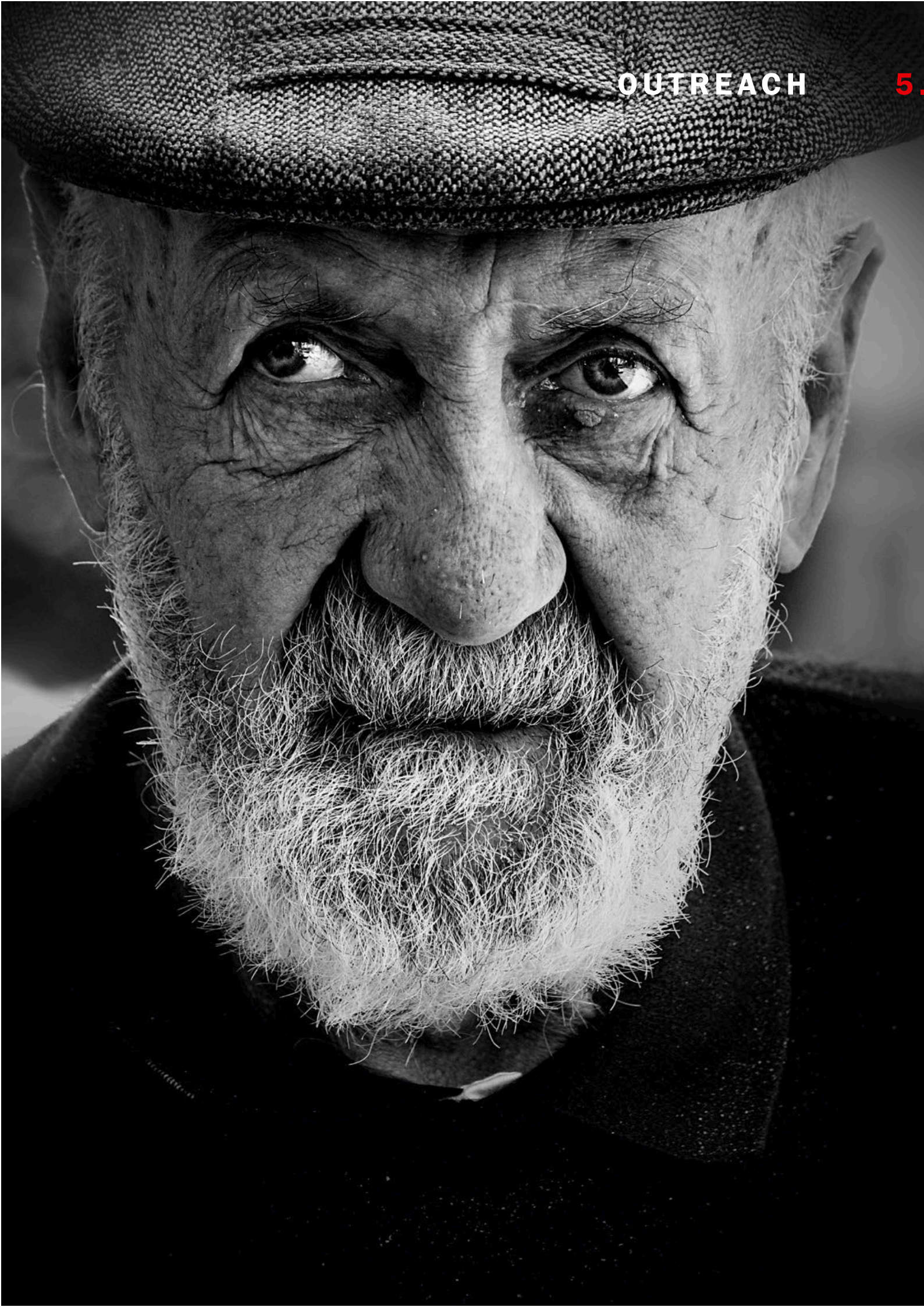
	Measure	Timetable	Budget	Financing	Connection to ECoC programme
20	Science Centre, Differdange, phase 1	2015-2017	10 m €	Private State	Professional orientation and mediation in technology and science
21	Science Centre, Differdange, phase 2: Renovation of the <i>Groussgäsmaschinnshäl</i>	2018-2021	85 m €	Private State	See 14, exhibition and event space
22	Pôle culturel, Micheville, CCPHVA	2014-2019	12.2 m €	State Drac Région Lorraine Dept. Moselle	Events venue
23	Halle des Soufflantes, Belval (exhibition space, Remix Culture Club)	2018-2021 (decision this year)	50 m €	City State	Events venue, exhibition space, epicentre of the European Capital of Culture year, structure will remain after 2022
24	Office building and cooling tower, Esch-Schifflange	2018-2019	15 m €	City State Sponsors	Technical warehouse, offices for technology and artists
25	Dubai pavilion	2021	3 m €	State Sponsors	Alternative events venue, meeting place

See also Q33 and Q34.



OUTREACH

5.





## EXPLAIN HOW THE LOCAL POPULATION AND YOUR CIVIL SOCIETY HAVE BEEN INVOLVED IN THE PREPARATION OF THE APPLICATION AND WILL PARTICIPATE IN THE IMPLEMENTATION OF THE YEAR?

### PREPARING THE APPLICATION

**D**etailed 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 in May 2017, we put up a large tree, where anyone could hang a wish for Esch 2022. We have also held around 180 meetings with individual groups, organisations, artists and institutions since November 2016.

In addition, we have been developing our Volunteer programme. In May 2017, we put this online. Anyone can sign up there to help, develop projects and events from 2018, organise and provide advice. In September 2017, the first volunteer meeting took place (see also Q20).

### IMPLEMENTING THE YEAR

**A**s we described in Q12-13, our artistic programme is characterised by two points of focus in particular that aim to involve local people in the preparation and realisation of Esch 2022:

- working in public space
- fostering participatory projects

Examples show how much our programme has captured this local focus and will drive the programme's implementation: the theatre festival *Canary Calls Cassandra* will be in preparation in the different communities from 2018 on. For *Revolution Results*, we don't just need statements from contemporary witnesses for the research, but also the commitment of members of organisations and associations, the residents of old people's homes, kindergarten children, students and teachers in order to recreate the Ceauses-cus' visit on the market square in Esch. And for many jamming projects in the programme (*Remix Aarbechter*, *Die Straße zurück nach vorne/Back Down the Street Forwards...*), we are dependent on the stories and willingness to help of local people in the neighbourhoods. In our programme section *Remix Yourself*, all the projects have a participatory focus. *Faces and Places*, *Schichtwechsel* (Shift Change) and *Tissage* (Weaving), but also *Romulus and Remus* and *Do It Yourself* will all start in 2018 and will involve the population from the beginning (see also 5.2 and 5.3).

## REGIONAL CULTURE COUNCIL

**W**e also plan to set up a regional Council for Culture. This will be a key implementation driver, to be established in 2018. The Culture Council will consist of five thematic working groups which will be advising the ECoC team, representing the interests of stakeholders, communities and creating synergies. The Culture Council

will enable transparency, ease communication and participation. It will help to shape the sustainability of the projects and allow local people to share in responsibility for planning and ideas. Every six months an open meeting will be held, where the working groups will report on their work to any members of the public who want to come along.

The structure is:

### **Municipal representation**

Esch  
Differdange  
Dudelange  
Pétange  
Bettembourg  
Sanem  
Schifflange  
Kayl  
Mondercange  
Rumelange  
CCPHVA

### **Working groups**

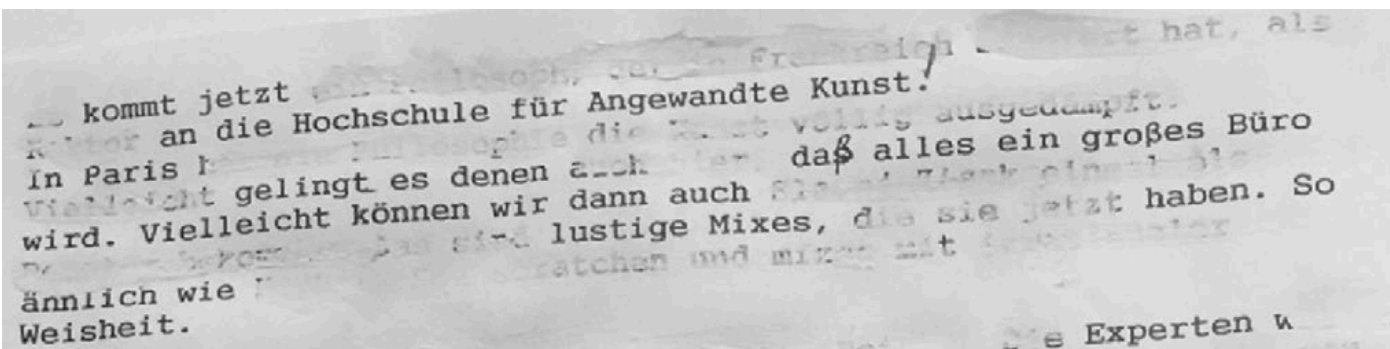
School/youth/volunteers (Q21)  
Communities/social inclusion (Q20)  
Gender (Q20)  
Environment/public space/mobility  
Creative industries/architecture

### **Municipal representatives**

The municipal representatives are to represent the interests of the municipalities and districts in the territory and coordinate regional cooperation. Each municipality will appoint one or two ECoC officers, who will work closely with the ECoC team in the development of the projects that directly affect their community as well as in the organisation of workshops, among other tasks.

### **Working groups**

Each working group has five to ten members, with one member directly from the ECoC team and at least one from the independent arts scene. The others will be various different stakeholders. We will adapt the actual working groups to the programme and will discuss them in advance in the *Remix Culture Club* with all those involved. So, for example, the working group for the creative industries/architecture can work on alternative accommodation ideas (pop-ups, hospital project...). The working group for the environment/public space/mobility will be involved in projects related to low-impact transport and eco-tourism, etc.



Franz West, *Otium*, 1996. 144 x 205 cm (detail)

## REMIX CULTURE CLUB

**W**e are very excited about our flagship community engagement programme *The Remix Culture Club*. This is a laboratory for creating for the future and capacity building. It is inspired by the band Culture Club fronted by Boy George, who were especially successful in the 1980s, and wrote history not just with their music, but also with their courage to be different, in-your-face and to transcend gender boundaries. They are the inspiration for the name of our *Remix Culture Club*. As an icon of self-determination,

Boy George is to be the patron of our *Remix Culture Club*. The *Remix Culture Club* will get going already in 2018 with a wide range of workshops in different locations throughout our territory. It is interdisciplinary, experimental and inclusive, and is aimed at professionals, but also children, young people, pensioners and volunteers. In 2022, the *Remix Culture Club* will move into the Halle des Soufflantes in Belval as a permanent facility and be opened with a concert by Boy George, who we will invite take on the patronage.

### REMIX CULTURE CLUB

Laboratory for models for the future and capacity building

**Patron:** Boy George (tbc)

**“Melting Pot”:** Series of readings, lectures, conferences and discussions with all the artists and culture-makers involved

“Yes we can”	“Wild World”	“Fun Time”	“Born Funky”
Education and further training	Team building and further training	<i>Studium Generale</i>	Youth Lab
(Professionals)	(Volunteers)	(Open to all)	(Children/youth)

“Melting Pot” includes all lectures, conferences and discussions that will take place from autumn 2017 as part of Esch 2022. We will involve as many artists and culture-makers as possible who have anything to do with Esch 2022 to organise public events about a very wide range of topics. This will happen in close partnership with the cultural institutions, the university and the municipalities. In the near future, a series of events will also start within this framework, to which we will invite stakeholders from other European Capitals of Culture, past, present and future, to share experiences about audience development,

community projects, youth work or tourism strategies, for example. A talk by Lawrence Lessig will be the opening event in this series, the man who coined the term ‘remix culture’.

Through these events, we will directly involve the wider public in the process of preparation, whether as members of the Council of Culture, as participants in the *Remix Culture Club* events, or in direct work on artistic projects.

## HOW WILL THE TITLE CREATE IN YOUR CITY NEW AND SUSTAINABLE OPPORTUNITIES FOR A WIDE RANGE OF CITIZENS TO ATTEND OR PARTICIPATE IN CULTURAL ACTIVITIES, IN PARTICULAR YOUNG PEOPLE, AND VOLUNTEERS, THE MARGINALIZED AND DISADVANTAGED, INCLUDING MINORITIES?

**W**e will also use Esch 2022 to place a particular emphasis on a number of social groups we would particularly like to engage, since their inclusion and participation in art and culture is usually associated with obstacles. The following groups have special priority:

- Children and young people (see Q21)
- Volunteers
- Senior citizens
- Gender
- Communities
- People with disabilities

### VOLUNTEERS

**O**ur *Remix Culture Club*'s sub-section *Wild World* is dedicated to volunteers and sees itself as a training centre. Working with the volunteer working group from the Council of Culture and both local and international culture-makers, a package of training courses and seminars will be designed that enables the volunteers to more deeply explore their interests and acquire new skills. Especially for the younger generation, the volunteer programme will also function as a stepping stone to get to know the employment market in the cultural and creative sectors. It will also deliberately involve older people and foster work for all generations. Moreover, there will be the opportunity to take part in a volunteer exchange programme with other ECoC cities.

### SENIOR CITIZENS

**T**he reason why older people have a special value in our project is inherent to our concept of REMIX. Because REMIX means precisely going back to our cultural and historical heritage in order to reprocess it. Projects like *Revolution Results*, *Lasauvage No. 55*, *V1/Thil* and *Tissage* (Weaving) would not be possible without the active participation of the older generation of our population. Personal memories and stories from contemporary witnesses will provide the material the projects will be based on. History will be reclaimed and newly presented using innovative and digital tools. We also want the older

generation in particular to be *actively* involved. That's why we deliberately decided to begin our work for *Faces and Places* with young people on the one hand (*Biergerbühn* (The People's Stage)) and with the older generation on the other. *X-mal Mensch Stuhl* (X-Times Person Chair) will be for performers over 65, who will work on their performances taking place in May and September 2018, after a period of intensive preparation with individual guidance (also from volunteers) from March 2018.

We also deliberately want to invite a lot of older people to our *Remix Culture Club*, encourage as many of them as possible to attend our series "Melting Pot" and to sign up for "Fun Time" workshops.

### GENDER

**O**n the one hand, Luxembourg is far ahead of many other European countries when it comes to gender. The legal situation here is rather liberal and there is a big LGBT scene, which we want to deliberately strengthen with the European Capital of Culture year. Establishing Boy George as the Patron of our *Remix Culture Club* is a major statement. As part of the *Remix Yourself* exhibition, for example, there will be a tool available that allows visitors to see and experience themselves in another gender. On the other hand, there is still a lot to do in relation to gender, such as the founding of an observatory of equal opportunity, which we are planning as part of our *Wasserturm* (Water Tower) project. Furthermore, we will bring world-class works of feminist art from the last few decades to Luxembourg as part of the *Remix Yourself* exhibition. When we put together our ECoC team, we will make sure there is equal representation and will ensure to particularly foster female artists in commissions and public calls for proposals.

### COMMUNITIES

**M**ore than 120 nationalities live together in a very small area in the south of Luxembourg. And intermingle. Nonetheless, each community has its unique qualities. The European Capital of Culture wants to support these unique qualities



and make them accessible to people from other communities. From 2018, we will have a project manager in the team who will exclusively be responsible for work with the communities. Projects will be developed based on these community idiosyncrasies, but then be placed in an overall European context. Examples for projects like this are the dialect poetry slam in the *First European Multilinguale*, in which Portuguese dialects will meet Italian and French. The *Remix Cavalcade* will invite carnival groups from all over Europe and beyond to Pétange. And in the theatre festival *Canary Calls Cassandra*, we will work directly with the communities on various theatre productions from 2018 on. For example, the National Theatre from Porto will work with an amateur theatre group from Differdange.

## PEOPLE WITH DISABILITIES

**A**t least most of our cultural infrastructure is built in a disabled-friendly way and can also be accessed with a wheelchair. The exception is the city library in Esch, for which we want to have a ramp built and a lift installed as part of the European Capital of Culture. In close collaboration with the organisation *Sprachspiel* from Berlin, during the *First European Multilinguale* we will discuss options for special theatre surtitling for those hard of hearing and the deaf or sign-language interpreting on the stage and test them in the newly produced plays. Furthermore, theatre educators and translators are to be given the opportunity to take part in further training in order to keep this expertise in Luxembourg in the long-term.

## Q21. EXPLAIN YOUR OVERALL STRATEGY FOR AUDIENCE DEVELOPMENT, AND IN PARTICULAR THE LINK WITH EDUCATION AND PARTICIPATION OF SCHOOLS.

### AUDIENCE DEVELOPMENT

**O**nly if we succeed in addressing and involving an audience that goes beyond the traditional concert- and theatre-goer can Esch 2022 be a success. We have therefore developed an artistic programme that fundamentally comes to the people: art will be brought into public space. Our artistic programme is designed to involve as many people as possible in the creative process from the start – half of our projects will already begin in 2018 – and to enable their artistic participation.

For us, it is all about participation in public space and having a direct impact on people's everyday lives (social inclusion, active participation). We will offer a series of workshops and training courses in the area of audience development called "Yes We Can" for artists and institutions in our *Remix Culture Club*. The long-term goal is to encourage more institutions to create and implement audience development strategies.

Our event series "Melting Pot" in the *Remix Culture Club* will give local people the chance to inform themselves about what will happen in the year of being European Capital of Culture and to make direct contact with local and international artists and culture-makers. Furthermore, we will offer a live stream on our website that gives

people the opportunity to connect with our project from home: during the preparations, lectures, meetings, exhibitions, trips to other ECoC cities... Our aim is to build up this live stream from occasional events in the preparatory phase to a permanent window in our year as European Capital of Culture for everyone from all over the world.

### CULTURAL EDUCATION

**A**s a laboratory for models for the future, our *Remix Culture Club* provides many opportunities for further education and training. Under the heading "Fun Time", events will be offered that accompany and expand on the lecture series "Melting Pot". They will usually be directly linked to projects from our artistic programme. Thus, for example, the carnival groups from the Balkans and Italy will offer mask-making workshops and the international urban artists who are involved in our project *Wunderwege* (Magical Paths) will offer workshops where anyone can try out graffiti and street art. And actors from different theatres, with whom we will be working for *Canary Calls Cassandra*, will give introductory courses to acting and create a small performance in workshops.

For professional art- and culture-makers, the *Remix Culture Club* will also offer seminars under the section "Yes We Can" that will be based on the expertise of international artists and

culture-makers. Internationally renowned artists like Berangère Vantusso, Pippo Delbono, Ai Weiwei, Yadegar Asisi, Angie Hiesl and Mischa Kuball will offer classes that will have a sustainable impact.

Furthermore, from 2018 on we are an associated partner in the programme “European Lab for Project Making” between Novi Sad 2021, Rijeka 2020 and Timisoara 2021. This project contributes to making a young generation of culture managers fit for future European Capitals of Culture. The project is also interesting for us with regard to founding an intercultural College of Arts in southern Luxembourg.

## WORKING WITH SCHOOLS

**W**ithin the Council of Culture, there will be a specific working group for cooperation with schools, youth and volunteers, which will work closely with our team. The main aims are linking ECoC activities with school curricula, access to culture for all and social inclusion.

The working group will be primarily made up of art teachers, artists, representative from the Ministry of Education and the Ministry of Family, students of teaching, educators, social workers, representatives from youth centres and youth organisations as well as street workers, who together with the ECoC team will work on the possibility that in 2022, there will be at least one afternoon a month available in the school timetable for activities related to the European Capital of Culture. All the way from the little ones in playschool up to those about to sit their final exams. The programme for these afternoons will be designed working closely with the ECoC team. It will include visits to exhibitions, workshops, the direct involvement in artistic projects and seminars and lectures.

On top of all this, the working group is to ensure that cultural youth work starts at the margins of society and actively begins in so-called “underprivileged neighbourhoods”. Following our participatory strategy, here too art and culture is to be brought to young people – on their football pitch, in their street and in their bar. Artists will offer workshops, concerts or installations that will take place in direct contact with the neighbourhoods.

An important partner in work with young people is the public broadcaster Uelzecht-Kanal, a television channel run by the Esch Lycée des Garçons and which broadcasts mainly programmes by and with young people. We have undertaken to work closely with Uelzecht-Kanal and, as part of our *Remix Culture Club*, to provide a comprehensive accompanying educational programme in media. As well as this, Uelzecht-Kanal reaches a different audience than the usual media channels.

The youth work and the work with schools will be coordinated in the “Born Funky” section of the *Remix Culture Club*. Here both the programme for the school afternoons and the youth programme for the ECoC projects will be developed. We don't have a separate children's and youth programme – almost all the projects accepted into the programme contain a component for children and young people. In all of our exhibitions, we will offer kid's tours (children guided by children) and guided tours for children (guided by curators experienced in art education). All the projects in the *Jamming* group will be accompanied by workshops and courses for young people. (...) 2022 will also start a Youth Lab, which will make the possibilities of digital art available to children and young people and allow them to get creative themselves.

## Esch 2022 – Connecting and involving young people with the programme

Age	Goals	Examples from the programme
0-6 years old (kindergartens, pre-school,...)	<ul style="list-style-type: none"> <li>➤ Introduction to culture through play</li> </ul>	<ul style="list-style-type: none"> <li>➤ Esch-sans-Alzette (building boats)</li> <li>➤ Wunderwege/Magical paths (painting in public space)</li> <li>➤ Do It Yourself (crafts, painting and building workshops)</li> </ul>
6-12 years old (primary school)	<ul style="list-style-type: none"> <li>➤ Fostering creativity</li> <li>➤ Encouraging tolerance and mutual understanding</li> <li>➤ Getting to know unfamiliar/foreign worlds</li> </ul>	<ul style="list-style-type: none"> <li>➤ Biergerbühn (The People's Stage) (first steps in the performative arts)</li> <li>➤ Jamming the South/ Wunderwege (urban art workshops)</li> <li>➤ Esch-sans-Alzette (following the digital chips)</li> <li>➤ Do It Yourself (workshops in arts and crafts)</li> </ul>
12-16 years old (secondary school)	<ul style="list-style-type: none"> <li>➤ A deeper exploration of artistic interests</li> <li>➤ Fostering intercultural dialogue</li> </ul>	<ul style="list-style-type: none"> <li>➤ As above</li> <li>➤ Romulus and Remus (strengthening local organisation culture)</li> <li>➤ Schichtwechsel (Shift Change) (raising awareness of industrial heritage)</li> <li>➤ First European Multilinguale (poetry slam workshops)</li> <li>➤ Tissage (Weaving) (involvement in collecting stories of migration)</li> </ul>
16-19 years old (senior school cycle)	<ul style="list-style-type: none"> <li>➤ Exploring career prospects in the cultural and creative sectors</li> <li>➤ Involvement in Esch2022 activities (volunteer, assistance, internships)</li> </ul>	<ul style="list-style-type: none"> <li>➤ As above</li> <li>➤ Participation in Roadroots in the First European Multilinguale</li> <li>➤ Exchange programme with other ECoCs</li> <li>➤ Participation "European Project Management" project</li> <li>➤ Kaunas-Esch radio</li> </ul>





## A. FINANCE

### CITY BUDGET FOR CULTURE

Q22.

**WHAT HAS BEEN THE ANNUAL BUDGET FOR CULTURE IN THE CITY OVER THE LAST 5 YEARS (EXCLUDING EXPENDITURE FOR THE PRESENT EUROPEAN CAPITAL OF CULTURE APPLICATION)?**

Year	Annual budget for culture in the city (in €)	Annual budget for culture in the city (in % of the total annual budget for the city)
2012	12,562,666€	10.80%
2013	14,496,013€	10.24%
2014	13,963,363€	10.60%
2015	14,522,658€	10.22%
2016	15,258,535€	10.32%
2017	15,934,780€	11.36%

Q23.

**IN CASE THE CITY IS PLANNING TO USE FUNDS FROM ITS ANNUAL BUDGET FOR CULTURE TO FINANCE THE EUROPEAN CAPITAL OF CULTURE PROJECT, PLEASE INDICATE THIS AMOUNT STARTING FROM THE YEAR OF SUBMISSION OF THE BID UNTIL THE EUROPEAN CAPITAL OF CULTURE YEAR.**

**N**o funds from the city of Esch-sur-Alzette's annual culture budget were used for financing the candidacy. This was financed using special funds. To carry out the projects, from 2018 on

there will be a separate, additional budget item in the city's overall budget, which will not affect the city's culture budget.

Q24.

**WHICH AMOUNT OF THE OVERALL ANNUAL BUDGET DOES THE CITY INTEND TO SPEND FOR CULTURE AFTER THE EUROPEAN CAPITAL OF CULTURE YEAR (IN EUROS AND IN % OF THE OVERALL ANNUAL BUDGET)?**

**A**fter the European Capital of Culture year, the city of Esch will significantly increase the culture budget in order to be able to implement the cultural development plan properly. This will be an increase by approximately 1.5% (2.25 million Euro) to a total of 12.8% (around 18 million Euro). Additionally, the city of Esch has

planned one million Euro into its ECoC budget for 2023, in order to guarantee sustainability, especially for the continuation of certain artistic projects. Furthermore, from the budget of Esch 2022, 750,000 Euro of special funds have been planned for the two years after the ECoC, 2023 and 2024, in order to ensure sustainability.

#### ECoC - Budget

Year	Amount	Source
2023	500,000€	ECoC
	750,000€	Special city funds in addition to the culture budget
2024	500,000€	ECoC
	750,000€	Special funds

## OPERATING BUDGET FOR THE TITLE YEAR

### INCOME TO COVER OPERATING EXPENDITURE

**PLEASE EXPLAIN THE OVERALL OPERATING BUDGET (I.E. FUNDS THAT ARE SPECIFICALLY SET ASIDE TO COVER OPERATIONAL EXPENDITURE). THE BUDGET SHALL COVER THE PREPARATION PHASE, THE YEAR OF THE TITLE, THE EVALUATION AND PROVISIONS FOR THE LEGACY ACTIVITIES.**

**Q25.**

Total income to cover operating expenditure (in €)	From the public sector (in €)	From the public sector (in %)	From the private sector (in €)	From the private sector (in %)
70,608,500€	63,000,000€	89.22%	7,608,500€	10.78%

**T**he overall budget has risen by almost 10 percent between the first and final phases of the candidacy. This is mainly due to the fact that

the artistic programme in the first phase was only in its preliminary stages.

### INCOME FROM THE PUBLIC SECTOR

**WHAT IS THE BREAKDOWN OF THE INCOME TO BE RECEIVED FROM THE PUBLIC SECTOR TO COVER OPERATING EXPENDITURE?**

**Q26.**

Income from the public sector to cover operating expenditure	in €	%
National Government	40,000,000€	56.65%
City	10,100,000€	14.30%
Region	12,900,000€	18.27%
EU (with exception of the Melina Mercouri Prize)	0€	0.00%
Other	0€	0.00%
<b>Total</b>	<b>63,000,000€</b>	<b>89.22%</b>

**HAVE THE PUBLIC FINANCE AUTHORITIES (CITY, REGION, STATE) ALREADY VOTED ON OR MADE FINANCIAL COMMITMENTS TO COVER OPERATING EXPENDITURE? IF NOT, WHEN WILL THEY DO SO?**

**Q27.**

**I**n December 2015, the Esch city council decided to make 10,100,000 Euro available for the European Capital of Culture. In February 2016, the Luxembourg government decided to contribute with a sum of 40 million Euro. The regional municipalities will contribute to percentages of the operational costs and additional sums depending on the projects taking place in

their own municipality. Should the candidacy be successful, appropriate agreements will be signed with the state and the municipalities. Regarding possible contributions from the CCPHVA communes, a final decision has not yet been taken. Financial contributions along the same lines as the other municipalities are being discussed.

## WHAT IS YOUR FUND RAISING STRATEGY TO SEEK FINANCIAL SUPPORT FROM UNION PROGRAMMES/FUNDS TO COVER OPERATING EXPENDITURE?

**T**he organisational form for the European Capital of Culture 2022 as an ASBL (Association sans but lucratif) was decided on in autumn 2016 and established at the end of 2016. According to the stipulations of many EU funding programmes, newly established organisations or institutions are usually only eligible for funding after existing for a number of years. In order to nonetheless be able to depend on EU funding, we are working closely with leading partners here, such as the *Université du Luxembourg*, the *Union des Théâtres de L'Europe et de la Méditerranée*, the *Kulturfabrik* and the *Science Centre*, as well as directly with the municipalities involved in the European Capital of Culture. Furthermore, we are in regular contact with the Creative Europe desk for Luxembourg, which is providing us with the necessary information and support in applying for European funding. Applications for the following funding programmes have already been submitted or have been begun:

### ➤ **Creative Europe (European Cooperation Projects/European Networks)**

In October 2017, the *Union des Théâtres de l'Europe et de la Méditerranée* will submit an application to Creative Europe programme for European Networks for the cooperative project *Canary Calls Cassandra*. Esch 2022 will take on the role of a methodological partner here. The programme is to support productions by the individual European theatres during the years 2018-2021. In a second phase, an application for the Creative Europe programme for European Cooperation Projects may possibly be submitted in order to acquire financial support for our region for organising the festival in 2022.

### ➤ **InterReg – Wider region**

As part of the cross-border programme for European territorial cooperation 2014-2022, Interreg VA “wider region”, the *Kulturfabrik* submitted an application with their project *Grounds* at the end of May 2017 as a leading partner together with ten cities and towns from four countries in the wider region (Germany, France, Belgium, Luxembourg). Here

too, Esch 2022 is already a methodological partner. The project is the continuation and expansion of the *Kulturfabrik's* urban art project. This project artistically addresses the topological features of the settlement structure, as well their unique architectural characteristics. An artistic expression that people encounter in their everyday lives, in train stations, on bridges, at bus stops, on walls and in public squares. The aim is to create a network of walking and cycling paths through a kind of open-air museum throughout the entire region by 2022, entitled *Les chemins de l'imaginaire* (Wunderwege/Magical Paths).

### ➤ **InterReg – Wider region**

As part of the cross-border programme for European territorial cooperation 2014-2022, Interreg VA “wider region”, the inter-municipal organisation SIVOM de l'Alzette, of which Esch-sur-Alzette and five municipalities on the Luxembourg side as well as communes on the French side of our ECoC territory are members, submitted an application that was approved. The aim of the project is to clean up the Alzette – the cross-border river with its source in France, which then flows through Luxembourg and into the Mosel – to free it from rubbish and pollution, and at least partly renaturalise it. The project began on the 1st of January 2017 and ends on the 30th June 2020. We are in contact with those responsible and will intensify this after we have received the title. We also see ourselves as a driving force for continuing this initiative after 2020, in light of our *Esch-sans-Alzette* project.

### ➤ **Erasmus Plus**

In close collaboration with the schools, further education institutions and universities in our territory, from January 2018 on, we will apply for funding from the Erasmus Education and Research programme. This financial support will most importantly help to set up our *Remix Culture Club*. The Erasmus Plus money will also help to support and implement exchange programmes for volunteers and/or students with other ECoCs.

### > Europe for Citizens (EACEA):

We have many projects in our artistic programme that aim to foster an awareness of European history (*Revolution Results*, *Liberalism Results*, *Lasauvage No. 55*, *V1/Thil*, *Schichtwechsel* (Shift Change), *Tissage* (Weaving), *Romulus and Remus*). A strong awareness of history and values is an essential prerequisite for encouraging debate about the future of Europe. Our projects developed within this framework will focus on the direct participation of citizens from the very start. We therefore want to submit applications to numerous Europe for Citizens funding programmes from 2018. Also especially because we have initiatives (*The Second City*, *First European Multilinguale...*), in which we will build up partnerships between cities and foster and extend networks of partner cities (existing and new ones, ECoCs and other cities).

### > Horizon 2020

Thanks to our close collaboration with the inter-faculty *Centre for Contemporary and Digital History* (C2DH) at the *Université du Luxembourg*, preparatory work for some of our cooperative projects has already been supported by the programme for research and innovation, Horizon 2020. Our work with Horizon 2020 will be expanded after we receive the title, since for projects like *Revolution Results*, *Liberalism Results*, *Jamming The South* (*Die Straße zurück nach vorne*/Back Down the Street Forwards, *Remix Arbechter*, *Lasauvage No. 55...*), research positions will not just be created, but also innovative tools and apps developed. Moreover, we will submit an application in order to enable our monitoring and evaluation strategy to be guided scientifically. Precisely within the framework of cross-border cultural work, here too a new degree course at the *Université du Luxembourg* will be created called "Border Studies" (in partnership with other universities in the wider region) that will lead the way in research.

## ACCORDING TO WHAT TIMETABLE SHOULD THE INCOME TO COVER OPERATING EXPENDITURE BE RECEIVED BY THE CITY AND/OR THE BODY RESPONSIBLE FOR PREPARING AND IMPLEMENTING THE ECOC PROJECT IF THE CITY RECEIVES THE TITLE OF EUROPEAN CAPITAL OF CULTURE?

Q29.

Source of income for operating expenditure	EU	National government	City	Region	Sponsors	TOTAL (income)
2017		25,000€	400,000€			<b>425,000€</b>
2018		4,865,400€	1,000,000€			<b>5,865,400€</b>
2019		7,109,600€	1,000,000€	2,000,000€		<b>10,109,600€</b>
2020		8,000,000€	1,200,000€	3,000,000€	2,000,000€	<b>14,200,000€</b>
2021		15,000,000€	3,000,000€	3,500,000€	5,000,000€	<b>26,500,000€</b>
2022		5,000,000€	2,500,000€	4,200,000€	608,500€	<b>12,308,500€</b>
2023			500,000€	200,000€		<b>700,000€</b>
2024			500,000€			<b>500,000€</b>
<b>Total</b>	<b>0</b>	<b>40,000,000€</b>	<b>10,100,000€</b>	<b>12,900,000€</b>	<b>7,608,500€</b>	<b>70,608,500€</b>

**O** ur budget is transferable from year to year. Up until 2022, we will have more income than expenditure. This will result in a surplus of around 7 million Euro, which will be carried

forward into the next budgetary years 2023 and 2024, in order to cover the costs for the evaluation and continuation of the artistic programme.



### WHAT IS THE FUND-RAISING STRATEGY TO SEEK SUPPORT FROM PRIVATE SPONSORS? WHAT IS THE PLAN FOR INVOLVING SPONSORS IN THE EVENT?

**A**s one of the strongest financial centres in the world and thanks to its business-friendly tax policy, the Grand Duchy of Luxembourg is an attractive location for banks and investment companies, but also for global players in various different areas of business.

The list of international companies who have chosen Luxembourg as their European headquarters is long. Amazon, Paypal, Apple iTunes, Skype and Delphi go along with names as illustrious as Arcelor Mittal, the biggest steel producer in the world, the Société Européenne des Satellites SES, a global leading telecommunications company, Cargolux, the biggest air freight company in Europe and RTL Group, the European market leader in the audio-visual sector.

Both multinational corporations and small and medium-sized companies have already expressed their interest in supporting Esch 2022. In order to meet the individual needs of these potential sources of income, we have developed a four-pronged fundraising strategy, which will be expanded and implemented should we be awarded the title, and covers donations of materials and services as well as financial support.

In the last few years, a trend can be identified in Luxembourg of business and art entering into innovative partnerships. The realisation that, especially regarding conceptual work, interdisciplinary approaches go further than a silo mentality, has reached the top floors of market-leading corporations too. We want to use this trend to make a direct link between art and business, in that we will be placing our focus on innovative tools in IT in many of our projects, whose design and application offer many possibilities. Under the general guidance of the Ministry of the Economy, the government of Luxembourg has set up a creative cluster to create synergies, to which we have submitted an application for membership. Furthermore, we will offer a series of workshops in *Remix Culture Club* on the topic “Business meets art” that also aim to push the formation of these synergies forward.

#### Main sponsors

We are planning to win two main sponsors for the entire project, who will each contribute more than a million Euro. We also want to find at least ten sponsors who will co-finance the main events (opening event, closing event, Jamming, 3-4 exhibitions, the panorama, *Coucou Bazar*, *Persepolis*, *Ai Weiwei Expo*, *Remix Culture Club*). Their contribution will be at least 500,000 Euro.

#### Rewards for the sponsors

- Ten sets of two tickets for the opening and closing celebrations, as well as for the main events
- Regular meetings with the general director and the artistic director (exclusive information)
- Opportunities to meet the artists
- Individual sponsor assistance by members of the ECoC team
- Privileged placement of logos
- VIP business meet-ups every six months with interesting speakers
- Training opportunities in the *Remix Culture Club*

#### Big sponsors, prime and medium

Our big sponsors are all those who contribute to financing the European Capital of Culture with more than 200,000 Euro (prime) or more than 50,000 Euro (medium). These big sponsors can either get involved with specific projects or donate to our events fund.

#### Rewards for the sponsors

- Ten sets of two tickets for selected main events
- Regular meetings with members of the artistic team
- Opportunities to meet the artists
- Individual sponsor assistance by members of the ECoC team

- Mentioning of the company on our website and in official press statements, as well as in our programmes, privileged placement of logos for specific events
- Annual VIP business meet-up with interesting speakers
- Training opportunities in the *Remix Culture Club*

## Club2022

Inspired by the ideas in Mons ECoC 2015 and Leeuwarden ECoC 2018, we also want to set up a club, Club2022, which is especially aimed at small and medium-sized companies, as well as clubs and associations. For an annual contribution of 2022 Euro, we will offer them club membership, which includes the title “official sponsor”.

## Rewards for the sponsors

- Exclusive licence for the logo “Official Club Member 2022” and the accompanying marketing material
- Mentioning of the company on our website and in official press statements, as well as in our programmes
- A Club2022 network meet-up twice a year with interesting speakers
- Two exclusive tickets for the opening ceremony
- Two exclusive tickets for the closing ceremony
- The opportunity to offer their product via our merchandising (through sales in our webshop, 22% of the sales price must be donated to the Esch 2022 events fund). Club membership also offers the companies the chance to present their product to a large, international audience.

## FURTHER INITIATIVES

### Crowd-funding

We want to involve the population in all areas of preparation for the European Capital of Culture from the start. This includes financing. Co-financing cultural projects through crowd-funding is no longer a rarity in Luxembourg. With help of partners, such as the theatre collective *Independent Little Lies*, who already have solid experience in this form of fundraising, we will create a crowd-funding strategy for individual projects (*Biergerbühn* (The People’s Stage), *Do It Yourself*, *Wunderwege* (Magical Paths), *Romulus and Remus...*).

Another cooperative crowd-funding project will be developed with Kaunas: the “Pixel Tunnel to Europe”. Using screen projections, Esch will be shown in Kaunas in real-time and vice versa. Every passerby can send a greeting or a message to the partner city by buying a pixel on screen (using contactless credit cards or mobile payment systems). This project will thereby enable every citizen to directly contribute to the financing of the European Capital of Culture. The money will go to our events fund. Without much extra work, the project can also be expanded to other European cities.

### Philanthropy/diaspora

There are a large number of foundations that are primarily active in culture in Luxembourg and the wider region. Esch 2022 has begun to make contact with them, but also with ambassadors for Luxembourg abroad (embassies/organisations representing commercial interests).

We are aware that successful fundraising requires high levels of investment (time and HR). Both external and internal ECoC team staff, who will work closely with our marketing department, will give everything it takes after we have been awarded the title to optimise support from the private sector, since the appeal of the European Capital of Culture ultimately significantly depends on it.

## OPERATING EXPENDITURE

Q31.

### PLEASE PROVIDE A BREAKDOWN OF THE OPERATING EXPENDITURE.

Programme expenditure (in €)	35,935,000 €
Programme Expenditure (in %)	50.89%
Promoting and marketing (in €)	10,080,000 €
Promoting and marketing (in %)	14.26%
Wages, overheads and administration (in €)	23,263,500 €
Wages, overheads and administration (in %)	32.95%
Other* (in €)	1,330,000 €
Other* (in %)	1.88%
Total of the operating expenditure	70,608,500 €

\* We have planned for a specific sum of investment capital in order to commission feasibility studies and expert evaluation to accelerate the renovation process of important infrastructure.

Q32.

### PLANNED TIMETABLE FOR SPENDING OPERATING EXPENDITURE.

Timetable for spending	Programme expenditure (in €)	Programme Expenditure (in %)	Promoting and marketing (in €)	Promoting and marketing (in %)	Wages, overheads and administration (in €)	Wages, overheads and administration (in %)	Other (in €)	Other (in %)	TOTAL
2017	5,000	0.01	120,000	0.17	386,100	0.55	0	0	<b>511,100</b>
2018	1,370,000	1.94	1,110,000	1.57	1,665,400	2.36	320,000	0.41	<b>4,465,400</b>
2019	1,980,000	2.80	1,210,000	1.72	2,053,000	2.91	720,000	1.02	<b>5,963,000</b>
2020	4,460,000	6.32	1,420,000	2.01	3,055,000	4.33	70,000	0.10	<b>9,005,000</b>
2021	6,410,000	9.08	3,690,000	5.23	5,318,000	7.53	70,000	0.10	<b>15,488,000</b>
2022	16,312,500	23.10	2,200,000	3.12	8,732,000	12.37	70,000	0.10	<b>27,314,500</b>
2023	4,225,000	5.98	250,000	0.35	1,111,000	1.57	40,000	0.06	<b>5,626,000</b>
2024	1,172,500	1.66	80,000	0.11	943,000	1.34	40,000	0.06	<b>2,235,500</b>
<b>TOTAL</b>	<b>35,935,000</b>	<b>50.9</b>	<b>10,080,000</b>	<b>14.3</b>	<b>23,263,500</b>	<b>32.9</b>	<b>1,330,000</b>	<b>1.9</b>	<b>70,608,500</b>

## BUDGET FOR CAPITAL EXPENDITURE

## WHAT IS THE BREAKDOWN OF THE INCOME TO BE RECEIVED FROM THE PUBLIC SECTOR TO COVER CAPITAL EXPENDITURE IN CONNECTION WITH THE TITLE YEAR?

Q33.

Income from the public sector to cover capital expenditure	in €	%
National government	52 m €	76.5
City	10 m €	14.7
Region		
EU (with exception of the Melina Mercouri Prize)		
Other (Sponsors)	6 m €	8.8
<b>Total</b>	<b>68 m €</b>	<b>100</b>

**T** here are five infrastructural measures that will have a direct influence on our European Capital of Culture year, especially for the implementation of our programme, for our three all-year-round exhibitions, for our *Remix Culture Club*, and for our technical warehouse and studio).

- The renovation of the Halle des Soufflantes in Esch-Belval (exhibition space, *Remix Culture Club*)
- The renovation of one of the halls as part of the larger project *Nei Schmelz* (exhibition space)
- The renovation of the *Groussgasmasschinnshal* in Differdange (exhibition space)
- The office building and the cooling tower in Esch-Schifflange (technical warehouse and studio)
- The transport and reconstruction of the Dubai pavilion (alternative event venue)

There are financial plans for the renovation of the *Groussgasmasschinnshal* in Differdange and the larger project *Nei Schmelz* in Dudelange, which are to be realised independently of the European Capital of Culture year. The current time schedule (see also Q18d) means it would be realistic to use both these spaces for international exhibitions.

This leaves the infrastructural measures that are directly part of the European Capital of Culture year, Halle des Soufflantes in Belval, the office and cooling tower in Esch-Schifflange, and the pavilion from Dubai, for which there is a financial plan, which excludes transport and reconstruction in Esch-sur-Alzette.

Property	Budget	Financial partner
Halle des Soufflantes, Belval (renovation, basic facilities for the <i>Remix Culture Club</i> )	50 m €	City/state
Office and cooling tower Esch-Schifflange (renovation)	15 m €	City/state/sponsors
Dubai pavilion (transport and reconstruction)	3 m €	State/sponsors



### Q34. HAVE THE PUBLIC FINANCE AUTHORITIES (CITY, REGION, STATE) ALREADY VOTED ON OR MADE FINANCIAL COMMITMENTS TO COVER CAPITAL EXPENDITURE? IF NOT, WHEN WILL THEY DO SO?

The three infrastructural measures listed in the table have not yet been voted on, either nationally or locally, at the time of completing the bid book. However, there have been numerous viewings of the sites and meetings on financing. For the reconstruction of the Dubai pavilion, we

have the possibility of private financing. We are awaiting a decision for the renovation work on the office and the cooling tower in Esch-Schifflange in September. The decision about the Halle des Soufflantes will also be made by November 2017.

### Q35. WHAT IS YOUR FUND RAISING STRATEGY TO SEEK FINANCIAL SUPPORT FROM UNION PROGRAMMES/ FUNDS TO COVER CAPITAL EXPENDITURE?

There is no plan to use EU funding for the three infrastructural measures listed in the table. Many of the investments in infrastructure underway in the municipalities, as well as for the further implementation of the Cité des Sciences

in Belval, contain EU funding, usually from the European Regional Development Fund (ERDF). However, this is not the responsibility of the ECoC team, but of the individual municipalities.

### Q36. ACCORDING TO WHAT TIMETABLE SHOULD THE INCOME TO COVER CAPITAL EXPENDITURE BE RECEIVED BY THE CITY AND/OR THE BODY RESPONSIBLE FOR PREPARING AND IMPLEMENTING THE ECoC PROJECT IF THE CITY RECEIVES THE TITLE OF EUROPEAN CAPITAL OF CULTURE?

Source of income for capital expenditure	2017	2018	2019	2020	2021	2022
EU						
National government			30,000,000€	20,000,000€	2,000,000€	
City		5,000,000€	5,000,000€			
Region						
Sponsors		5,000,000€			1,000,000€	
Other						

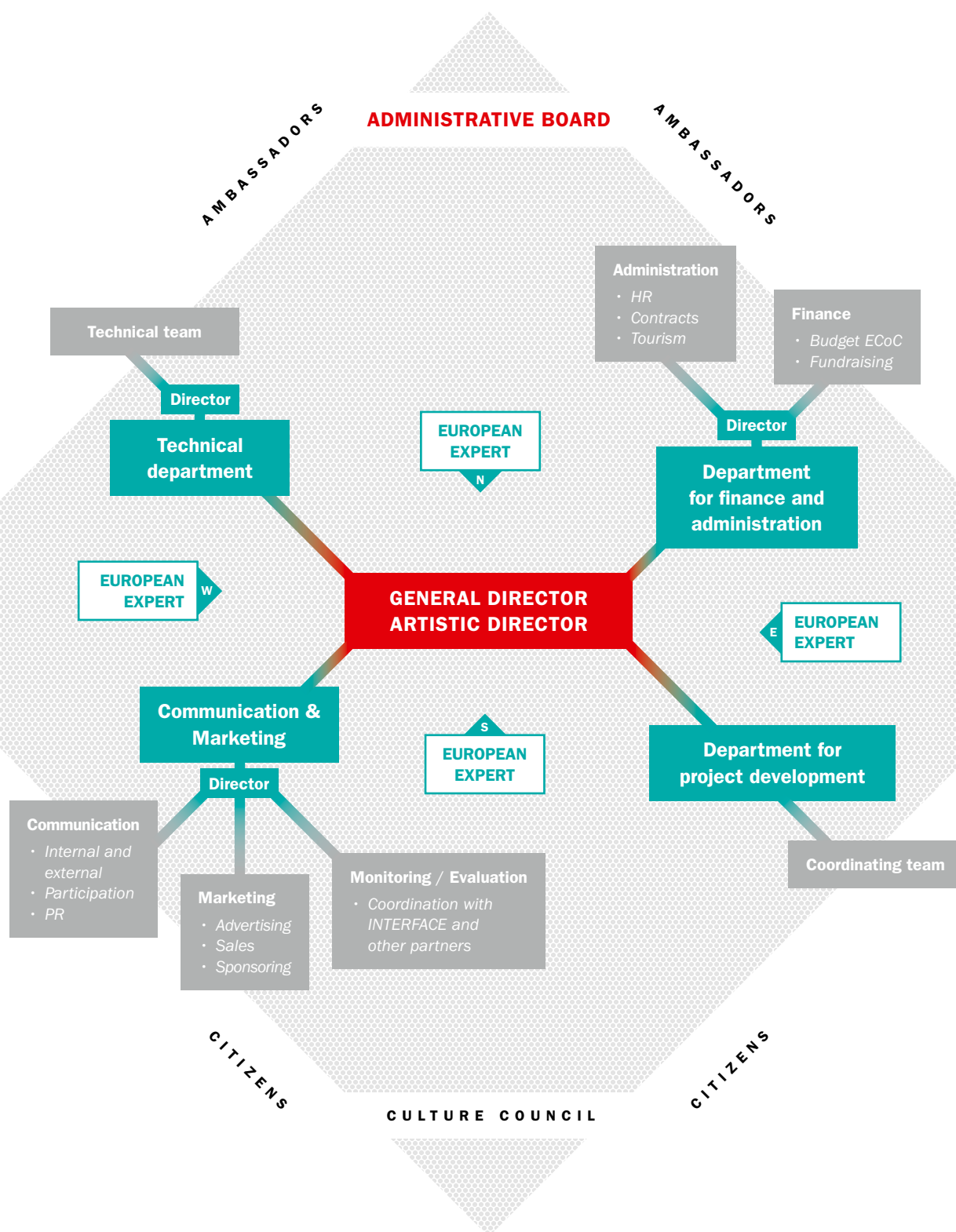
### Q37. IF APPROPRIATE, PLEASE INSERT A TABLE HERE THAT SPECIFIES WHICH AMOUNTS WILL BE SPENT FOR NEW CULTURAL INFRASTRUCTURE TO BE USED IN THE FRAMEWORK OF THE TITLE YEAR.

We have no plans for any new cultural infrastructure. The *Remix Culture Club* too, as a newly created and permanent facility, is to be housed in an existing building.

## B. ORGANISATIONAL STRUCTURE

WHAT KIND OF GOVERNANCE AND DELIVERY STRUCTURE IS ENVISAGED FOR THE IMPLEMENTATION OF THE EUROPEAN CAPITAL OF CULTURE YEAR?

Q38.



### **Association sans but lucratif ASBL “Capitale Européenne de la Culture 2022” (non-profit organisation)**

In autumn 2016, after the pre-selection, a structure independent of the city Esch-sur-Alzette, the other municipalities and the Ministry of Culture was created, which is responsible for the preparation and planning, the implementation and the evaluation of the European Capital of Culture Esch 2022. The legal form of this structure is an ASBL (*association sans but lucratif*), a non-profit organisation named “Capitale Européenne de la Culture 2022”.

#### **Annual general meeting of the organisation**

Once a year, an annual general meeting (AGM) for the members of the organisation will be announced. The following decisions can be executed at the AGM are as follows:

- Agreement of political guidelines for the organisation
- Appointment and dismissal of members of the administration board
- Approval of budget(s)
- Appointment of a treasurer

- Discharge of the administrative board
- Changes to statutes
- Dissolution of the organisation

#### **Administrative board**

The administrative board of the organisation will consist of at least six and maximum thirteen members. It organises the announcement for the two leadership positions (General Director and Artistic Director), selects and/or confirms the candidates.

The administrative board has no influence over artistic decisions on the part of the General Director and the Artistic Director. It functions as a supervisory committee that supervises the management. The administrative board is also tasked with creating opportunities, mediating in situations of conflict and removing political obstacles. The administrative board will meet as often as is necessary in the interests of the organisation, however, at least three times a year.

The members of the administrative board took up office on the 19th of April 2016 for a period of three years and include members of civil society, politicians and representatives of public life.

**Q39.**

### **HOW WILL THIS STRUCTURE BE ORGANISED AT MANAGEMENT LEVEL? PLEASE MAKE CLEAR WHO WILL BE THE PERSON(S) HAVING THE FINAL RESPONSIBILITY FOR GLOBAL LEADERSHIP OF THE PROJECT?**

**T**he General Director has the final responsibility for balancing finances and the global leadership of the organisation. In close communication with the Artistic Director, the General Director is also responsible for the financial and organisational implementation of artistic programme.

The General Director and the Artistic Director work closely together and have the following executive powers and responsibilities (see also Q42):

- Management of the organisation
- Management of international relations, coordination of European experts
- Administration decision-making power
- Decision-making power regarding financial planning/annual planning
- Hiring and firing (team leadership)
- Decision-making power regarding the artistic programme (project development, production management, capacity building, cultural education, cooperative partners)
- Decision-making power regarding communication and marketing
- Technical decision-making power
- Coordination monitoring/evaluation
- Local, national and international representation
- Direct contact persons for the administrative board

## Department for project development

The department for project development is the only department without a director, since it immediately reports to the General Director and the Artistic Director. For this, there are two coordinating positions: the **production manager**, who will work directly with the technical manager, and the manager for finance and administration, who will ensure the preparation and successful implementation of projects.

There is also the **coordinating team for project development**. The latter will have an increasing number of project developers. If we are awarded the title, four further project developer positions will be advertised: one for international projects, two for projects with the municipalities and the local scene and one for setting up the *Remix Culture Club*.

Leading up to 2022, the number of project developers will double. The department for project development will work closely with experts on a european and artistic level, who will provide their services to the ECoC team as freelancers.

## Department for finance and administration

The General Director plays the most important role in terms of balancing finances and ensuring the smooth organisation of the entire project. Besides the Artistic Director, who will work alongside the General Director, a **Director of the department for finance and administration** will also support them. He or she will be responsible for the budget plan for the entire project and will be in charge of both the financial and administrative coordinating teams.

The **administrative coordinating team** will work closely with external legal advisors and will take care of human resources development and contracts, as well as the administrative organisation of setting up the *Remix Culture Club* and the volunteer programme. The administration team will also be joined by a tourism expert, who will work on tourism strategies from 2018.

The **financial coordinating team** will do the preliminary budget planning for the directors and will be responsible for fundraising (especially coordination with partners and EU funding programmes) and sponsoring. Other fundraising activities will be carried out by external parties.

## Technical department

Working in public space especially makes a strong technical team essential for the success of the overall project. The Technical Manager will work closely with the General Director. The technical manager will be responsible for coordinating technical work, security, insurance issues, logistics and transport.

## Marketing and communications department

The manager of the marketing and communications department reports to the General Director and the Artistic Director. The **marketing and communications manager** is responsible for and coordinates the areas of communication, marketing and monitoring and evaluation. Communication will involve both internal and external communication, participation and national and international PR.

The marketing department is responsible for advertising and sales. One person will also coordinate the databases and work with external service providers on the development and most importantly the realisation of the **monitoring and evaluation** strategy over the entire ECoC time period.

## Culture Council/ambassadors

The Esch 2022 team will be supported by the Culture Council in terms of content through working groups (see also Q19) consisting of members of civic representation, associations and activists as well as municipal representatives.

Furthermore, our team of ambassadors will continue to grow, ambassadors from all walks of public life, e.g. from sports, politics, the national and international art and culture scenes.

## Artistic and European experts

Just as we will work with freelance art experts to develop individual projects and thematic areas, we will also work closely with European experts. We intend to integrate four European experts in our team, who come from all corners of Europe and will be able to take a fresh look at our territory and project from outside.



## Q40.

### HOW WILL YOU ENSURE THAT THIS STRUCTURE HAS THE STAFF WITH THE APPROPRIATE SKILLS AND EXPERIENCE TO PLAN, MANAGE AND DELIVER THE CULTURAL PROGRAMME FOR THE YEAR OF THE TITLE?

Since the beginning of our work on the final phase of the candidacy in autumn 2017, Esch 2022 has inspired great interest. We have encountered and talked to many qualified people who want to be part of our team. This includes a large number of national and international artists and cultural stakeholders, as well as technical, financial, administrative, communications and evaluation experts. Some of them already have solid experience in the management of European culture projects, such as Creative Europe. We already have an initial database of interesting CVs. Should Esch 2022 be awarded the title in November 2017, the roles of General Director and Artistic Director will be internationally advertised (see Q42).

The positions for the four departments (technical, administration and finance, project development, and communication and marketing), will be selected after being publicly advertised by the General Director and the Artistic Director.

The job advertisements will describe in detail the profile and the requirements of each position to be filled and become an integral part of the employment contracts. The selection process, contract negotiations and supervision of staff will be managed by our own human resources department.

A special focus will be on the development of the *Remix Culture Club*, since this will not only play a key role in audience development, but also as a training camp for building capacities in our own team (internal, external and volunteers). As the central intersection of the entire project, at least one person from each department will also be in charge of this area, along with the General Director and the Artistic Director.

We will ensure a balanced proportion of national and international members in our team. We would particularly like to motivate women to apply for leadership roles.

## Q41.

### HOW WILL YOU MAKE SURE THAT THERE IS AN APPROPRIATE COOPERATION BETWEEN THE LOCAL AUTHORITIES AND THIS STRUCTURE INCLUDING THE ARTISTIC TEAM?

The General Director and the Artistic Director are accountable to the administrative board. Since the Mayor of Esch-sur-Alzette and the President of the municipal alliances *ProSud* and the French CCPHVA are members of the board, direct contact with the local authorities is ensured.

In preparation for the candidacy, the ECoC team has already worked with all the municipalities involved. The relationships to departments such as urban development, tourism, communication, school and youth, culture, integration and so forth that have already been established will be strengthened further. Networking plays a very important role, not just in the area of communication, but also in the areas of cultural strategy and evaluation in particular.

There is currently one person assigned to ECoC in each municipality on the Luxembourg side and in the CCPHVA, who is not just the direct contact person for the ECoC team, but also the driving force for audience and project development in their own community.

We have official contact to the national authorities via representatives of the Ministry of Culture in our administrative board. As well as that, we have set up a circle of political supporters, to which ministers and state secretaries from various departments belong. The President of the parliament, Mars di Bartolomeo, is the chairman of this cross-party supporters committee (see Q17).

The Culture Council is another instrument with which we can keep contact with national and international authorities, with school authorities, interest groups, ministries, associations and organisations. The Culture Council working groups will work directly with the ECoC team on content. Here synergies will be created and regular exchange fostered.

**ACCORDING TO WHICH CRITERIA AND UNDER WHICH ARRANGEMENTS HAVE THE GENERAL DIRECTOR AND THE ARTISTIC DIRECTOR BEEN CHOSEN – OR WILL BE CHOSEN? WHAT ARE – OR WILL BE – THEIR RESPECTIVE PROFILES? WHEN WILL THEY TAKE UP THE APPOINTMENT? WHAT WILL BE THEIR RESPECTIVE FIELDS OF ACTION?**

**T**he positions of General Director and Artistic Director will be internationally advertised immediately after the title has been awarded. The positions will be filled immediately, so that the General Director can work out an action plan for 2018 to 2024 with the Artistic Director.

**Profile General Director**

The requirements of the General Director for the preparation and implementation phase will concentrate on the following competencies:

- International experience in the management of sustainable cultural projects of comparable size
- Solid knowledge in European and national cultural policy and in cultural development strategies
- Exceptional network of international culture-makers and artists
- Strong leadership qualities and negotiation skills
- A worked-out strategy for the preparation and implementation of the strategy for the European Capital of Culture as described in the bid book
- Solid knowledge of fundraising
- Outstanding technical understanding for large cultural projects, with special consideration of public space

**Profile Artistic Director**

The requirements of the Artistic Director for the preparation and implementation phase will concentrate on the following competencies:

- Experience/education in international cultural management and international cooperation
- Solid knowledge of European and national cultural policy and in cultural development strategies
- Solid knowledge of the local art and culture scene, as well as the media
- Interdisciplinary artistic expertise
- A worked-out strategy for the preparation and implementation of the artistic programme for the European Capital of Culture as described in the bid book
- Experience in audience acquisition, participatory culture and capacity buildings

After the first phase of the candidacy, in autumn 2016 Dr Andreas Wagner (General Director) and Janina Strötgen (Artistic Director) were appointed for the second phase of the candidacy. Should Esch be awarded the title in November, both Dr Andreas Wagner and Janina Strötgen are free to apply for the positions.

### C. CONTINGENCY PLANNING

Q43.

#### HAVE YOU CARRIED OUT/ PLANNED A RISK ASSESSMENT EXERCISE?

Please see Q45.

Q44.

#### WHAT ARE THE MAIN STRENGTHS AND WEAKNESSES OF YOUR PROJECT?

Strength	Weakness
Financial stability	Large parts of the population without everyday application of cultural practices
Political stability	Sluggish cultural politics (local, regional and national)
The commitment of numerous internationally renowned artists	Not very developed tourism (hotel sector)
European dimension of the project: Southern Luxembourg as Europe in a test tube, strong European awareness	Transport problem: traffic
Ease of communication with the top levels of politics and business	Out-of-date legal parameters for creatives and artists
Strong cultural infrastructure	No College of Art

**HOW ARE YOU PLANNING TO OVERCOME WEAKNESSES, INCLUDING WITH THE USE OF RISK MITIGATION AND PLANNING TOOLS, CONTINGENCY PLANNING ETC.**

	Risk	Probability	Mitigation/Contingency/ Risk management
<b>Long-term strategy</b>	Lack of political support for Cultural Strategy	Medium	<ul style="list-style-type: none"> <li>➤ Prove the importance and necessity of a regional cultural development plan with measures as part of ECoC</li> </ul>
	Urban development (disused industrial sites) is not understood in a cultural and heritage sense	High	<ul style="list-style-type: none"> <li>➤ Making the population and politicians aware of the cultural potential sites</li> <li>➤ Raising awareness of strategies for cultural spaces/public spaces</li> <li>➤ Foster exchange with other European industrial regions</li> </ul>
<b>European dimension</b>	Little international interest in our European Capital of Culture	Medium	<ul style="list-style-type: none"> <li>➤ Consistent communications and marketing campaigns from 2020 on</li> <li>➤ Working out alternative marketing and tourism packages for South Luxembourg</li> <li>➤ An artistic programme that appeals to an expert audience from all over the world (<i>Coucou Bazar, Persepolis, Remix Yourself exhibition...</i>) as well as popular events (<i>Ai Weiwei Expo, Remix Cavalcade, Celtic Touch, Eurocon, Panorama...</i>)</li> </ul>
<b>Artistic content</b>	Complexity of the territory and journeys to the performances and venues	Medium	<ul style="list-style-type: none"> <li>➤ Better transport strategy</li> <li>➤ Focus on chance, everyday encounters with art</li> <li>➤ ECoC-packages that appeal to adventurous spirit</li> </ul>
	Artistic programme too big	Medium	<ul style="list-style-type: none"> <li>➤ Clear selection criteria for artistic ideas</li> <li>➤ Coherence in the REMIX CULTURE theme</li> <li>➤ Networking different ideas for projects into one shared project</li> </ul>
<b>Capacity to deliver / Outreach</b>	Weak tradition of volunteering and active participation in art and culture	High	<ul style="list-style-type: none"> <li>➤ Volunteer trainee programme in the <i>Remix Culture Club</i> (capacity building)</li> <li>➤ Attracting children and young people to art and culture through a special programme at the <i>Remix Culture Club</i></li> <li>➤ Audience development through targeted artistic interventions from 2018 on</li> <li>➤ The artistic programme focuses on participation and art in public space</li> <li>➤ Cooperation with schools, youth centres, senior citizen's homes, sports clubs, universities</li> </ul>
	Planned infrastructures will not be available by 2022	Low	<ul style="list-style-type: none"> <li>➤ Strengthening political motivation and support for funding and delivery</li> <li>➤ Plan for alternative locations</li> </ul>
	Too little accommodation	Low	<ul style="list-style-type: none"> <li>➤ Build up alternative accommodation My home is your castle: use the local people's hospitality</li> <li>➤ Involve the National Hotel Association</li> </ul>



	Risk	Probability	Mitigation/Contingency/ Risk management
Budget	Planned budget is not secured	Low	<ul style="list-style-type: none"> <li>› Guarantee income surplus by 2023</li> <li>› Balanced financial planning through mutual controlling (finance manager – General Director – administrative board)</li> <li>› External monitoring from 2018 on</li> </ul>
	Low commitment from private sponsors	Low	<ul style="list-style-type: none"> <li>› Continuously expand and maintain contacts in business</li> <li>› Involvement in the project through “exchange of expertise”</li> <li>› Offer interesting rewards packages</li> <li>› Trained ECoC-team for fundraising</li> </ul>
Management/ Organisation	Unexpected change on management level	Medium	<ul style="list-style-type: none"> <li>› Close collaboration with external experts</li> <li>› Spread responsibilities evenly in team work (e.g. dual leadership General Director/Artistic Director) and have succession plans</li> </ul>
	Lack of qualified young professionals	Medium	<ul style="list-style-type: none"> <li>› Trainee programme in the <i>Remix Culture Club</i> (capacity building)</li> <li>› Exchange programme with other ECoCs</li> <li>› Youth-friendly environment</li> <li>› Volunteer programme as a stepping stone</li> </ul>
Safety	Failure of the security measures	Low	<ul style="list-style-type: none"> <li>› Every event will follow a clear management plan</li> <li>› High budget for safety staff</li> <li>› Technical expertise on site</li> </ul>

## D. MARKETING AND COMMUNICATION

### COULD YOUR ARTISTIC PROGRAMME BE SUMMED UP BY A SLOGAN?

Our slogan is REMIX CULTURE and is our concept, principle and our strategy at the same time. REMIX CULTURE can be understood in all the standard languages spoken in our territory and can be interpreted on multiple levels. For some

its relation to music is obvious, others think of the artistic practices made possible by digitalisation straight away, and still others think of mixing cultures. REMIX CULTURE can be read on many levels, and is yet very concrete.

### WHAT IS THE CITY'S INTENDED MARKETING AND COMMUNICATION STRATEGY FOR THE EUROPEAN CAPITAL OF CULTURE YEAR?

**W**e are already working with different communications companies on the dissemination of our slogan, our strategy and the main elements of programme. When the decision is made in November, as many people as possible should link REMIX CULTURE with Esch 2022. We want them to be on the edge of their seats with us on that day so if the decision is positive, the energy unleashed can be directed straight into the preparations. This will happen through very pro-active communication.

Firstly, we are using the hashtag REMIX in digital networks to market our concept and at the same to promote the participatory character of the overall project. Secondly, beer mats will appear all over our territory with different versions of our slogans to awaken curiosity and grab attention.

#### Some examples of these derivatives

REMIX EUROPE by its CULTURE  
 REMIX the CULTURE of EUROPE  
 REMIX the NATURE of the CULTURE of EUROPE  
 REMIX EUROPE by the NATURE of its CULTURE  
 REMIX YOURSELF by CULTURE  
 REMIX the CULTURE of YOURSELF  
 REMIX the NATURE of YOURSELF  
 REMIX the NATURE of the CULTURE of YOURSELF  
 REMIX the ART of EUROPE  
 REMIX EUROPE by the ART of its CULTURE  
 REMIX the CULTURE of the ART of EUROPE  
 REMIX YOURSELF by the ART of EUROPE

#### Our marketing strategy for the years up to 2024 comprises three stages

##### 2018 - 2022 – Fun, involvement, trust – and then: enthusiasm!

Great cultural experiences, enjoyment and fun, a strong feeling of belonging, pride, a welcoming attitude and enthusiasm – this is what we want to create together with the people of Esch and the whole ECoC territory. For ourselves and for everyone who comes to visit us or to live here.

A strong presence in public space, participatory campaigns, official info-points in the involved municipalities, interventions in public transport, at stations and bus stops, as well as a very pro-active and lively digital campaign with apps, podcasts, WAP push messages and many other tools will help us achieve this.

First and foremost we want to listen to what people like and how they want to be addressed. Since we have been giving this some thought for a while now, we currently have come up with the strategy to capture people's attention through what they like best – for Esch we can definitely say that a huge crowd loves Karaoke and loves tabletop football.

Therefore we will organise two series of events from 2018, which will intensify from 2020 and be celebrated in large happenings in 2022:

#### Cultural Karaoke

As mentioned, the people of Esch love Karaoke. On Saturday nights you can find Karaoke nights in many different bars and cafes throughout Esch and other towns in the territory. We will use this preference by organising competitions over the years, and perhaps even have special Esch 2022

Q46.

Q47.

songs written, or traditionals rewritten that our people like to sing. In 2022 a large event of a South Luxembourg Karaoke Night supported by top musicians will create a buzz and an invitation for more Esch 2022.

### **Tabletop Football**

Another thing that the people of Esch love is tabletop football. We will set up football tables in our city centre and neighbourhood bars, where qualification matches will take place, and apply for the World Cup of Table Soccer for 2022 to be carried out in Esch. And who knows – perhaps the Committee change their mind and also move the Football World Cup from Qatar to Esch in 2022 because of our sheer enthusiasm?

### **Guerrilla**

We are set on working closely with Designmetro-pole Aachen, a network of around 40 designers and artists who come from the Aachen region and the border regions in Belgium and the Netherlands. Over the past few years they have made a name for themselves in guerrilla marketing – spectacular, simple, charming, creepy, thrilling actions which invite people to interact, to take over and enjoy mind-boggling changes in public space and unexpected shifts in expectations. We know that Esch and the territory is in for a lot of surprises.

### **2020 - 2022 – Esch calling to the world**

From 2020 at the latest, our marketing strategy will be targeted at a broader international audience. We will increase our presence in international media, as well as in other European Capitals of Culture and further European cities. The campaign will attract curiosity by playing with the clichés and images that Europeans have about Luxembourg. And give people a good reset on what Luxembourg also is: with its hidden and edgy gem of the South. We might even connect it to a guerilla campaign where suddenly in different cities “gems” appear strewn in a path that you can follow – until you discover: You just won yourself a trip to the European Capital of Culture Esch 2022.

We will actively shape our membership in the Luxembourg Creative Cluster as well as European networks and work closely with Luxembourg’s embassies abroad.

The Kaunas-Esch Pixel Tunnel will be a further initiative aimed at attracting an international

audience. Furthermore, we will be present at international tourism trade fairs, where we will market “second glance tourism”. Airports and bus/train stations will be branded, and service personnel from airplane crews to taxi drivers as well as logistic companies who send out their branded trucks all over Europe will help promote Esch 2022.

### **From 2023 on – Cherishing the results**

From 2023 on, our communication will focus on promoting our *Remix Culture Club* as a new institution in the region’s culture scene, and on the assessment of the evaluation. Who doesn’t like to read the top ten or the tops and flops of a big event such as this? Our guerrilla marketing campaign will be a huge open-air presentation of the most important findings, creatively projected onto the streets and facades of buildings in our city and town centres.

### **Media partnerships**

We have good contacts to almost all national, cross-border and some international media up and running.

Regular radio broadcast (e.g. with the socio-cultural radio station, 100.7), a three-monthly press breakfast and invitations to international journalists of general and special interest media are firmly planned.

We will also accompany some projects in the artistic programme that will already begin in 2018 with specific media. Examples:

- Partnership for *x-mal Mensch Stuhl (Faces and Places)* with the French daily newspaper *Le Quotidien*.
- Internationally renowned speakers of the *Remix Culture Club* marketed in partnership with the French-language newspaper *Le Jeudi*.
- In the *Jamming* area we are planning a series of programmes with the German-French television station ARTE.
- Our thoughts and findings about public space will be published in a book by *Merve Publishers*.
- For our project *Tissage (Weaving)*, we will tour through the region with a mobile recording studio from 2018. Media partnerships is envisaged with the two biggest daily newspapers in the country, *Wort* and *Tageblatt*.

- An RTL team and journalists from the written press will accompany our writers in *Roadroots* (*First European Multilinguale*) at their various stops throughout Europe.

## HOW WILL YOU MOBILISE YOUR OWN CITIZENS AS COMMUNICATORS OF THE YEAR TO THE OUTSIDE WORLD?

**W**ith our targeted communications campaign, we want to actively involve the population in the ECoC. We want it to be their project, which they are proud to tell other people about. Word of mouth along with sharing tweets and posts can be more effective than any expensive communications campaign.

*Designmetropole Aachen* will also work towards local people talking about Esch 2022 with their guerrilla marketing campaigns – to friends and relatives, with business partners, at home and abroad, in the virtual and in the real world.

- Our volunteer programme is open to everyone. By integrating people of different ages, social backgrounds and from different areas into our volunteer programme, we will not just establish a group of voluntary helpers, but also multipliers, who will carry our project out into society. Workshops and training

course especially for communication in our *Remix Culture Club* will train our volunteers as communicators. We will also offer staff from the service sector (bus and taxi driver, hotel and restaurant staff...) the opportunity to get to know our plans in order to tell customers and guests about it.

- Ambassadors at home and abroad. Our network of ambassadors is continuously growing. They are open to supporting our project and will disseminate information in various parts of our country, Europe and the world. Whether sports stars, committed politicians, famous actors or bus drivers that know every corner of our territory.

We are working closely with Luxembourg's embassies and business representations abroad, who will receive information material from us to promote Esch 2022 as well as be hosts to conferences and communication events.

## HOW DOES THE CITY PLAN TO HIGHLIGHT THAT THE EUROPEAN CAPITAL OF CULTURE IS AN ACTION OF THE EUROPEAN UNION?

**T**he visibility of the European Union will be guaranteed by the fact the EU logo will appear on all our material and publications (digital and printed) from the very start.

In our REMIX EUROPE programme section, the question "Quo vadis Europa?" will be dealt with in various different variations. Luxembourg had a key role in the European unification process, which we will question in this context and test for its viability for the future.

The many European institutions that have their headquarters in Luxembourg (EU Commission, EU Parliament, European Court of Justice, European Investment Bank, European Courts of Auditors), will be involved in the preparations for the European Capital of Culture from the very start. For example, we are planning a big symposium on author's rights and another on "Droits culturels",

which we will organise together with the European Court of Justice. We have already had initial talks with the European Investment Bank about bringing our Remix Money, our own Esch 2022 currency, onto the market. And the practices and everyday experiences of the translation department of the European Parliament will flow directly into the planning of our programme for the *First European Multilinguale*.

There is barely another country that feels connected to Europe more than Luxembourg, 90% of Luxembourgers describe themselves as Europeans.

This commitment to Europe, demonstrated in everyday life, has the potential to have an impact during the European Capital of Culture beyond our national borders and to strengthen a positive image of the European Union.

Q48.

Q49.

## IN A FEW LINES EXPLAIN WHAT MAKES YOUR APPLICATION SO SPECIAL COMPARED TO OTHERS?

**S**ome candidates in the history of the ECoC might have been happy to have no other candidates to compete against, especially where there is a chance of losing in the end. We know that in other countries stiff competition can lead to strong development and raise the bar in the terms of quality.

In Esch-sur-Alzette's case, we completely changed our strategy for the second round, did our "home-work" and are well aware that it is not easy to create a large, European project like this in a small country, make it sustainable and on top attract an international audience. What makes our situation unique, however, is the chance to show a completely different side of Luxembourg with Esch-sur-Alzette and the southern region as European Capital of Culture. This time Europe will not just see the polished facets of Luxembourg but rather the diamond of the South in its raw, unpolished state. And people who are proud to show its qualities and fill it with new life.

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**private**