

Esch2022: zoom on the results of the projects and events of the European Capital of Culture.

Presentation:

Esch2022

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Esch2022: zoom on the results of the projects and events of the European Capital of Culture

- ✓ Every European Capital of Culture must produce an impact report. This is a requirement of the European Commission to be able to obtain the title. Today's presentation is part of the assessment to be carried out as part of this impact study.
- ✓ A first assessment of Esch2022 European Capital of Culture was presented last February. It was based on the results of three studies carried out in collaboration with the company Ilres: an image study, a visitor satisfaction study and a study on awareness and participation.
- ✓ **The content of today's presentation was realised mainly based on:**
 - statistics from the database produced in collaboration with Philippe Robin, consultant in statistical engineering, which includes all the statistics of cultural activities in the territory of Esch2022,
 - data from the project management platform developed by the Cultural Programming Department of Esch2022 and managed by Mélanie de Jamblinne de Meux.
 - the results of a vast survey carried out among all Esch2022 project leaders, developed by Esch2022 and The Impact Lab.
 - various statistics from different studies carried out by Ilres, Statec, or Visit Luxembourg.

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This study mainly addresses the following topics:

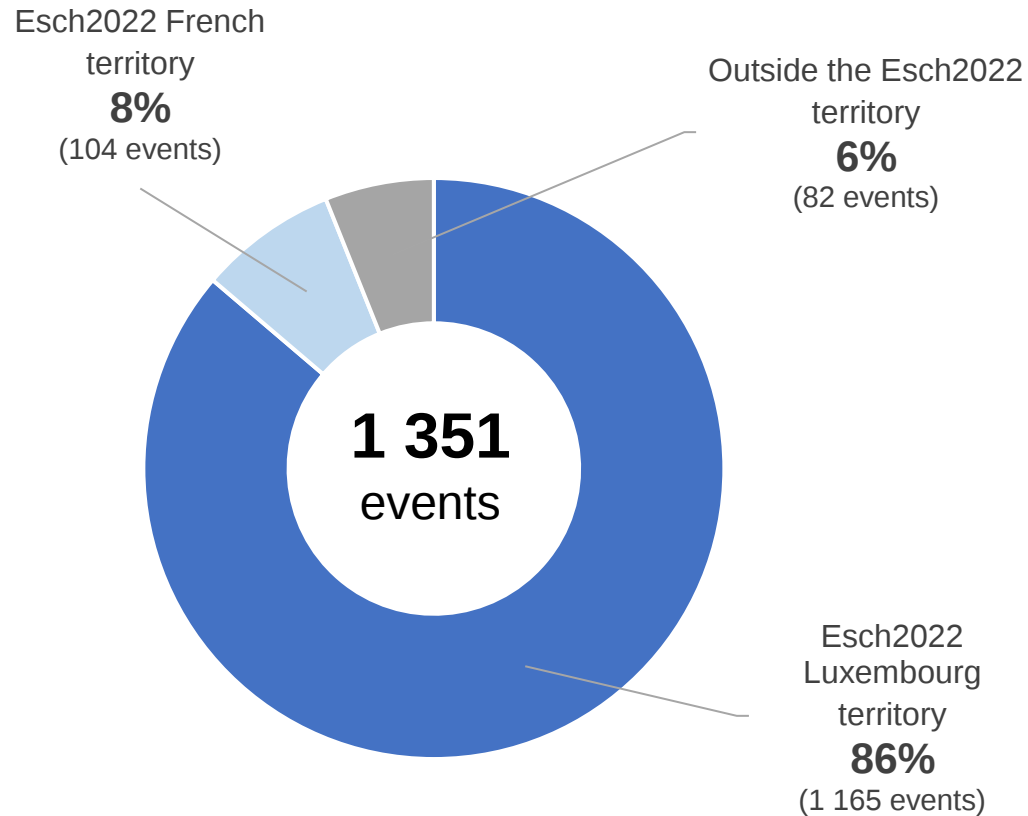
- **Review and analysis of the cultural program components**
- Attendance and participation in the Esch2022 cultural programme
- Results of the survey among project leaders
- Legacy for project leaders
- Tourism and sustainable development
- Esch2022 in the press and media
- Legacy in terms of cultural facilities
- Conclusion



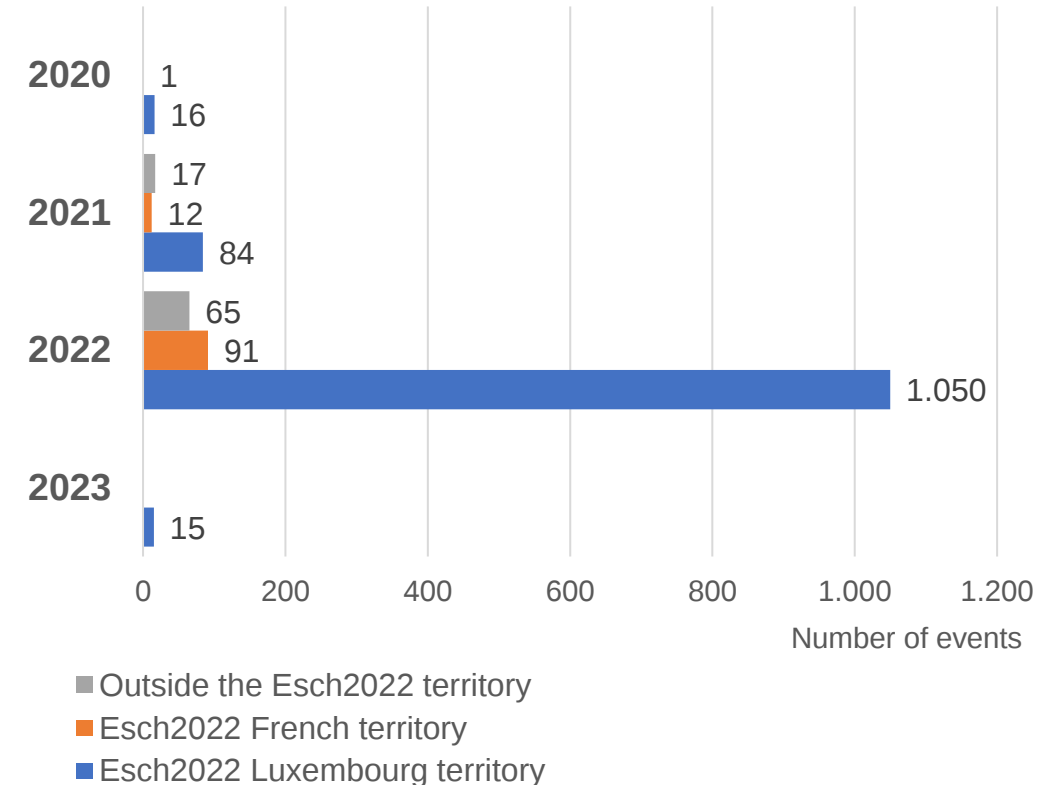
Nearly 1,350 events have been developed since 2020 as part of Esch2022.

These events took place both on the Luxembourgish and French territory of Esch2022 as well as outside of it.

Programming of Esch2022

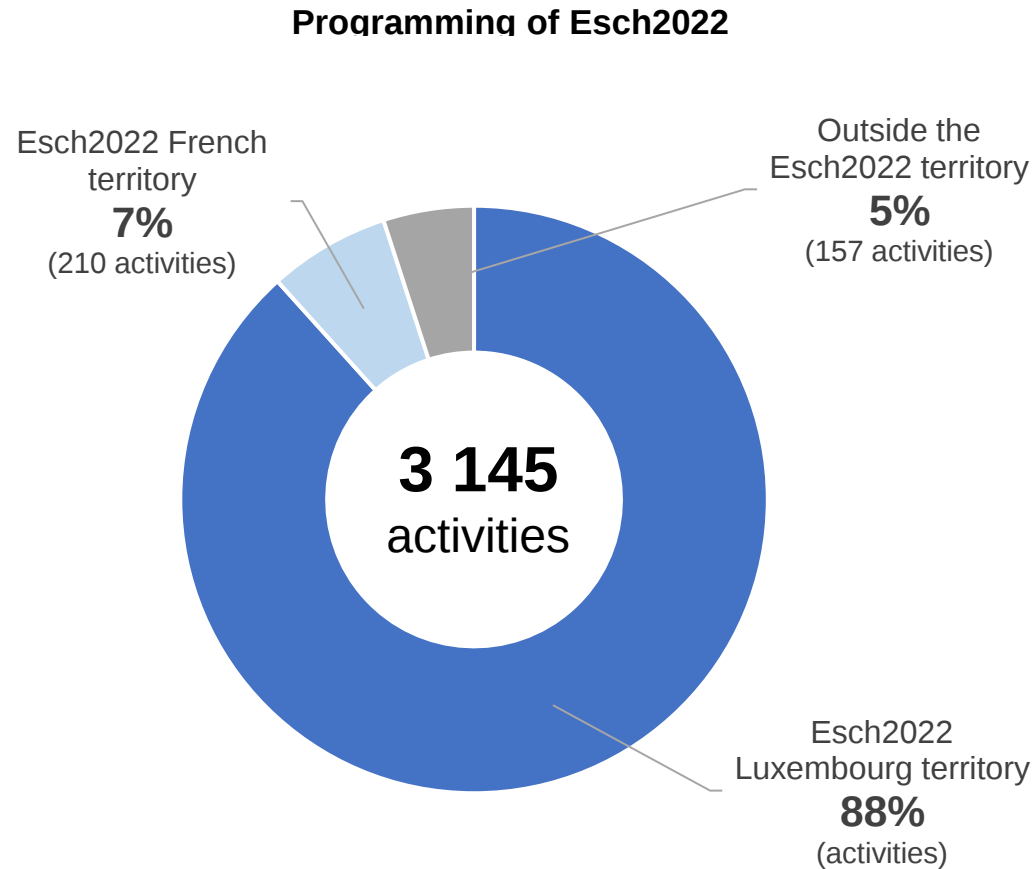


Breakdown of Esch2022 programming per year

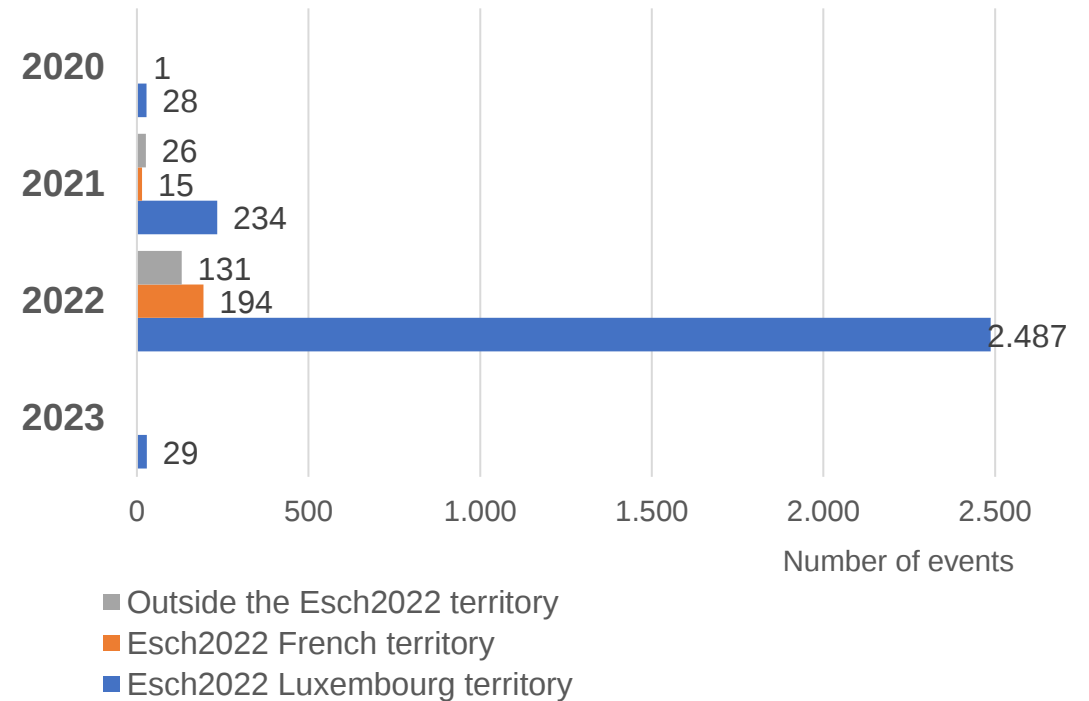


The category "Outside the territory of Esch2022" brings together events organised in other Luxembourg municipalities (Luxembourg, etc.) and abroad, in other European capitals for 2022 (Kaunas and Novi Sad) and in France (Thionville, Metz, etc.).

The events organised within the framework of Esch2022 generated some 3,145 cultural activities/events. Nearly 88% of these activities took place on the Luxembourg territory of Esch2022.



Breakdown of cultural activities in the Esch2022 programme per year

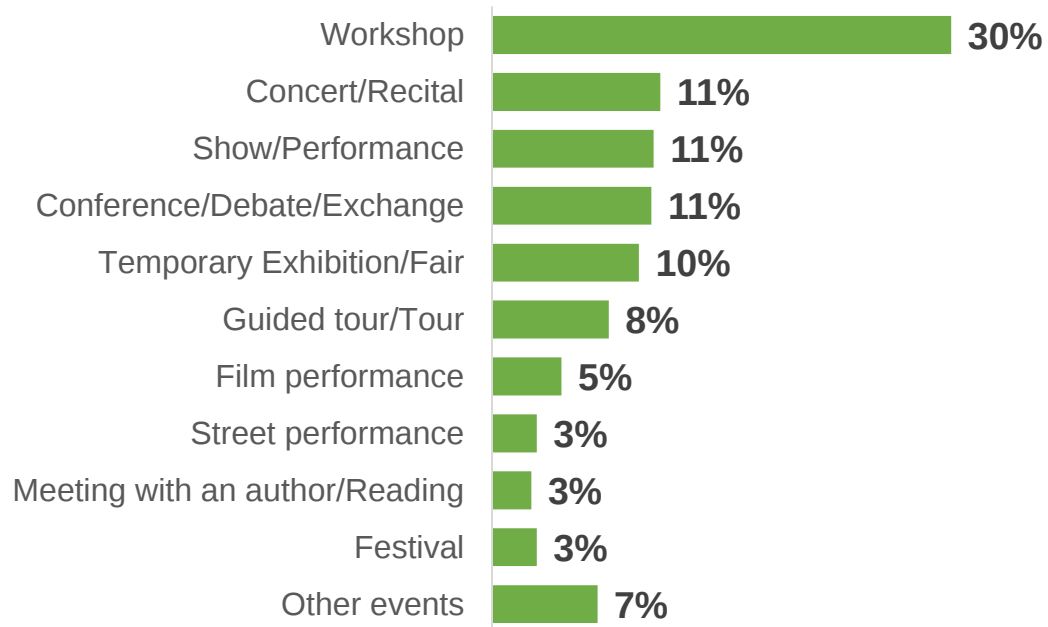


An event can be repeated over time (multiple performances of the same play or show, repetition of a workshop, etc.).
The term "cultural activity" defines the re-enactment over time of a cultural event.

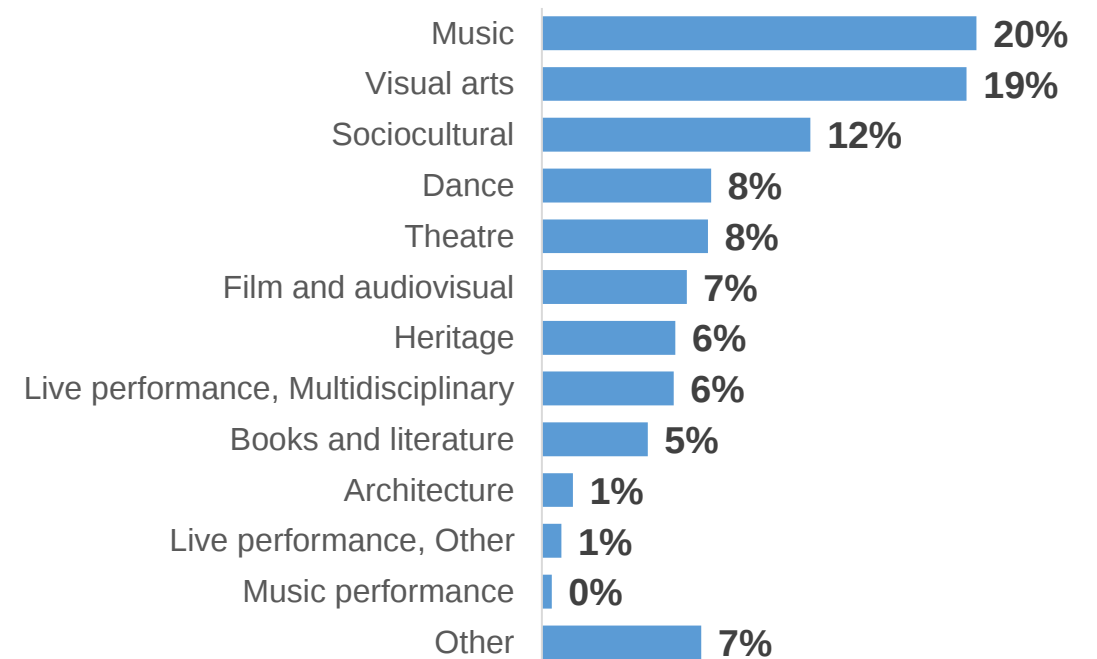
The programming of Esch2022 included a wide variety of categories of activity. These could be both large-scale festivals and smaller-scale activities.

The Esch2022 programme also included a wide variety of cultural domains. Music and the visual arts accounted for almost 40% of the events organised.

Breakdown of Esch2022 programming by activity category, in %



Breakdown of Esch2022 programming, by cultural domains, in %



Cultural events are grouped by categories of activity and by cultural domains, as defined by the European statistical framework for culture (Essnet-Culture).

To allow a more detailed and representative analysis of the programming of Esch2022, the domain of “live performance” is replaced by its sub-domains (music, dance, theater, musical performance, multidisciplinary).

The “other cultural events” category is a generic category that brings together activities that do not fall under the proposed cultural categories. These are artist residencies, activity demonstrations, award ceremonies, inaugurations, open days, etc.

While throughout the year the entire territory of Esch2022 had an intense programme, Esch-sur-Alzette and its numerous cultural infrastructures hosted two thirds of events and activities of the Luxembourg territory of Esch2022.

Programming of Esch2022, by municipality of the Luxembourg territory of Esch2022

	Number of events	Number of activities
Bettembourg	50	129
Differdange	88	220
Dudelange	106	192
Esch-sur-Alzette	746	1 862
Käerjeng	11	16
Kayl	27	60
Mondercange	31	49
Pétange	6	9
Rumelange	16	39
Sanem	57	157
Schifflange	13	19
Unspecified	14	26
TOTAL	1 165	2 778

Programming of Esch2022, by municipality of the French territory of Esch2022

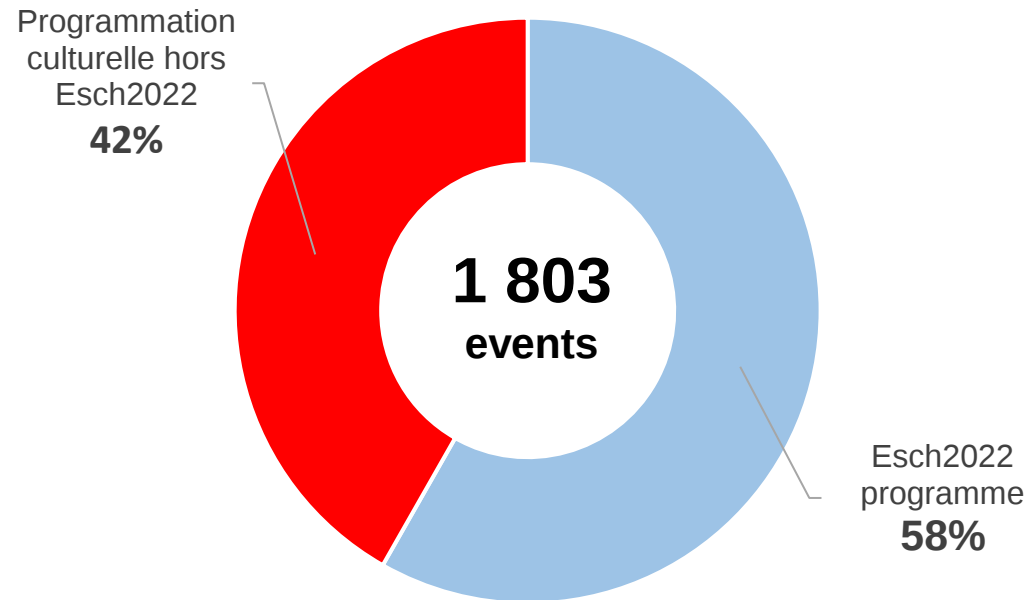
	Number of events	Number of activities
Audun-Le-Tiche	10	19
Aumetz	8	38
Boulangé	7	9
Ottange-Nondkeil	4	4
Rédange	3	3
Russange	11	21
Thil	10	20
Villerupt	51	96
TOTAL	104	210

As in Luxembourg, the cultural activity of Esch2022 is spread over all the French municipalities of the CCPHVA. The municipality of Villerupt hosted nearly half of the cultural events and activities particularly thanks to the opening of the Arche, a major cultural infrastructure.

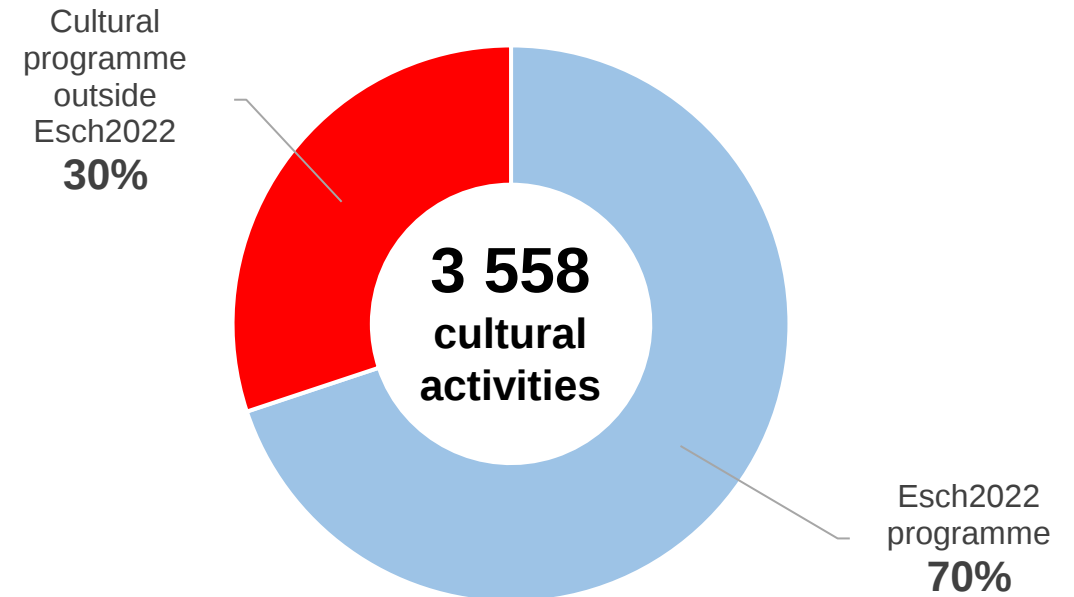
The programming of Esch2022 constituted a significant part of the overall cultural activities organised on the Luxembourg territory of Esch2022, both in terms of events or cultural activities.

Weight of Esch2022 programming in the overall cultural offer of its Luxembourg territory in 2022

All events organised on the Luxembourg territory of Esch2022 during the year 2022



All cultural activities organised on the Luxembourg territory of Esch2022 during the year 2022



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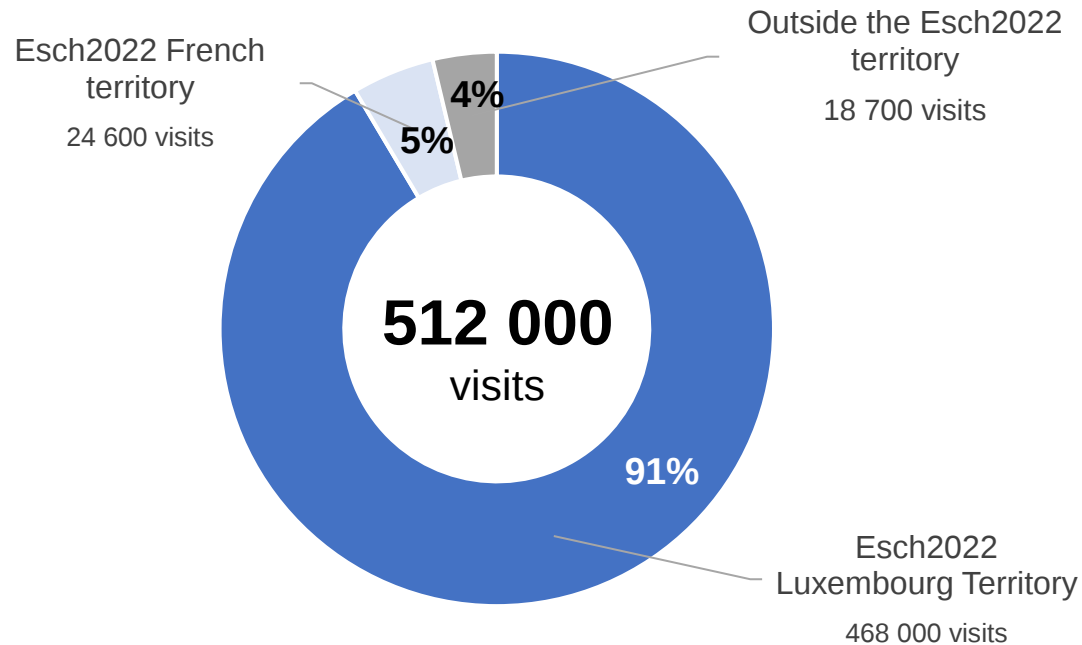
- Review and analysis of the cultural program components
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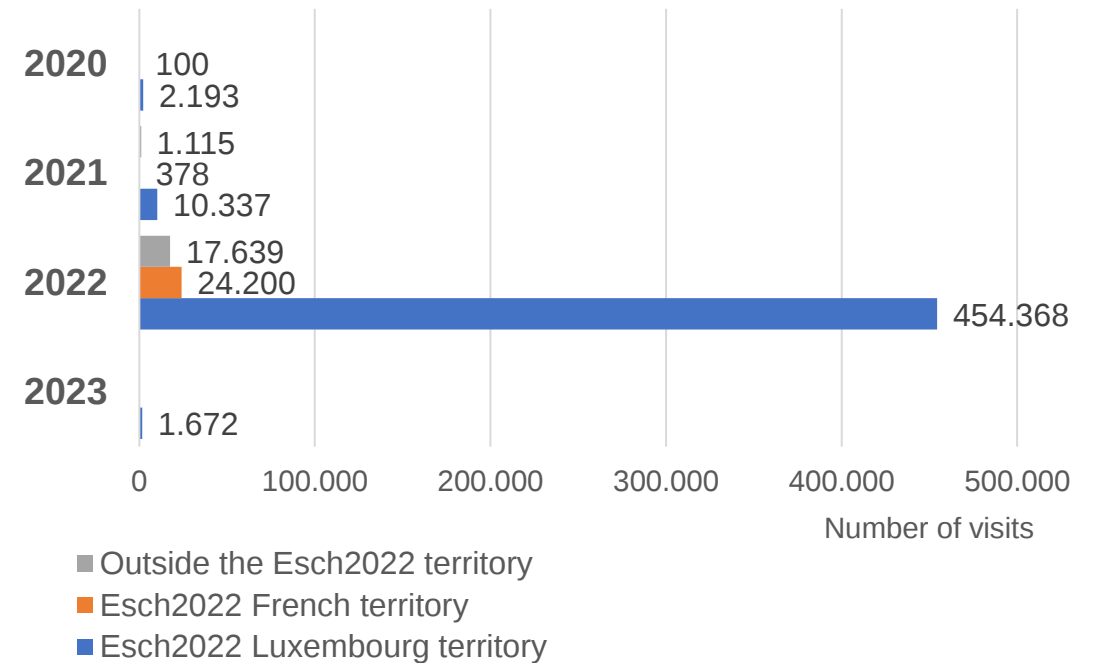
More than half a million visits were registered to the activities organised in the framework of Esch2022.

The Luxembourg territory of Esch2022 (more than 180,000 inhabitants), which has the majority of cultural infrastructures, registered 468,000 visits, while the French territory of Esch2022 (about 30,000 inhabitants) counted nearly 24,600 visits.

The other visits concern events organised outside the territory of Esch2022, whether in Luxembourg, France or abroad.



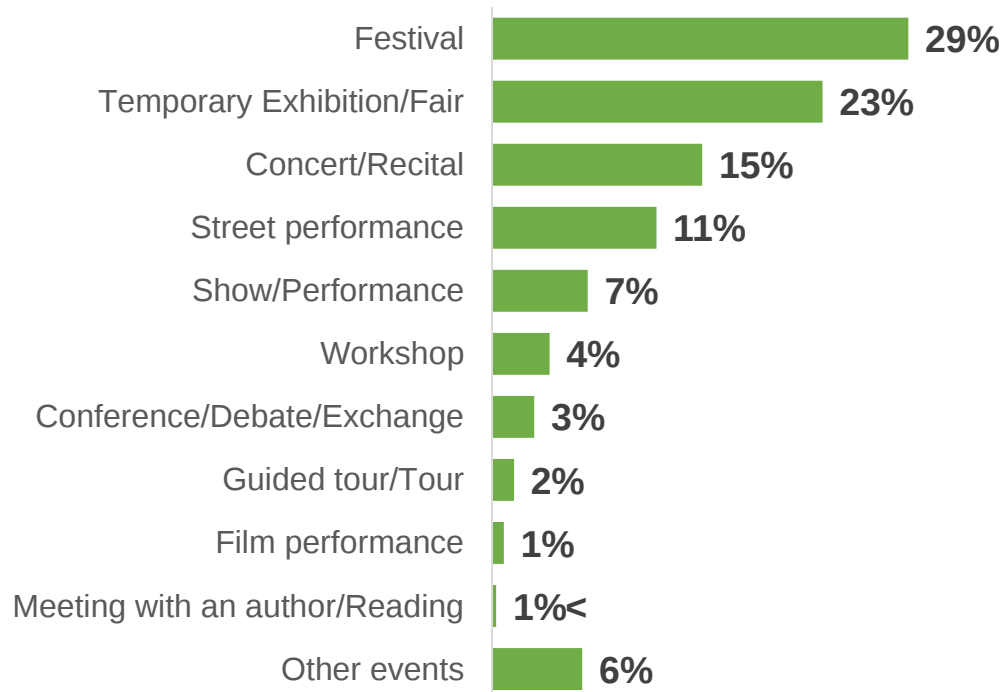
Breakdown of attendance at the Esch2022 program by year, in number of visits



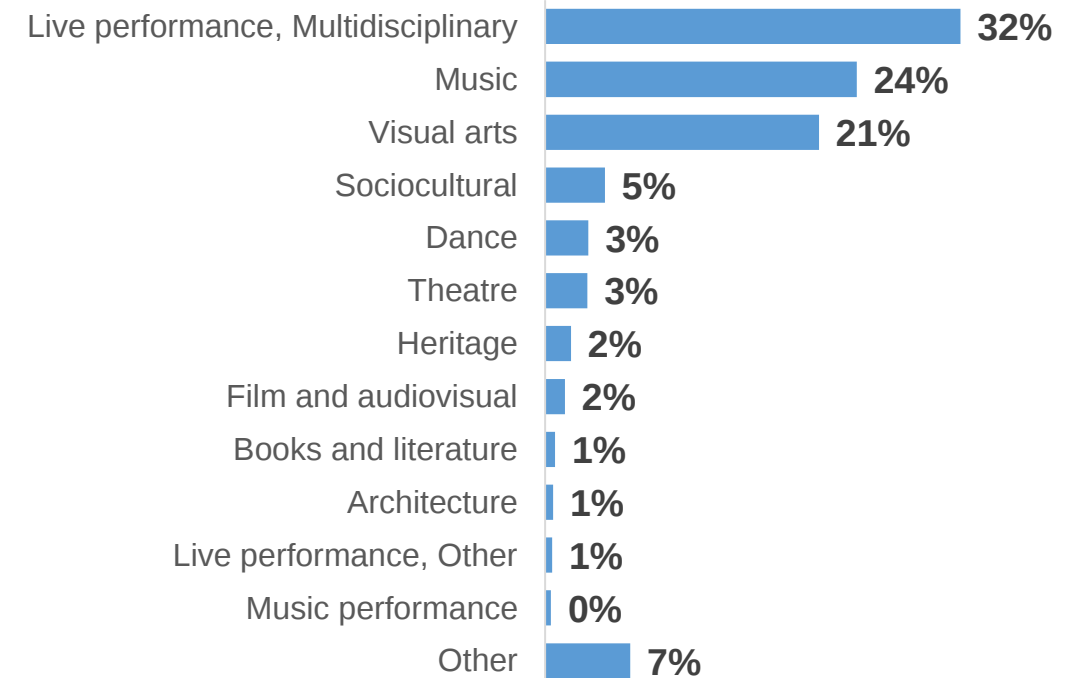
Per category of activity: exhibitions, festivals and street performances are the events with the highest attendance.

Per cultural domain: performing arts, music and the visual arts registered the most visits.

Breakdown of total Esch2022 attendance by category of activity, in %



Breakdown of total Esch2022 attendance by cultural domain, in %



"Other" domain: generic domain gathering events on Europe, science, environment, spatial planning, games, etc.

Esch-sur-Alzette hosted two thirds of visits to the Luxembourg territory of Esch2022. The number of visits is not always correlated to the number of activities. For example, a town like Pétange had fewer activities but a fairly large number of visitors.

**In-person attendance of the Esch2022 programme,
by municipality of the Luxembourg territory of Esch2022**

	Attendance (in visits)	Number of activities
Bettembourg	5 597	129
Differdange	17 292	220
Dudelange	49 500	192
Esch-sur-Alzette	312 428	1 862
Käerjeng	8 847	16
Kayl	5 847	60
Mondercange	2 344	49
Pétange	32 316	9
Rumelange	3 634	39
Sanem	13 704	157
Schifflange	13 455	19
Unspecified	3 607	26
TOTAL	468 570	2 778

**In-person attendance of the Esch2022 programme,
by municipality of the French territory of Esch2022**

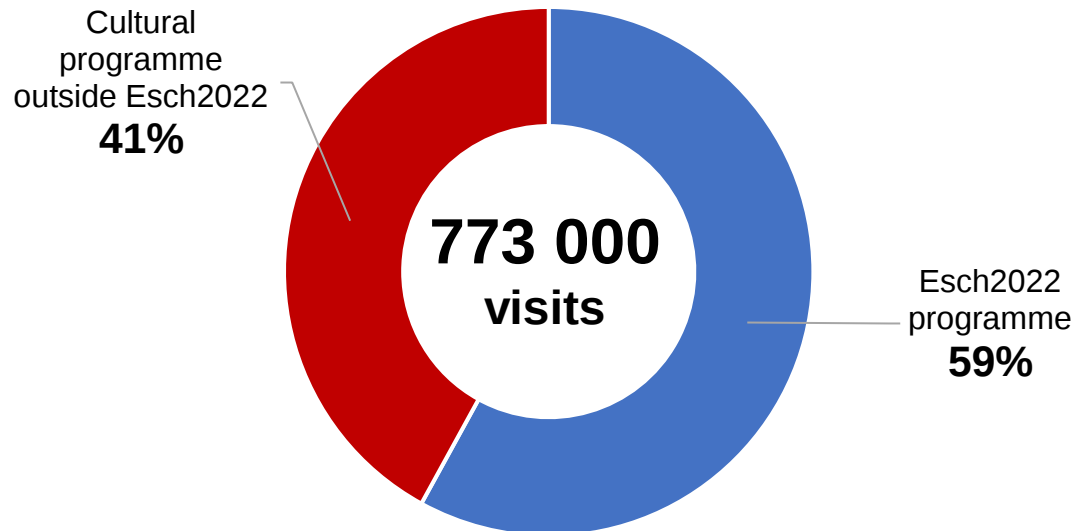
	Attendance (in visits)	Number of activities
Audun-Le-Tiche	2 870	19
Aumetz	3 500	38
Boulangé	453	9
Ottange-Nondkeil	239	4
Rédange	nd	3
Russange	630	21
Thil	842	20
Villerupt	16 114	96
TOTAL	24 678	210

On the French territory, visits were also spread over the entire region of the CCPHVA, with a concentration of 65% of visits in the municipality of Villerupt.

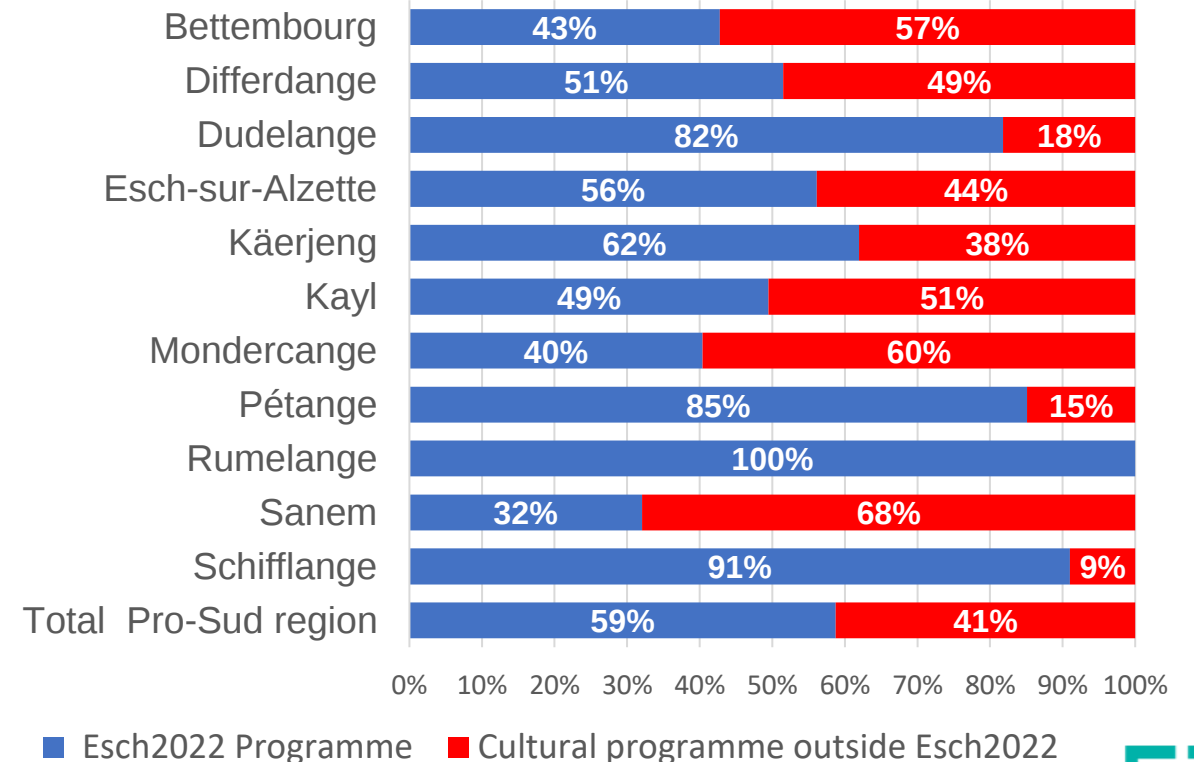
About 60% of the attendance of cultural activities in the Luxembourg territory of Esch2022 comes from the activities of the Esch2022 programme. The importance of the Esch2022 programming varies from one municipality to another while remaining significant in each of them.

Weight of Esch2022 programming in the overall cultural attendance of its Luxembourg territory in 2022

Distribution of total attendance at cultural events organised in the 11 Luxembourg municipalities of Esch2022 in 2022



Weight of Esch2022 programming in the attendance of cultural events in each municipality of the ProSud territory



Among the most popular concerts and musical performances, those organised as part of the Open Air de Belval, the Bal Pop of Villerupt and those organised in the Rockhal were the most frequented.

Top attendance at concerts and musical performances

Performance/Concert	Project	Location	Music genre	Number of visits
IMAGINE DRAGONS	Open Air Belval	Esch-sur-Alzette, Belval (L) – outdoors	Alternative	11 000
BLACK EYED PEAS	Open Air Belval	Esch-sur-Alzette, Belval (L) – outdoors	Rap, Hip-Hop , Reggae and ass.	8 300
THE KILLERS	Open Air Belval	Esch-sur-Alzette, Belval (L) – outdoors	Pop, Rock and ass.	5 500
DADJU	Hip Hop Snacks	Esch-sur-Alzette, Belval (L) – Rockhal	Rap, Hip-Hop , Reggae and ass.	4 600
BAL POP	Bal Pop	Villerupt (F) – outdoors	Popular and other genres	* 4 500
OPEN AIR MEETS OPL	Open Air Belval	Esch-sur-Alzette, Belval (L) – outdoors	Classical and other genres	3 000
KOBA LAD & TIAKOLA	Hip Hop Snacks	Esch-sur-Alzette, Belval (L) – Rockhal	Rap, Hip-Hop , Reggae and ass.	1 500
SOOLKING	Hip Hop Snacks	Esch-sur-Alzette, Belval (L) – Rockhal	Rap, Hip-Hop , Reggae and ass.	1 500

* estimate

Among the festivals, gatherings and cultural celebrations: the various Nuits de la culture in Esch-sur-Alzette, the cavalcades in Pétange, the Remix Opening, the Francofolies in Esch, Usina22 in Dudelange and the 3rd European Peoples' festival in Schifflange were the most popular.

Top attendance – festivals, gatherings and cultural celebrations

Festivals	Date	Location	Number of visits
NUIT DE LA CULTURE : Métamorphose, Food Market, Reesch	02/09 to 10/09/2022	Esch-sur-Alzette (L) – outdoors (Brill, brownfields Esch-Schiffange, etc.)	* 33 000
CAVALCADES	24/03 to 27/03/2022	Petange (L) – outdoors	* 31 000
REMIX OPENING	26/02/2022	Esch-sur-Alzette, Belval (L)	18 000
LES FRANCOFOLIES	08/06 to 12/06/2022	Esch-sur-Alzette (Parc Gaalgebierg, Kulturfabrik, Théâtre Esch, L) and Villerupt (L'Arche, F)	16 700
USINA22	11/06 to 12/06/2022	Dudelange (L) – outdoors	12 500
3ème European Peoples' Festival	24/07 to 29/07/2022	Schiffange (L) – outdoors	* 12 200
NUIT DE LA CULTURE : Impulsion	13/05 to 15/05/2022	Esch-sur-Alzette (L) – outdoors	* 9 000
NUIT DE LA CULTURE : Contraste	15/07 to 16/07/2022	Esch-sur-Alzette (L) – outdoors	* 8 400

* estimate

The exhibitions organised by Esch2022 ASBL in the rehabilitated Mollerei and Massenoire buildings in Belval were the most popular. There was also good attendance at the Korschthal.

Key figures for Esch2022 - Top attendance - Exhibitions

Name of exhibition	Date	Location	Number of visits
Respire, pour un design climatique	04/06 to 25/09/2022	Esch-sur-Alzette, Belval (L) – Massenoire	5 700
Earthbound – In Dialogue with Nature	04/06 to 14/08/2022	Esch-sur-Alzette, Belval (L) – Möllerei	5 700
Hacking Identity – Dancing Diversity	27/02 to 15/05/2022	Esch-sur-Alzette, Belval (L) – Möllerei	5 600
Remixing Industrial Pasts	27/02 to 15/05/2022	Esch-sur-Alzette, Belval (L) – Massenoire	5 600
Metalworks - designing & making	18/06 to 04/09/2022	Esch-sur-Alzette (L) – Korschthal	5 000
IN TRANSFER – A New Condition	03/09 to 27/11/2022	Esch-sur-Alzette, Belval (L) – Möllerei	4 300
Cecilia Bengolea. Deary Steel	14/05 to 29/05/2022	Luxembourg (L) – MUDAM	4 200
Waïss Kaul, An Island in Differdange	20/07 to 18/09/2022	Differdange (L) – Minett Park	* 4 000
FRANS MASEREEL - IDÉE DE PAIX IDEA OF PEACE	14/04 to 18/08/2022	Esch-sur-Alzette (L) – Musée national de la résistance et des droits humains	3 700

* estimate

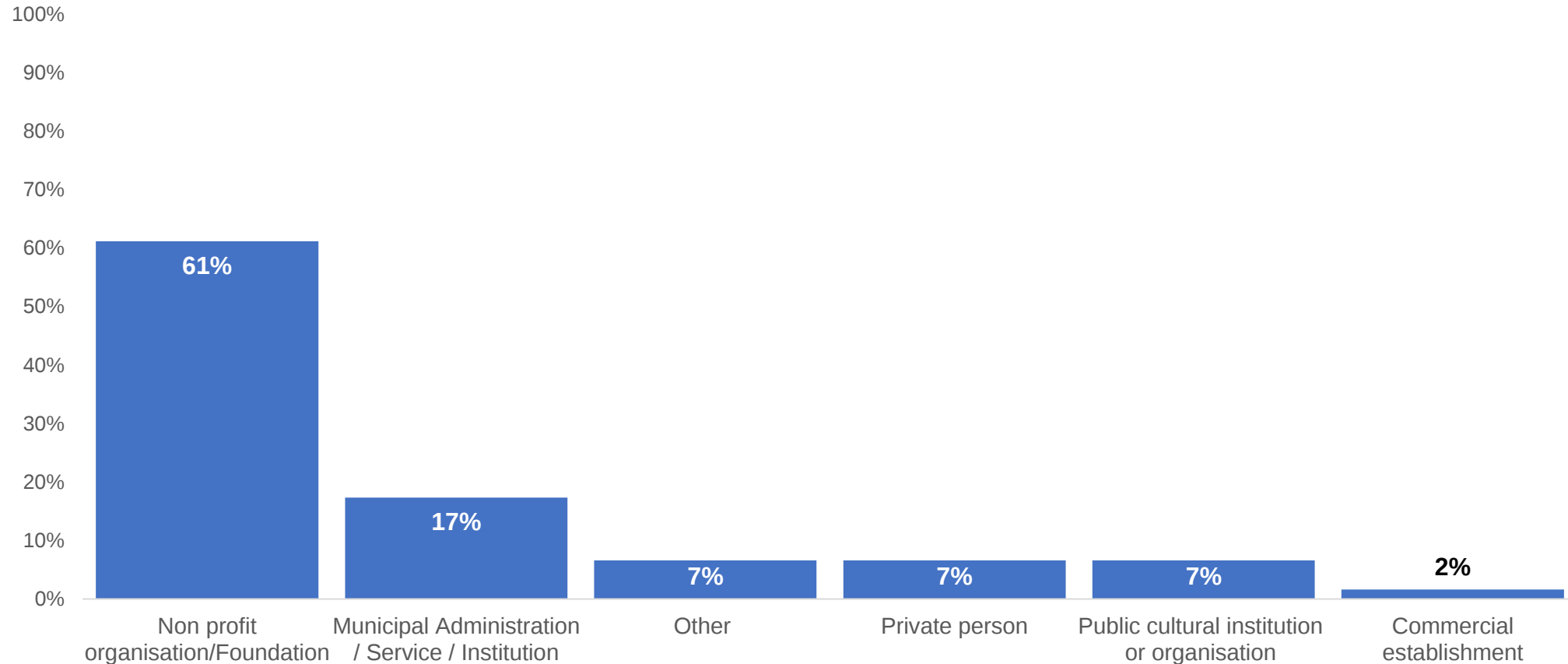
Note: Attendance figures include opening and closing of exhibitions

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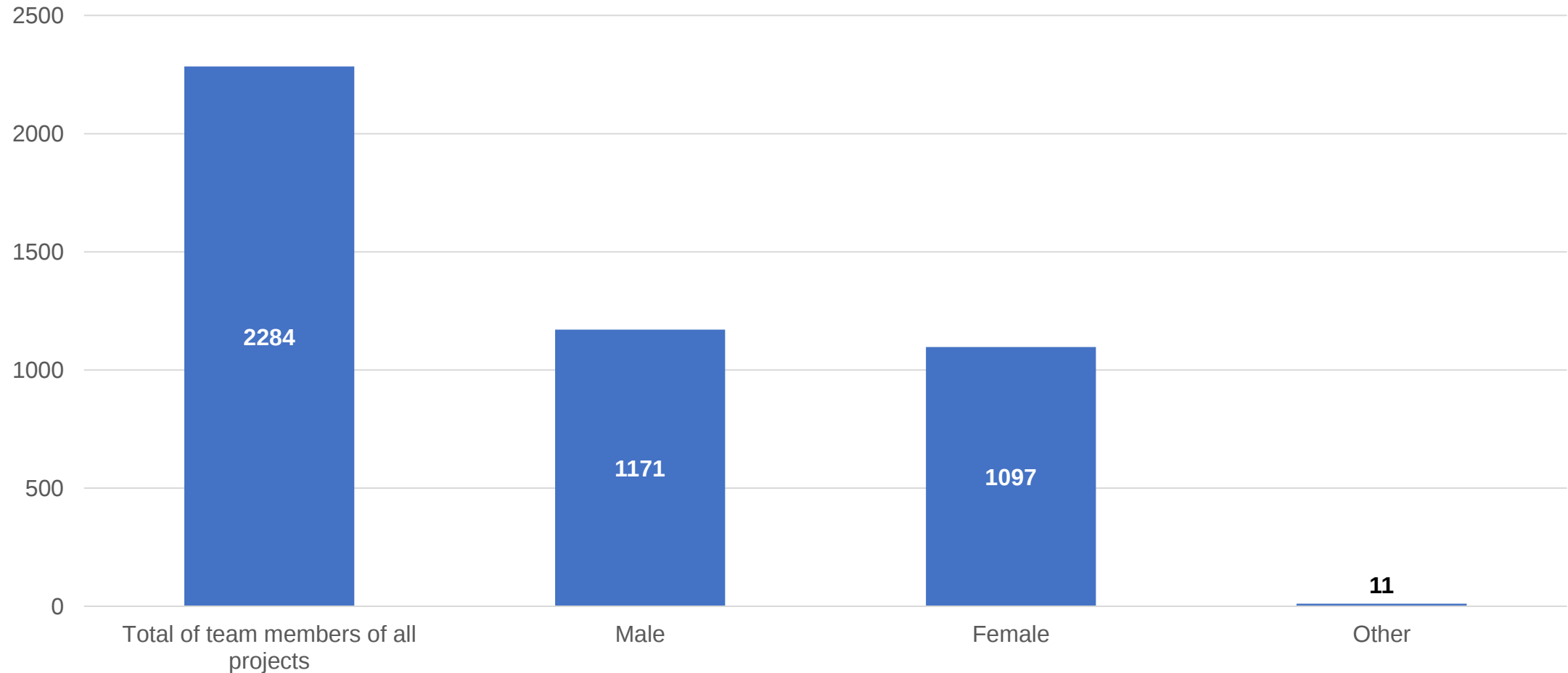


Apart from the projects directly managed by Esch2022, 61% of the project leaders were non-profit organisations (asbl) or foundations and 17% administrations/services or municipal establishments.



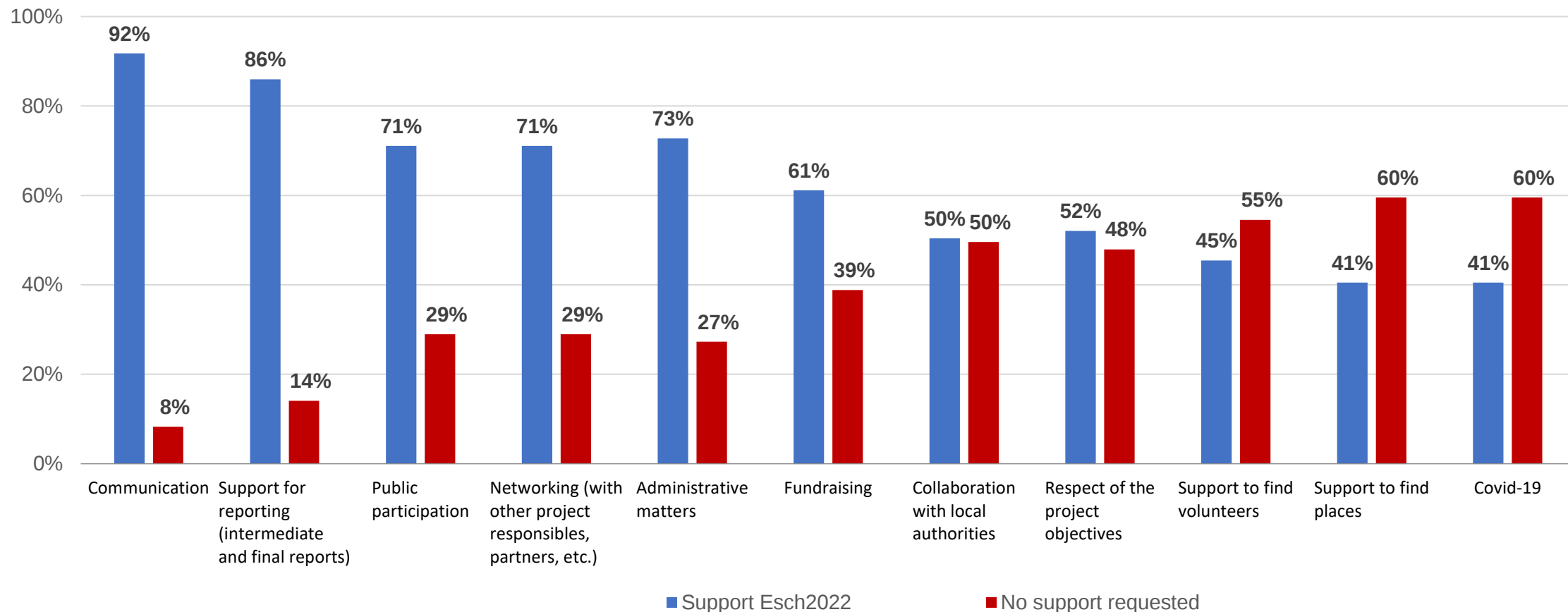
Among the 2,284 team members of the various projects, 51% are men and 49% women.

Question - Please provide the gender statistic of the whole project team (excluding volunteers).



Apart from administrative procedures, project leaders have often used the support of Esch2022 ASBL. This was particularly the case for reporting, communication and networking with other partners.

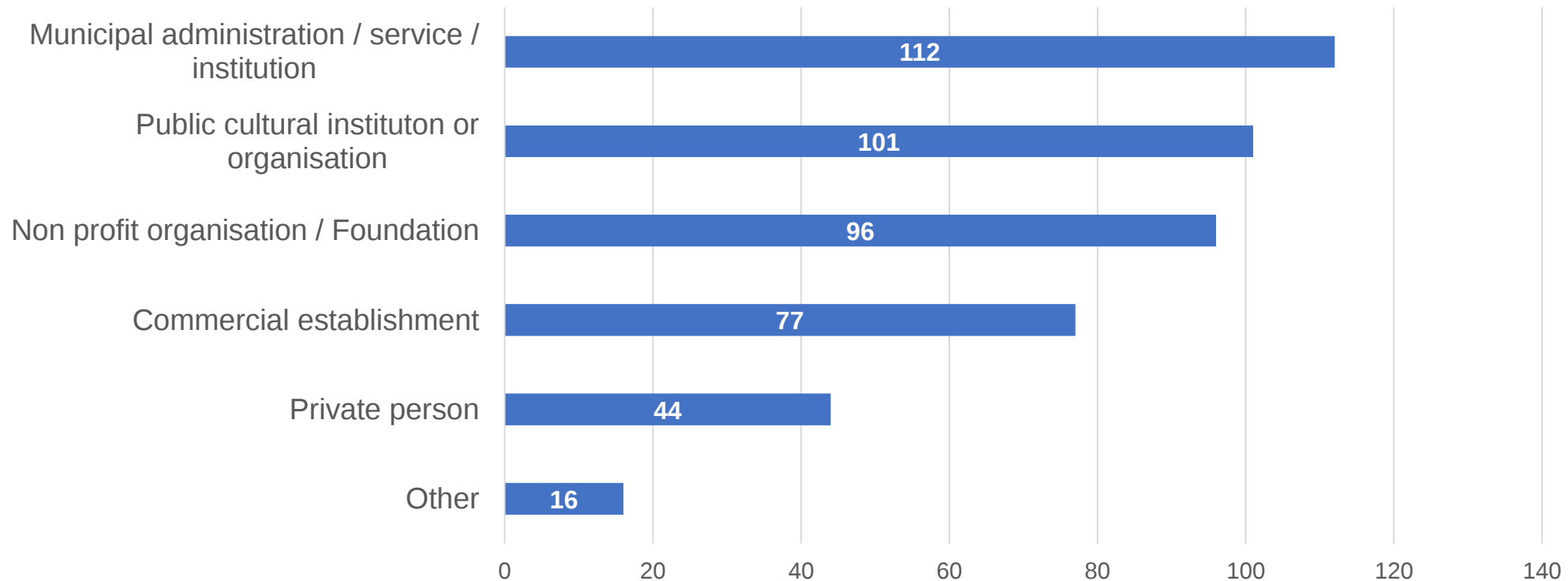
Question - To what extent did the Esch2022 team help you resolve those challenging aspects? (please select a quote from 1 to 5 where "1 means no help" and "5 means a great help"). If you did not ask Esch2022 team for support, please select the answer "Not applicable-not concerned"



**Each of the project leaders had different types of partners with whom they developed their projects:
a clear majority of project leaders collaborated with municipal administrations.**

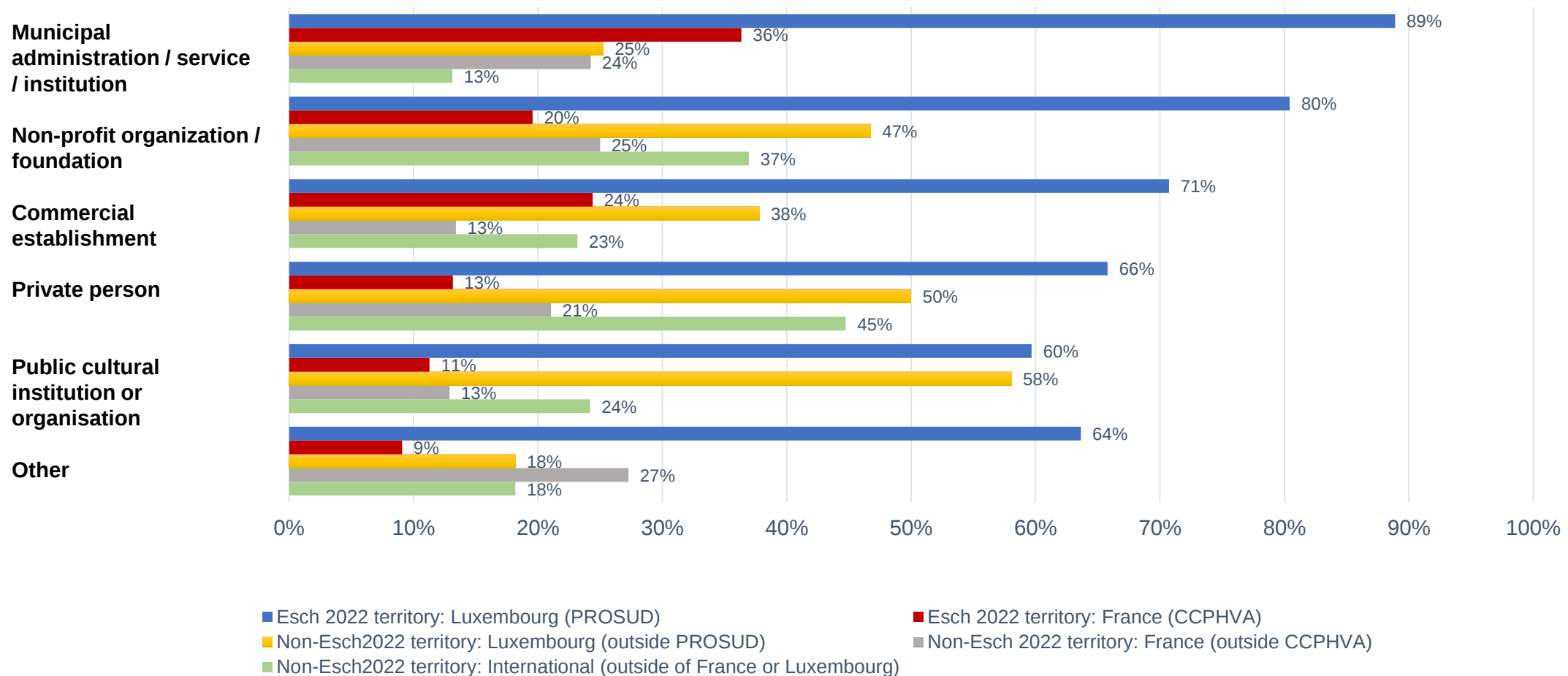
Question - What type of partners have participated in your project?

Number of project leaders who collaborated with the following partners



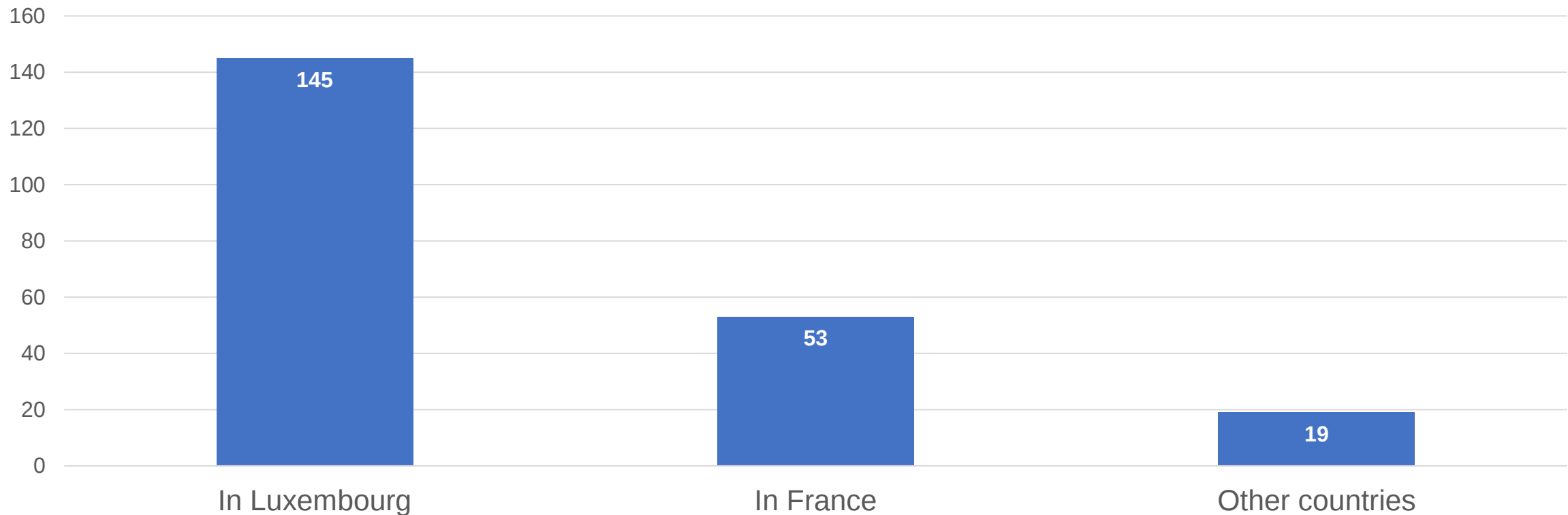
The diversity of collaborators and partners shows the international and above all cross-border dimension of the projects.

Question - What type of partners* do you have for your project in each of the following territories?* including all types of partners.



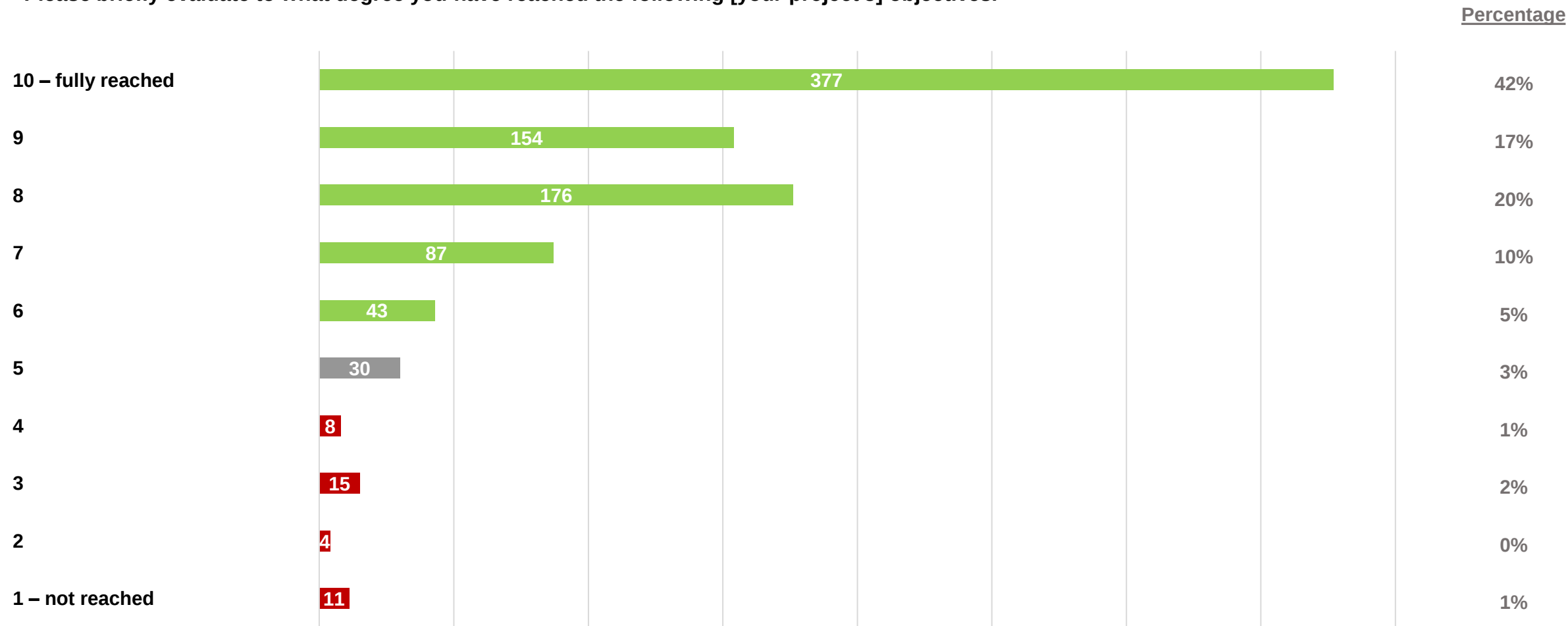
There have been genuine cross-border and international exchanges in the development of the projects.
Some projects were carried out in one or more countries to be finally presented in another.

Question - Your projects have been completed: (multiple choice – Luxembourg, France, other countries)



Project leaders were asked to evaluate the list of objectives they had set when they initiated their project. These objectives were then evaluated after these projects were finalised. A vast majority of the objectives (94%) that the project leaders had set themselves have been achieved.

Please briefly evaluate to what degree you have reached the following [your project's] objectives.

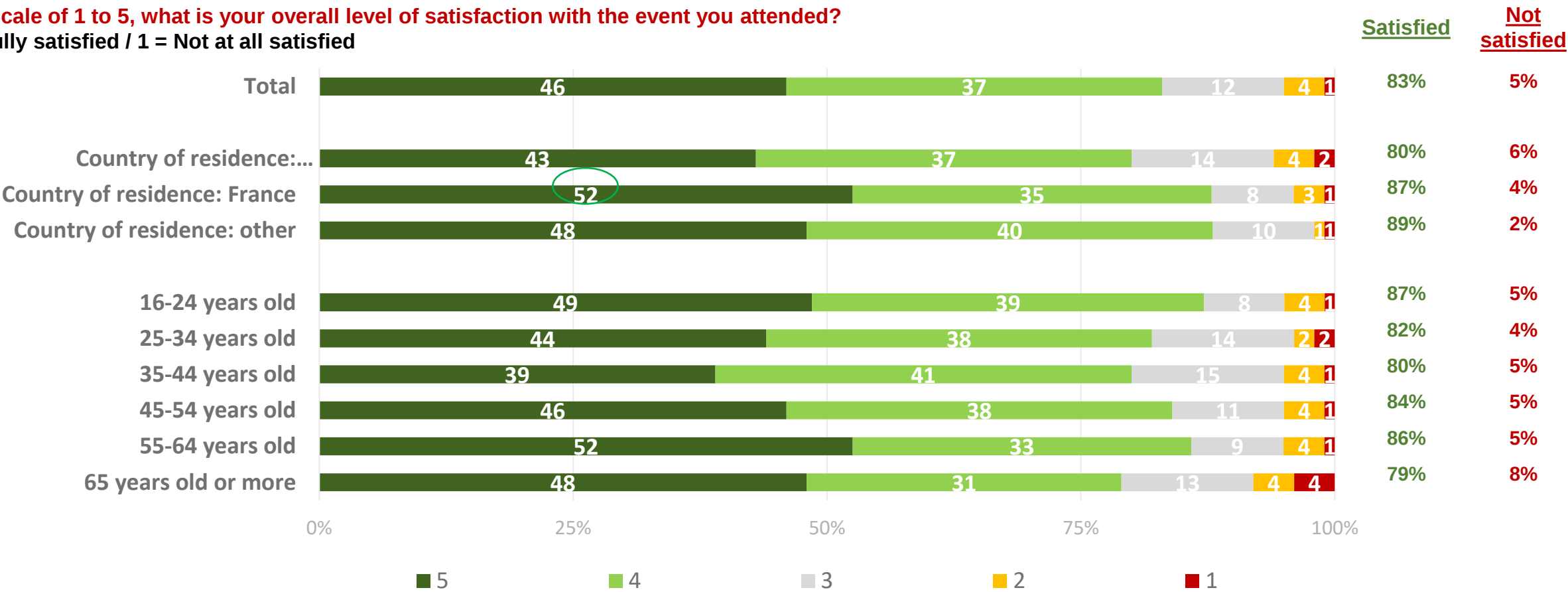


Base: number of project leaders (external and internal)
N = 151

High level of visitor satisfaction

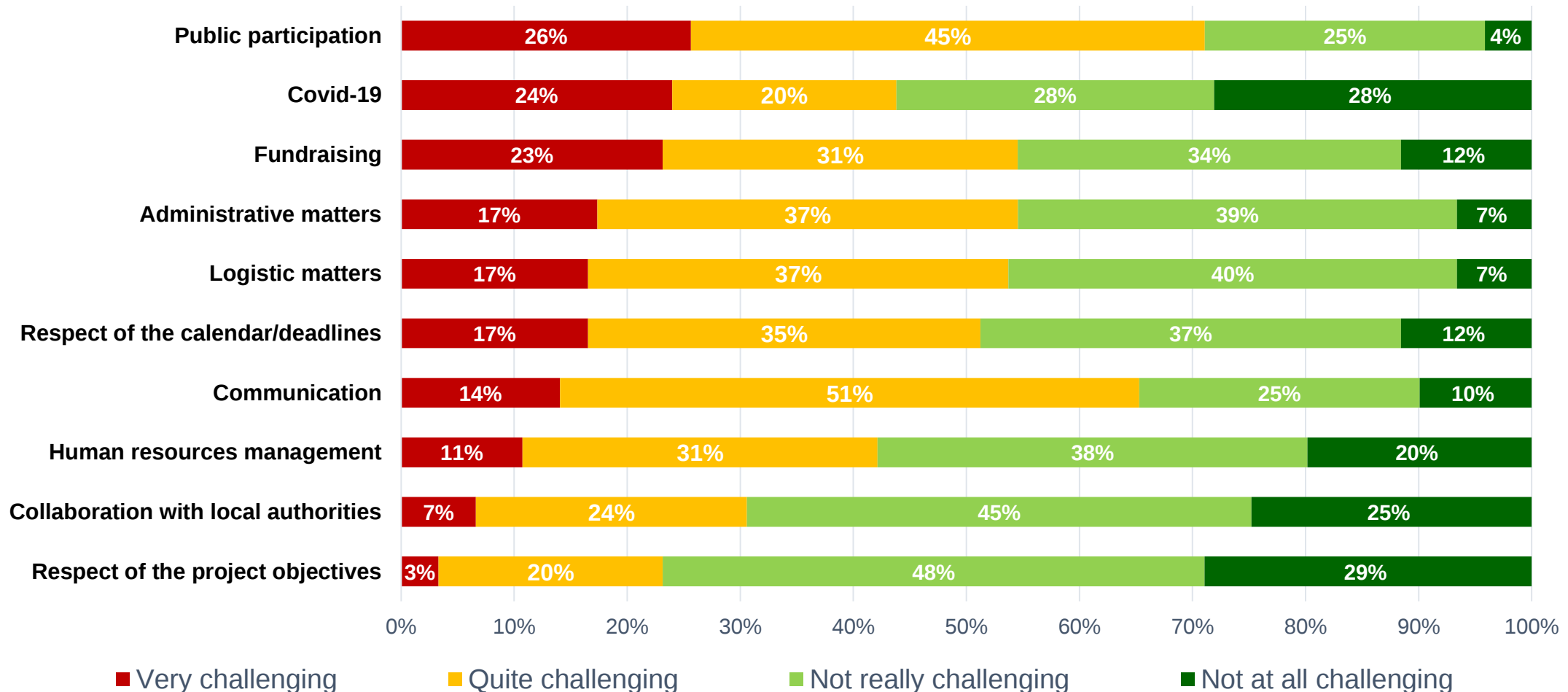
The best confirmation that these objectives have been achieved is the high level of visitor satisfaction (83%). This subject was broadly discussed during the presentation of the results of the studies carried out in collaboration with Ilres last February.

On a scale of 1 to 5, what is your overall level of satisfaction with the event you attended?
5 = Fully satisfied / 1 = Not at all satisfied



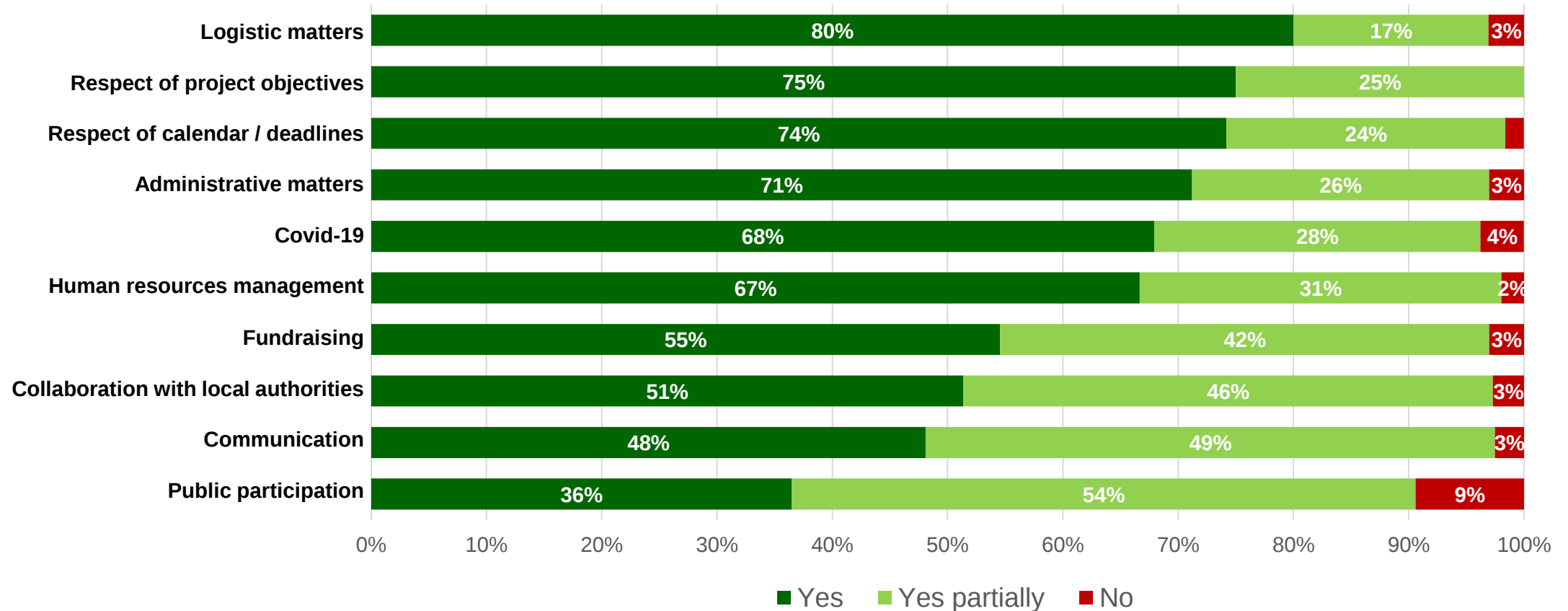
Many aspects posed significant challenges for project leaders. Public participation and communication were the most difficult aspects to manage, especially since these aspects have been seriously disrupted by the health crisis.

Question - To what extent the following aspects related to the development of your project have been challenging? (please select a scale category for each proposal)



A clear majority of project leaders have found solutions to the significant challenges they encountered.
However, for some challenges, these solutions were only partial. Few challenges could not be resolved at all.

Question - For the challenging aspects, did you find a solution?



Public participation, funding, communication and the administrative burden were major challenges (1/2)

Public participation:

- The health crisis has heavily impacted the Esch2022 project since 2020 and particularly the participation of the public since 2020, (especially that of seniors). Some projects had to be adapted to this crisis.
- In general, public participation in events was a major concern for project promoters.
- One of the difficulties of public participation is also explained by a busy schedule throughout 2022.
- Audiences were sometimes difficult to mobilise, in particular because of the difficulty in communicating about the events.

Funding:

- Among the various challenges faced by Esch2022 project leaders, fundraising is often mentioned as a major concern.
- The testimonials report challenges related to the financing of projects. In a few cases, the lack of funding led to the re-evaluation or resizing of the project.
- From an operational point of view, the workload and the time to find funding were substantial and heavy for the development of the project, hence the repeated suggestion to perpetuate and develop cultural patronage in Luxembourg.

Public participation, funding, communication and administrative burden were major challenges (2/2)

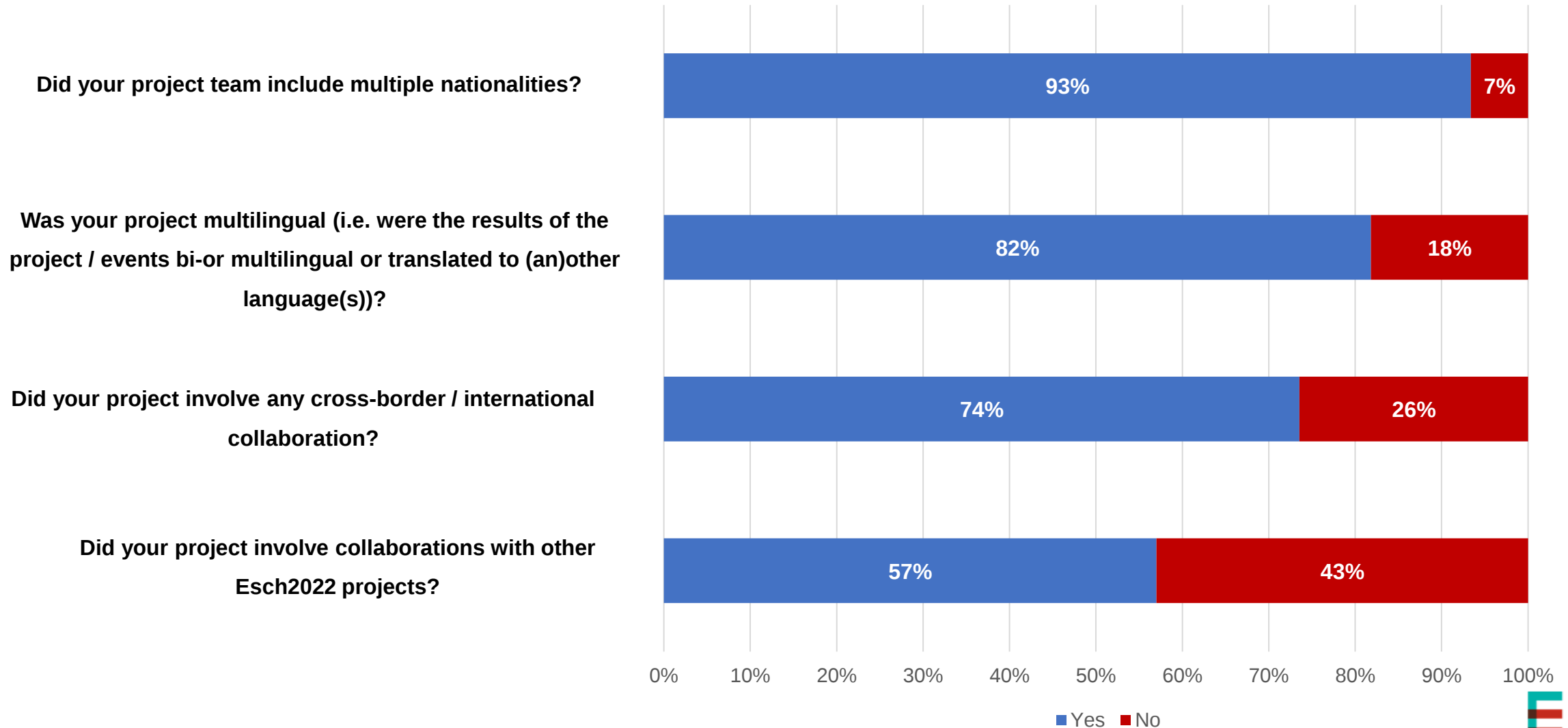
Communication:

- Communication was the biggest challenge for most projects. This is a difficult aspect that has been complicated for Esch2022 ASBL, for the municipalities, as well as for all the project leaders.
- The large number of projects made it difficult to promote them in the media, as was the case for all the European Capitals of Culture. The health situation has also delayed the roll-out of Esch2022's general communication.
- Finally, the size of the country, the cross-border nature of the project, the linguistic diversity and the limited reach of the media makes any event communication difficult.

Administration and logistics:

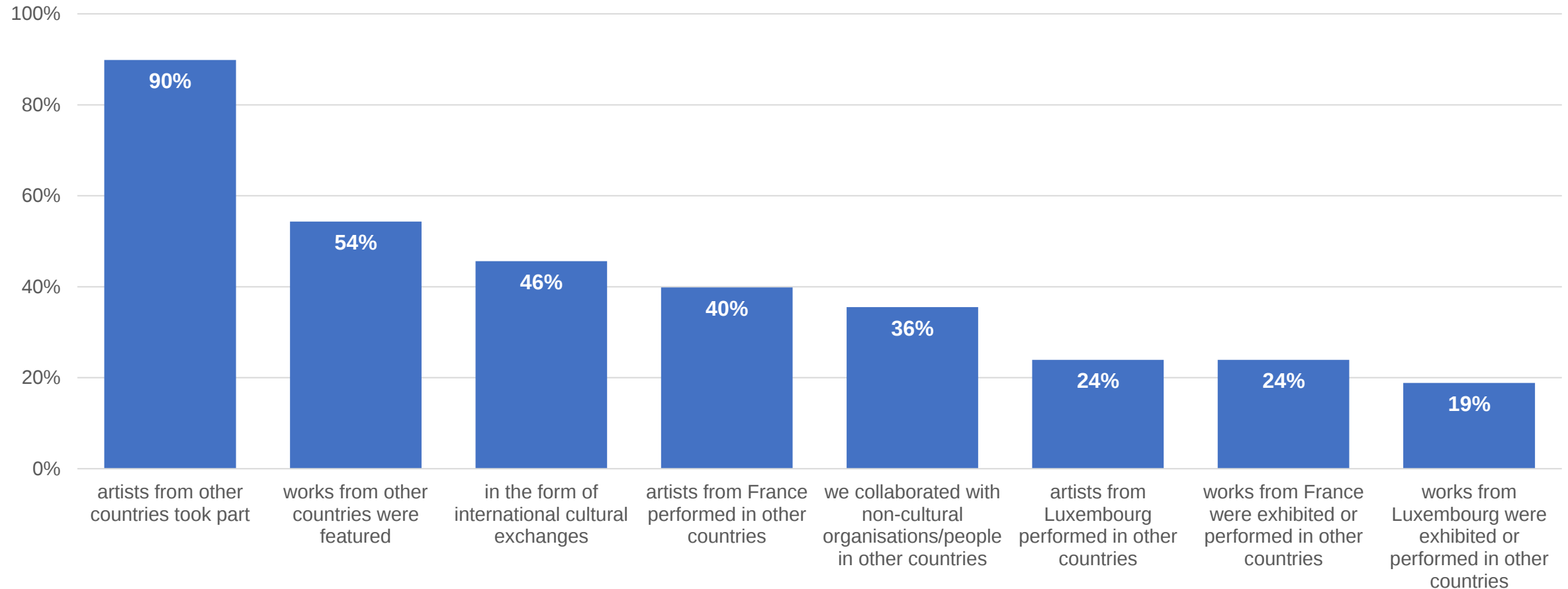
- The testimonials underline the substantial and time-consuming administrative burden that accompanied the implementation of the projects. This charge may have had a negative impact on the artistic work.
- The cumbersome administrative procedures and the multiplication of partners may also have increased the administrative work and added additional pressure on the teams in charge of the project.
- Often, the collaboration with the Esch2022 team has made it possible to overcome these challenges and allow for the proper follow-up.

Overall, it is evident that a clear majority of projects had an international, European and cross-border dimension. There have also been numerous collaborations among various Esch2022 projects.



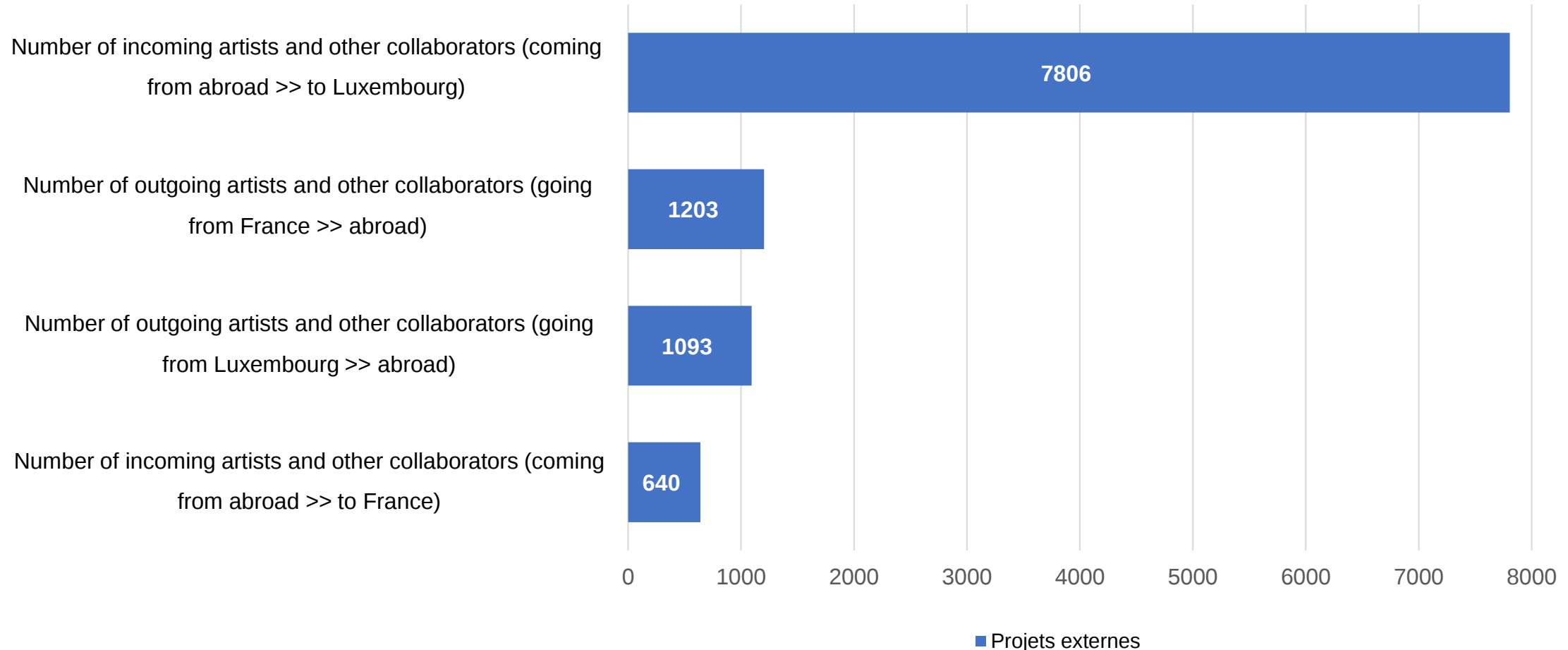
Esch2022 was a real opportunity for project leaders to work with partners from other countries, to develop exchanges at an international level or to perform or distribute works abroad.

Question - Could you please provide us with a short description of the following cross-border / international collaboration, co-production or exchange that took place as part of your project



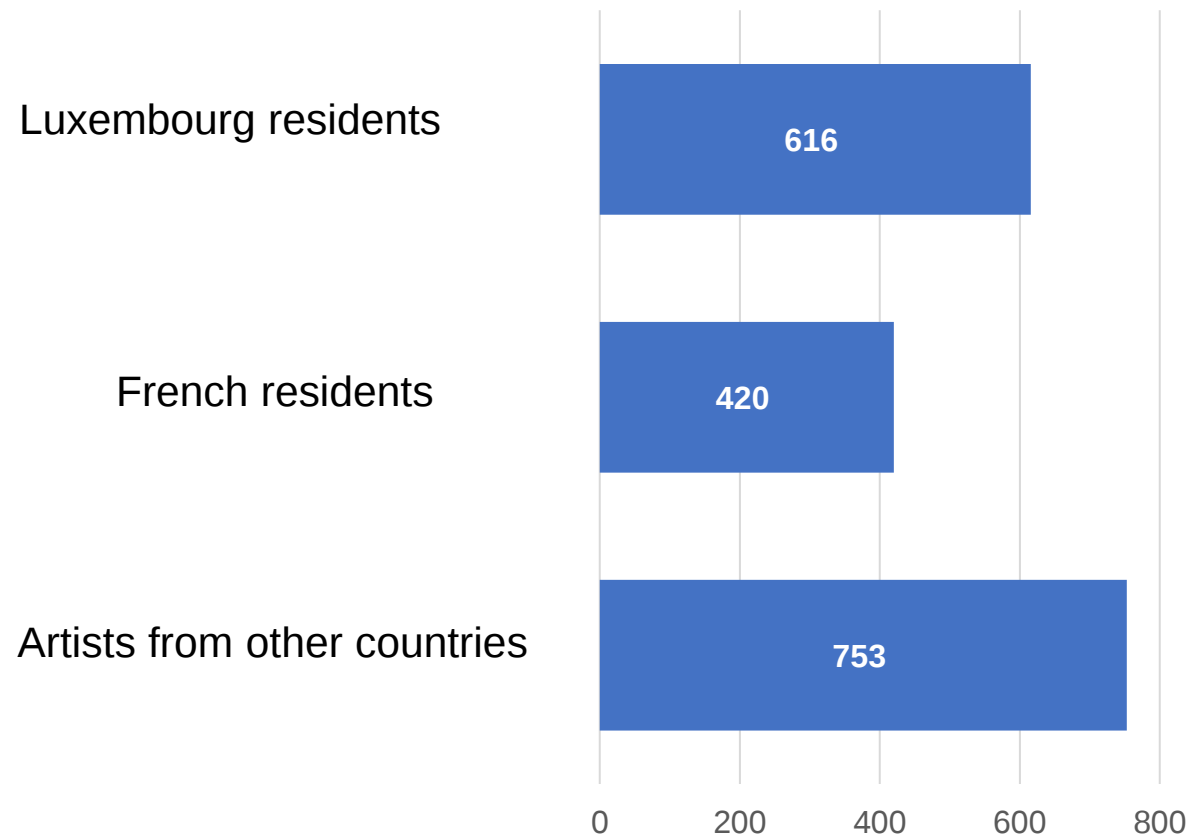
A significant number (estimated over 10,000) of artists or other collaborators have participated in international collaborations. While a majority moved to Luxembourg from abroad, it should also be noted that more than 1,000 people left Luxembourg and France for other countries.

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



A large number of artists have participated in all the Esch2022 projects. An estimate of the number of artists was made at the start of the final report of the project leaders, evaluating the number of artists who participated at least once in a project at 1,789. The origin of these artists also attests to the European dimension of the project.

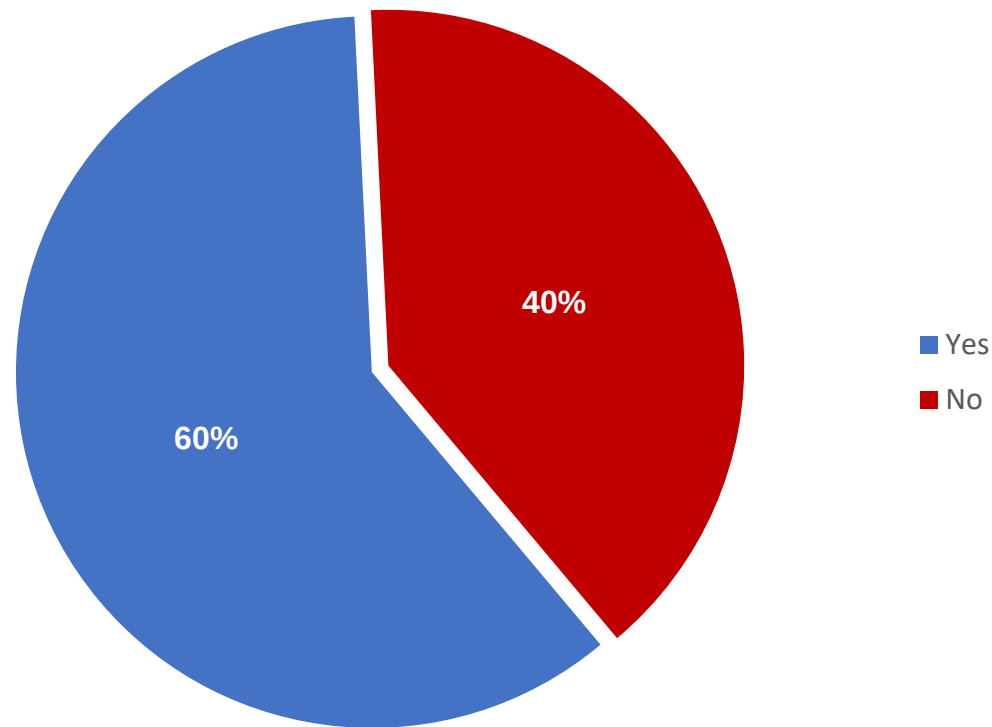
Question - Please estimate the number of artists who participated in your project:



This estimate was made from the final report of the project leaders, including: comedians, actors, dancers, musicians, singers, directors, authors, DJs, composers, etc.

The participatory and inclusive nature was a criterion when selecting the Esch2022 projects. In addition to this intrinsic project criterion, a majority of project leaders have developed initiatives to try to include specific audiences.

Question - In the context of the participatory aspect of your project, did you try to include specific audiences who have more difficult access to culture?



Many initiatives have been developed to integrate specific audiences:

- price advantages,
- organisation of cultural activities in specific places (e.g. residences for the elderly),
- multilingualism of a large number of activities,
- specific equipment for people with disabilities (vibrating vests), etc.

The framework programme and the young audiences of Esch2022

With regard to young audiences, it should be noted that around 50% of the projects developed within the framework of Esch2022 contained elements designed specifically for children and youth.

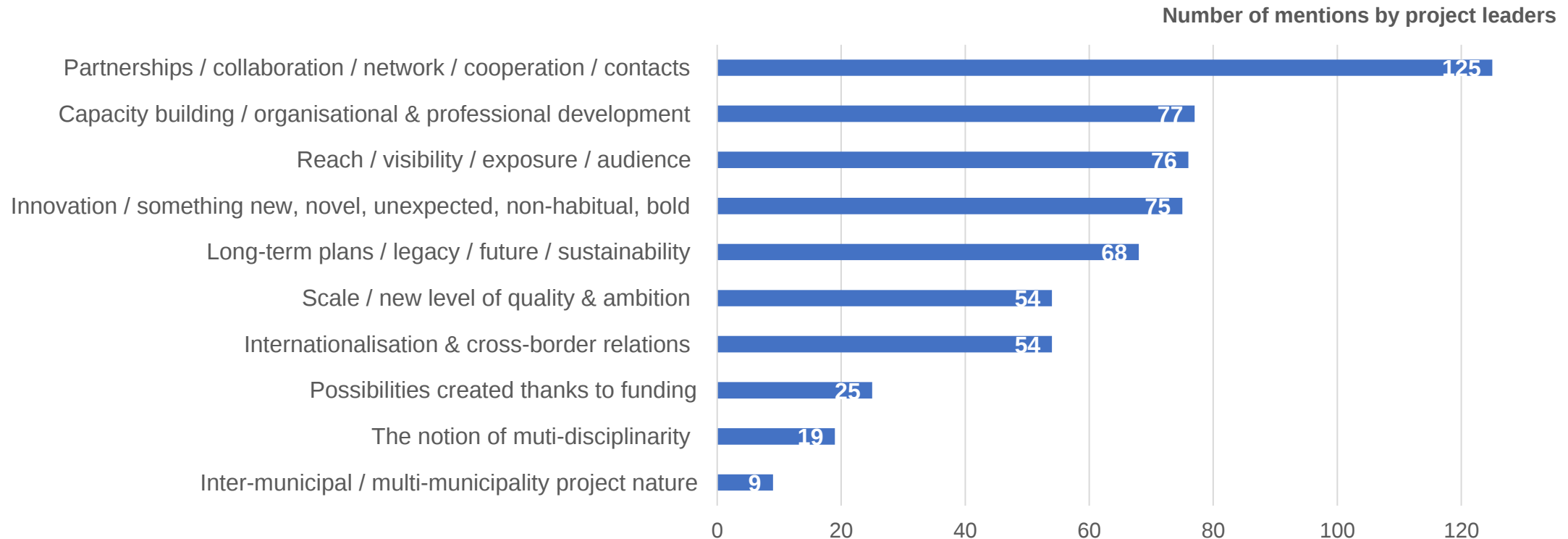
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When asked what Esch2022 brought to them, many project leaders spontaneously gave several reasons. The development of partnerships/collaboration, organizational and professional development, the visibility of their project or innovation are the most cited aspects

Open question - What have you gained from the Esch2022 European Capital of Culture project?



Open question - What have you gained from the Esch2022 European Capital of Culture project?

Project leaders have referred the most often to the partnerships / collaboration / network / cooperation / contacts (125 mentions) gained as a result of their Esch2022 project. They have mentioned:

- the opportunity to start new collaborations with new partners,
- the occasion to deepen or extend existing collaborations,
- the hope that they would last and bring fruits beyond 2022,
- the fact that local, regional, national, cross-border or international relationships have been developed,
- the fact that the Esch2022 team has 'facilitated making new contacts', and that these new connections were often a 'dream come true' for the project leaders concerned.

Capacity building / organisational & professional development (77 mentions):

- Numerous project leaders have reported to have gained a wide range of personal competences and professional capabilities.
- Project management skills, covering "all stages of the project life", are very often mentioned, as well as the enhanced ability to "implement more complex projects" than respondents were used to.

Open question - What have you gained from the Esch2022 European Capital of Culture project?

Reach / visibility / exposure / audience (76 mentions):

Several subtopics are mentioned here:

- reaching larger and new audiences (i.e. those that are typically not attending the activities, or those that come from a different geographical region or language group),
- extending the activity to places that were not the typical spots for cultural events
- better visibility and exposure of the project and/or organisation
- reaching groups or stakeholders that were not easily accessible before, such as new municipalities opening their doors to collaboration.

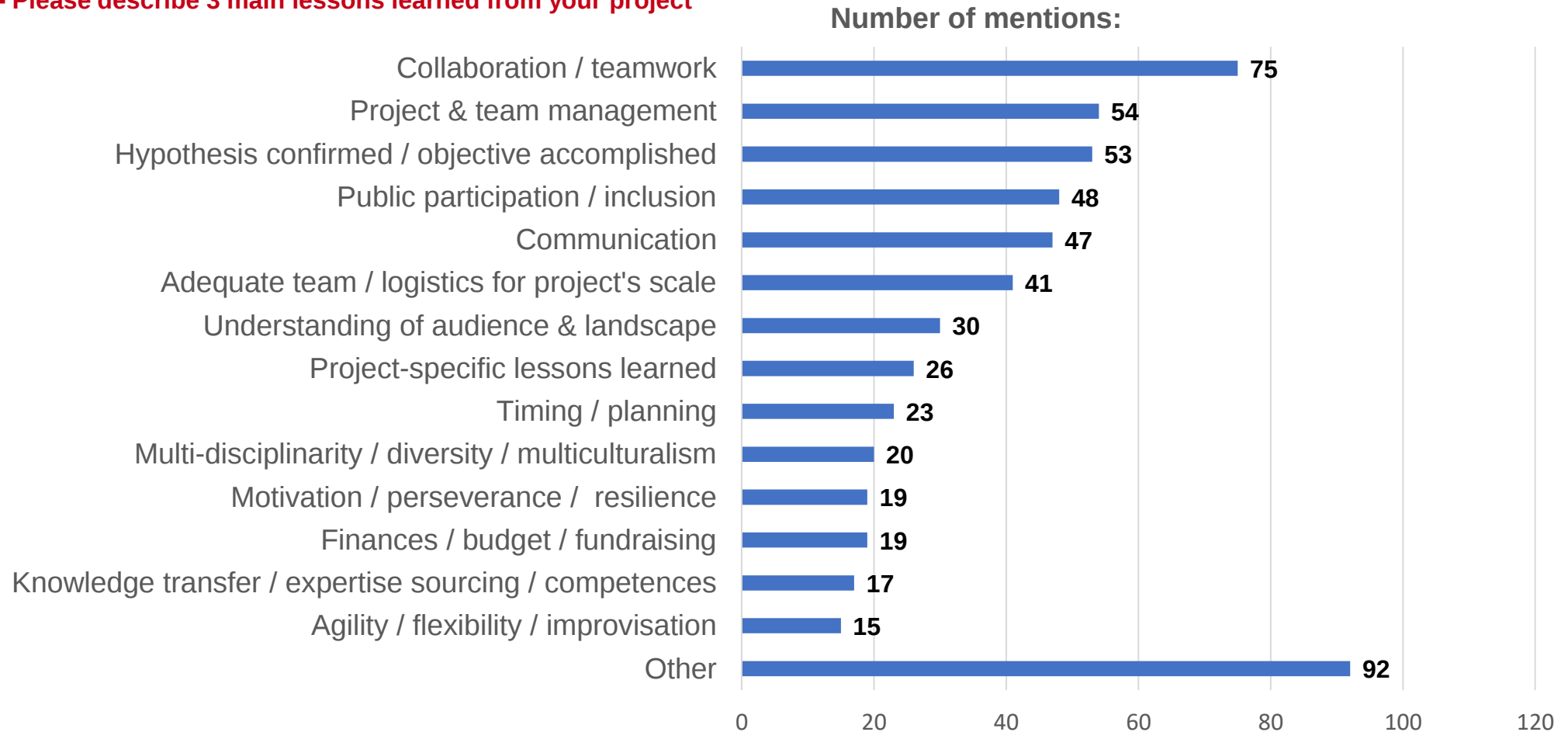
Innovation / something new, novel, unexpected, non-habitual, bold (75 mentions):

Esch2022 is clearly seen as an instigator of innovation: an opportunity to create something new. In other words, Esch2022 is clearly credited for setting in motion various types of innovation:

- **(cultural) product / service innovation** (new types of works of art, new types of events etc.),
- **process innovation** (new ways of collaborating, new artistic techniques etc.),
- **social innovation** (new ways of addressing societal challenges through culture),
- **technological innovation** (using new technologies in developing cultural activities, developing cultural activities on the topic of new technologies etc.).

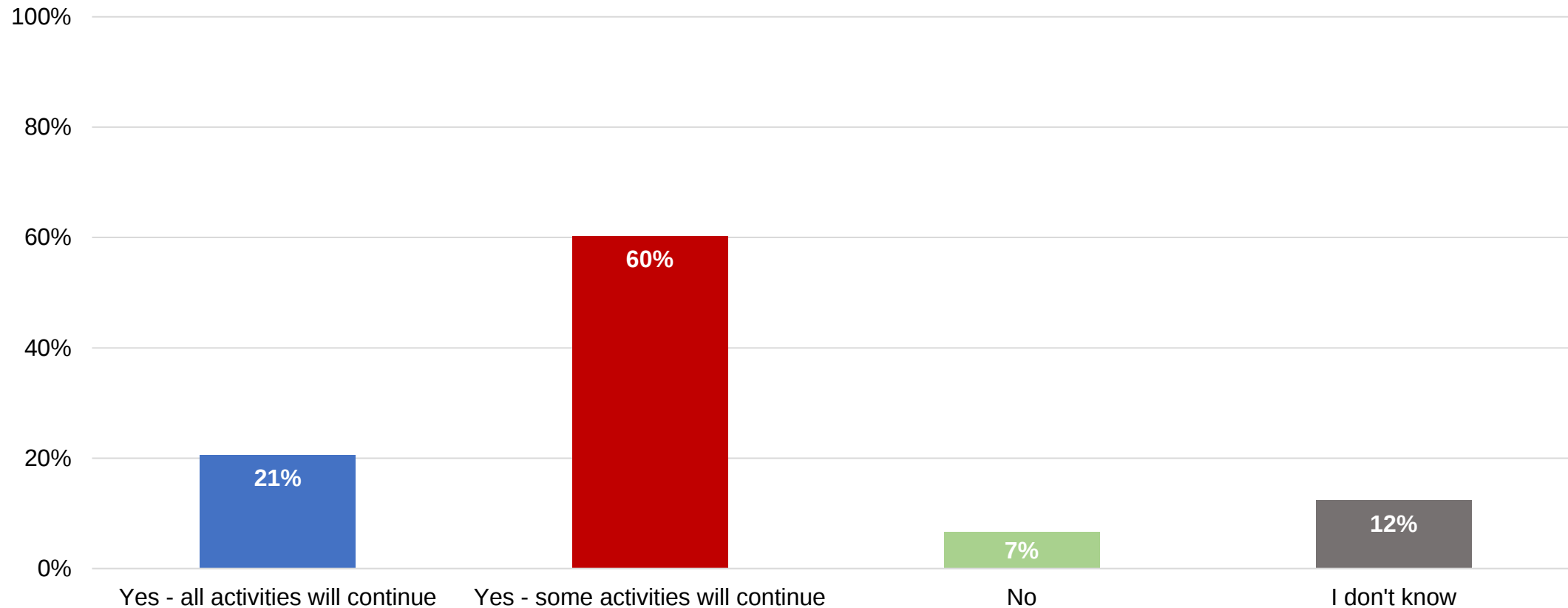
Among the lessons cited by project leaders, collaboration/teamwork (74 mentions) as well as project and team management (54 mentions) are the aspects most often mentioned.

Open question – Please describe 3 main lessons learned from your project



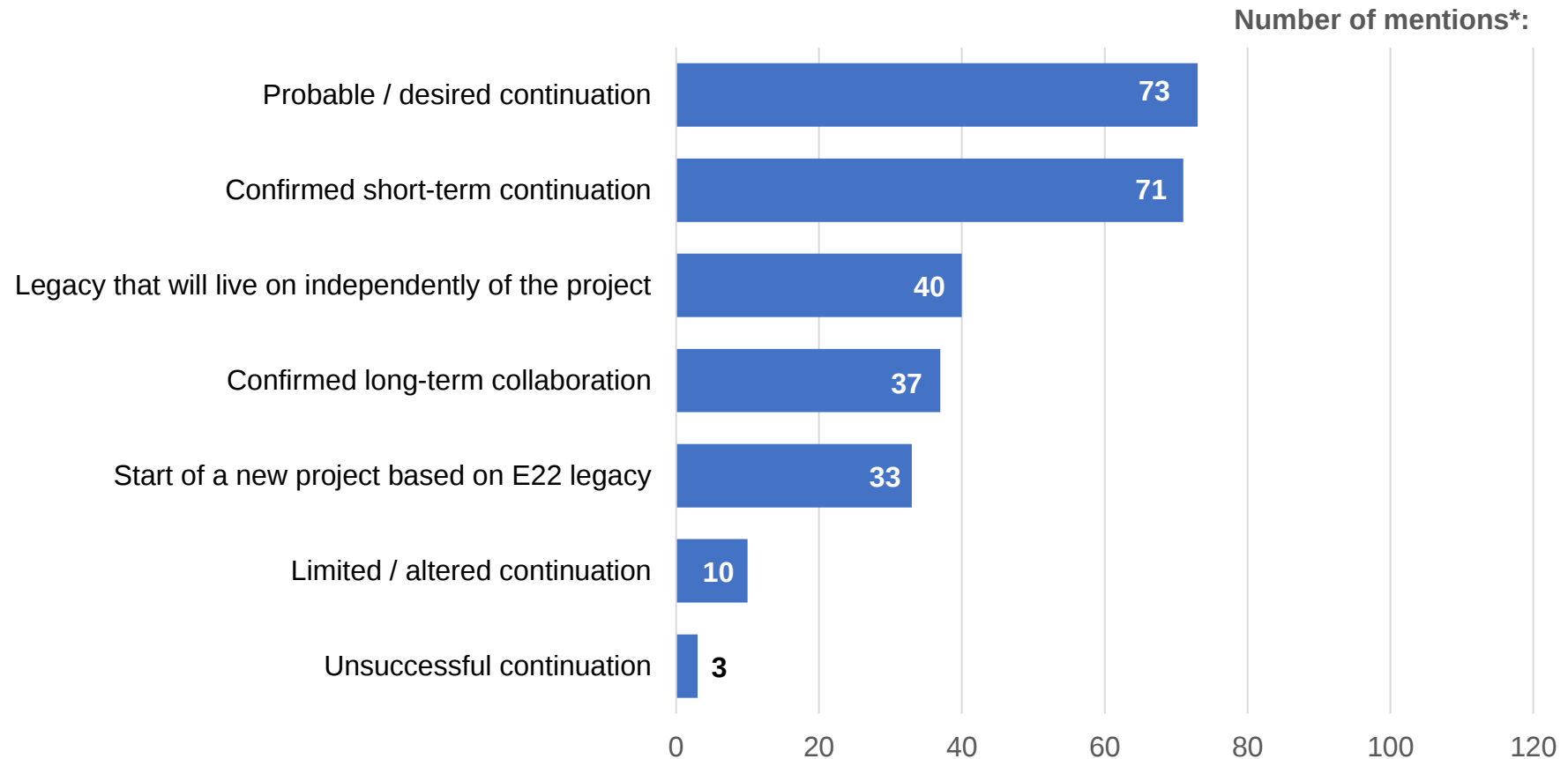
Most project leaders say that a clear majority of their project activities will continue after 2022: one in five say that all activities will be continued, 60% that some activities will be continued. The others are undecided (12%) or will not pursue their project (7%).

Question – Will the activities of your project continue after 2022 (in whichever form or location)?



When asked for details on the question of the continuation of their project, many project leaders mention a probable, desired continuation, or even confirmed continuation.

Open question - Could you detail the activities of your project that will continue after 2022?



**More than one mention per project leader possible*

Open question - Could you detail the activities of your project that will continue after 2022?

Confirmed continuation was the predominant response (a total of 108 mentions), within which confirmed short-term continuation (71 mentions) was almost twice as prevalent as confirmed long-term continuation (37 mentions).

- The short-term collaboration typically took the form of quite detailed plans for 2023, sometimes extending a couple of years further into the future.
- Long-term continuation code was typically used for projects or activities that were intended to be repeated annually or bi-annually, or have a clearly longer foreseen lifetime, usually between 5 and 10 years, or more.

Project leaders have also very often referred to probable / desired continuation (73 mentions). Responses coded with this node ranged from expressing hope for continuation to showcasing advanced but not yet confirmed preparations.

Besides continuing the Esch2022 activities per se, or sharing their outputs, it is very clear that **participation in Esch2022 was an instigator to start new projects based on the E22 legacy (33 mentions)**, drawing from gained experiences and established partnerships.

OPEN question – Could you detail the activities of your project that will continue after 2022?

Finally, there are also numerous mentions of legacy that will live on independently from the project (40 mentions). These are project outputs that will continue to be accessible to the public even without continued dedicated effort of the team, such as:

- works of art such as murals, sculptures, literary works, music recordings, or films,
- transformed public spaces or infrastructures,
- digital assets like project websites, apps or data archives,
- heritage elements,
- post-production materials documenting the projects and ‘the making of’ (videos, books etc.),
- methodological or pedagogical approaches, tutorials and DIY guides.

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New tourist initiatives were developed to create more opportunities for visitors to discover the region

Time Travel Belval allows the visitor to experience the history of the Belval site with the help of virtual reality.

Travellers can immerse themselves in the history of the former Source Bel-Val and discover the site at the height of Luxembourg's steel industry in the 1970s.



The game “Kenns du de Minett?” allows the player to actively discover the Minett, including Esch2022, Minett UNESCO Biosphere, its municipalities and towns, and the history of the region.

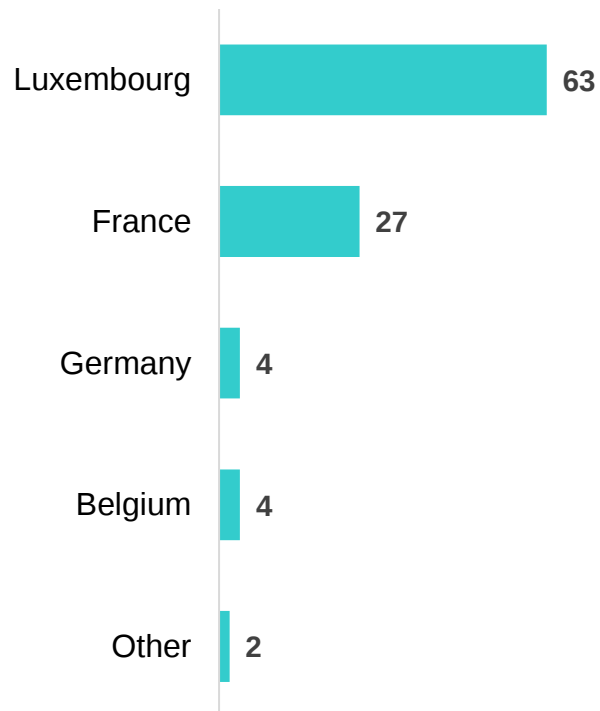


About 60% of visitors of the Esch2022 events (organised in Luxembourg and France) are Luxembourg residents, more than a quarter (27%) are French residents and the remaining 13% are visitors from other countries. If we only take into account the events organised in Luxembourg, the proportion of Luxembourgers is higher.

What is your country of residence? (N = 1798)

Respondents to the online questionnaire

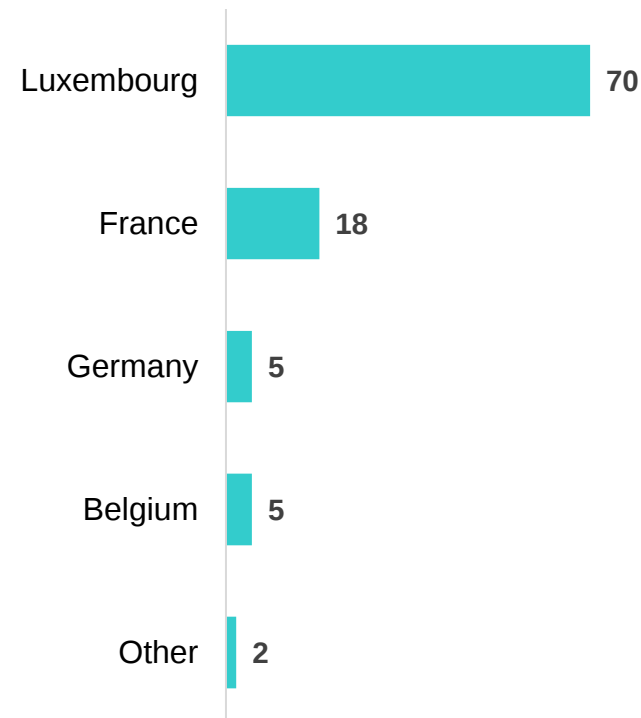
Events organised in Luxembourg and France



What is your country of residence? (N = 1798)

Respondents to the online questionnaire

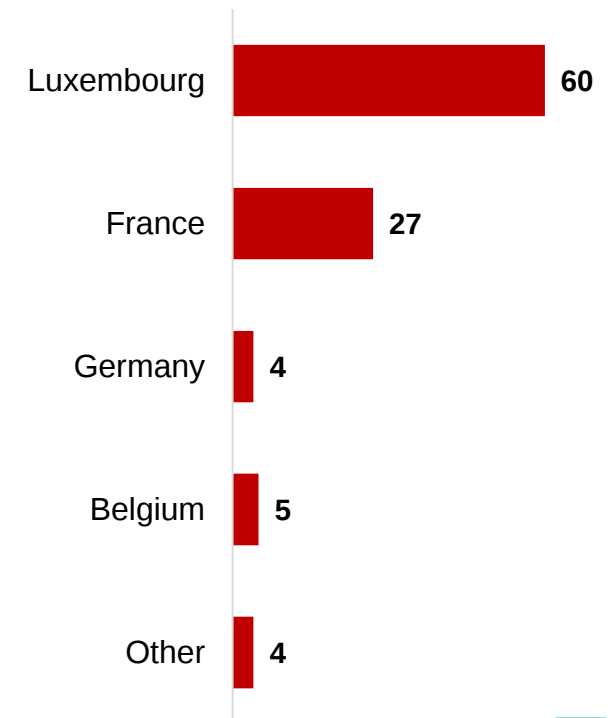
Events organised in Luxembourg



What is your country of residence? (N = 4220)

Respondents to the interception questionnaire

on the FR and LU event sites

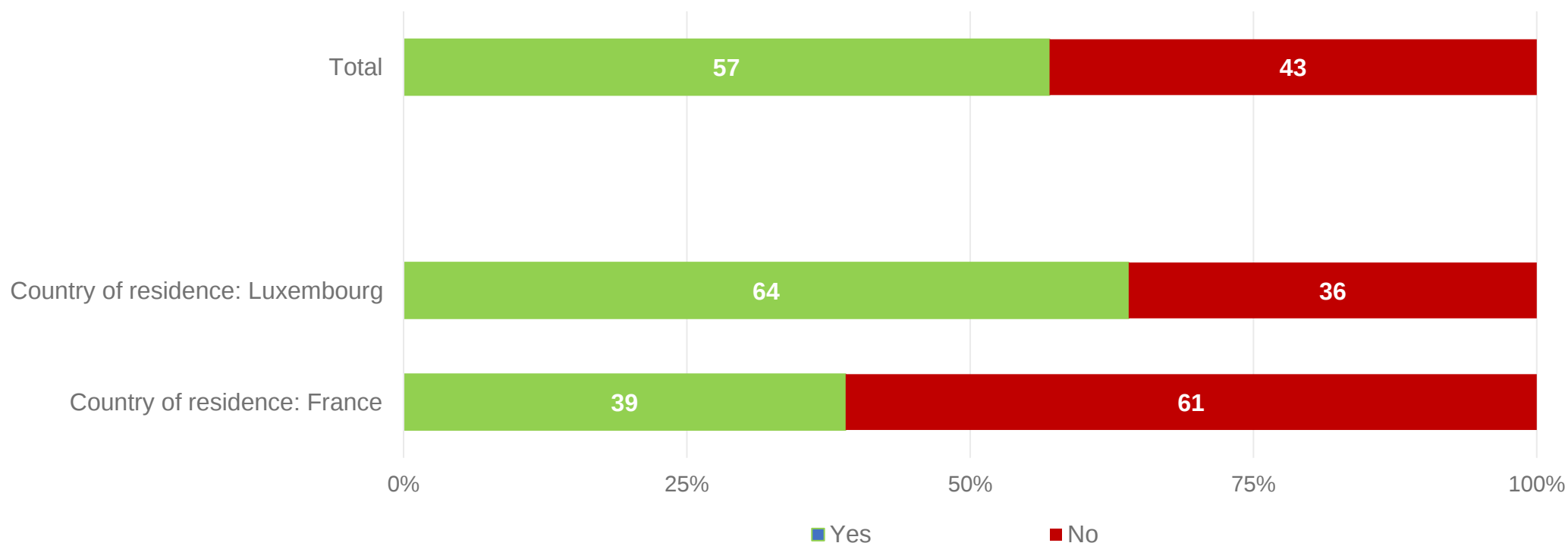


More than 50% of the public of Esch2022 comes from the territory of Esch2022 (Luxembourg and France).

64% of Luxembourg participants live in the Esch2022 territory compared to 39% of visitors residing in France.

Question: Do you live in the territory of Esch2022?

Here are the municipalities that make it up: In Luxembourg: Esch-sur-Alzette, Sanem, Differdange, Dudelange, Mondercange, Rumelange, Pétange, Schifflange, Käerjeng / Bascharage, Kayl and Bettembourg and in France: Audun-Le-Tiche, Aumetz, Boulange, Ottange, Redange, Russange, Thil and Villerupt.



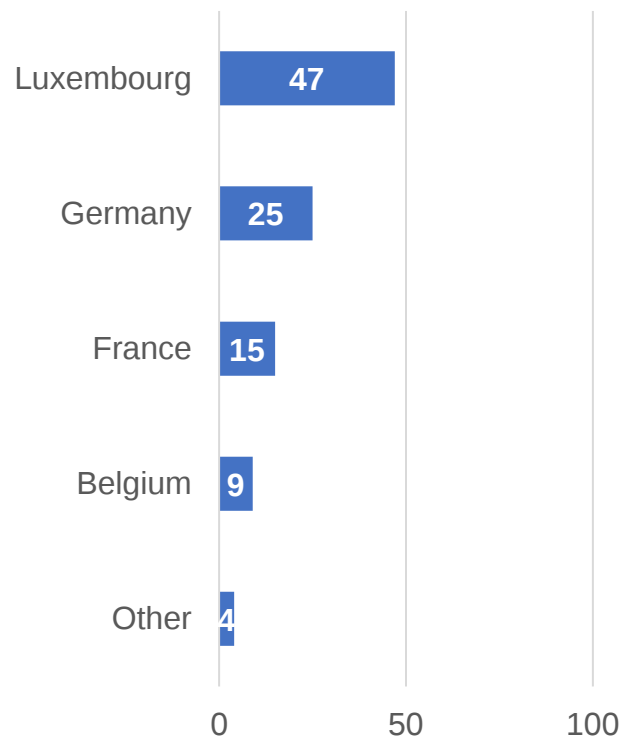
Base: Luxembourgish or French residents: N = 1605

Luxembourg: N = 1128

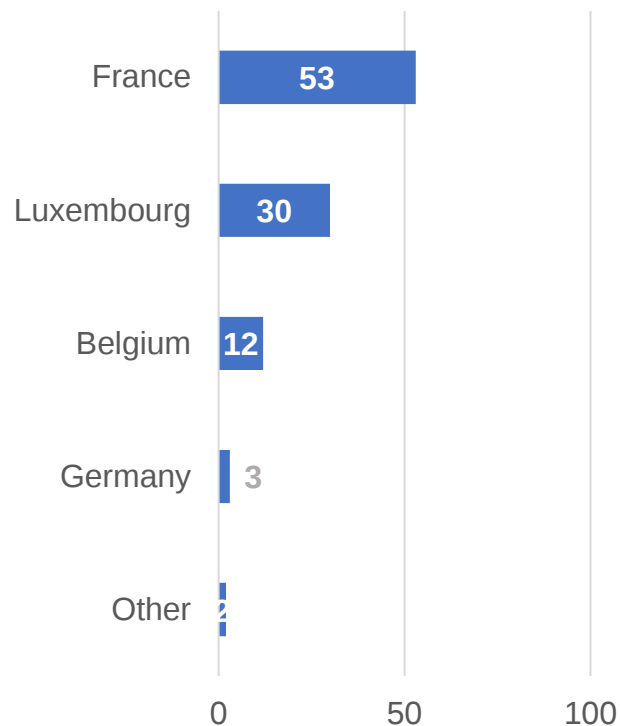
France: N = 477

Certain types of events - this is particularly the case for major exhibitions or major festivals such as Usina22 or the Francofolies of Esch - make it possible to attract visitors from more distant regions who can be considered more like tourists than day-trippers.

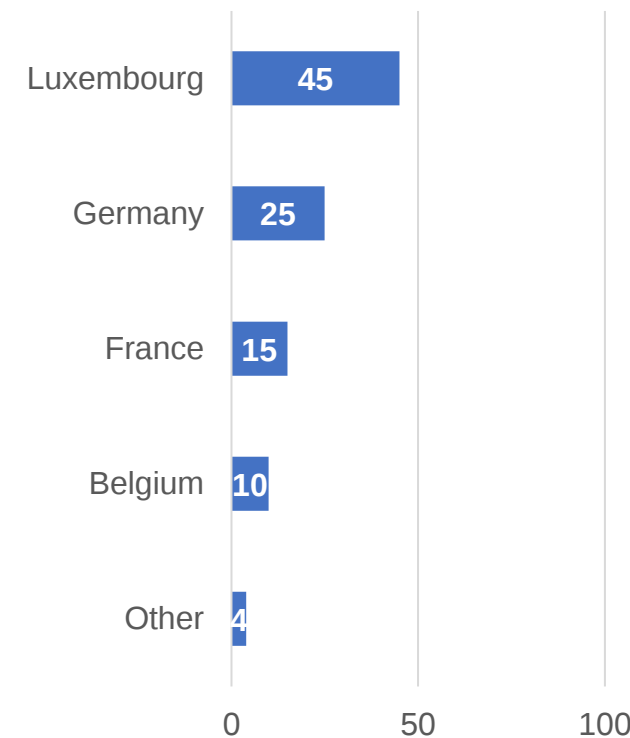
Geographical origin (%) of
Earthbound (Möllerei)
visitors



Geographical origin (%) of
Francofolies (Esch) visitors



Geographical origin (%) of 'In
transfer' exhibition
(Möllerei) visitors

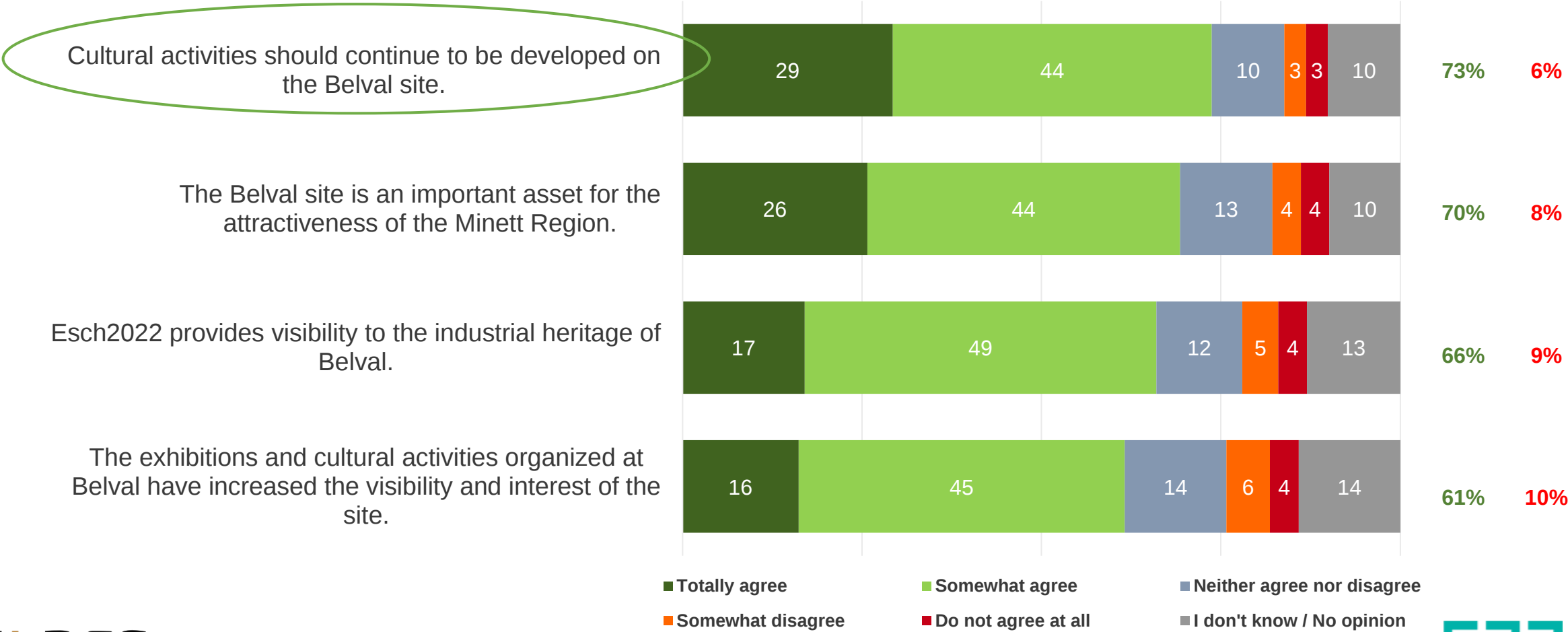


Belval is an important cultural and touristic destination.

It is indisputable that the concentration of cultural activities on the Belval site has only reinforced its cultural and tourist attractiveness.

To what extent do you agree with the following statements?

Top 2 Bot 2



First assessment in terms of tourist arrivals and overnight stays

- The increase in the number of tourists (+23% arrivals and +38% overnight stays in 2022 vs. 2019*) is quite spectacular in the South (Minett) of Luxembourg.
- The year 2022 marked a gradual return to tourism after the Covid episode. Indeed, tourist numbers had dropped dramatically in 2020 and 2021 compared to the reference year 2019.
- The Minett region is one of these regions where tourist numbers are developing the most favorably despite a more limited accommodation offer. That is the case despite the fall in business tourism which is affecting many cities and urban regions following the health crisis and the new behaviors it has induced with regard to business travel (digital meetings, etc.).

*the data on the youth hostel in Esch was not yet fully covered by the Statec data. We will have to wait for the final figures (available in June) to have more details (country of origin, length of stay, leisure/business).

The image of the region has been changing thanks to various initiatives supported by Esch2022

MinettTrail: In the southern region of Luxembourg, hikers and nature lovers can enjoy the numerous cycling and hiking trails in the Esch region.

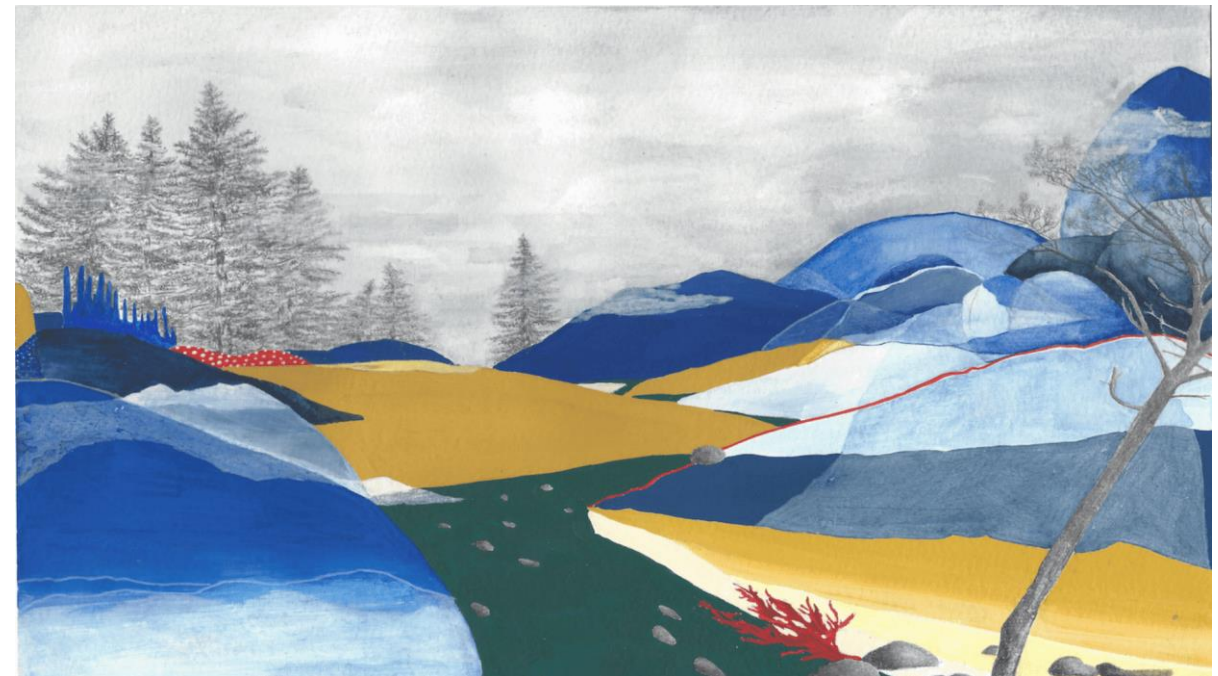
The Minett Trail, a **90-kilometre hiking trail**, runs through the **11 Pro-Sud communities**.



Sound walk 'In the field' is a work combining literary productions, sound creations and wanderings.

A dozen artists are assembled around this project, whose artistic direction is assured by Gaëtan Gromer, advised by the author Luvan.

The content is accessible on the GOH application which, thanks to geolocation technology, makes “In the field” an interactive experience.



Valérie Etterlen

Sustainability was the main theme of some Esch2022 projects

Respire is a project developed by the Esch2022 programme team in collaboration with the National Art and Design School of Nancy (France).

“RESPIRE” investigates the relationship between humans and breathing, air and the environment, and illustrates the consequences of environmental pollution for our earth.



Future is a project of the Centre for Ecological Learning Luxembourg – CELL.

Future is first and foremost a laboratory for change, at the crossroads between poetry and politics, between the arts and science, between decline and re-enchantment, between reality and utopia.

Faced with the profound societal changes that are taking place before us, 'FUTURE' offers a space for reinvention and reappropriation of the possible.



Sustainable Development Charter Esch2022 & ELO have emphasised the sustainability of cultural events

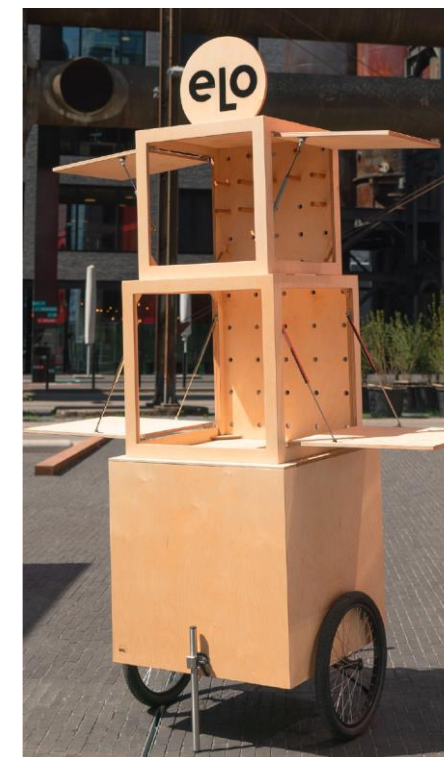
The Esch2022 Sustainable Development Charter is the result of a reflection between different local actors encouraging Esch2022 asbl and its employees as well as the project leaders to implement the European and Luxembourg strategies for sustainable development within the framework of the events of the European Capital of Culture 2022.

Project leaders have committed to integrating sustainability principles into their own project strategies. The charter defined objectives which would be progressively implemented according to the state of progress of each project. The accompanying 'Sustainability Toolkit' took the form of an online database accessible online.

The charter included six categories:

- Tourism and accommodation
- Gastronomy
- Local economy and sharing
- Waste management
- Mobility, accessibility and leisure
- Communications and merchandising

The ELO project (with the support of the Ministry of Environment, Climate and Sustainable Development) is aimed at event organizers who wish to integrate sustainability into their projects and visitors who wish to identify events applying the principles of sustainability:



Example: Francofolies festival has fully embraced the concept of sustainability and inclusion

On the weekend of 11 and 12 June 2022, Esch/Alzette held its traditional Francofolies music festival as part of the European Capital of Culture. On this occasion, Esch2022 took part in the Info-Village with a stand where it presented **ELO, its guide to sustainability and responsibility**.

Another participant in the Info-Village was Pickup (...) who **raised awareness among festival-goers about littering**. For three days, more than 15 tons of waste were collected onsite.

The company Purifungi teamed up with the Francofolies to **collect cigarette butts and decompose their polluting elements using an entirely natural system** using mushrooms.

The Francofolies put **non-chemical dry toilets** at the disposal of festival-goers. These locally produced toilets make it possible to cut water consumption and avoid the use of chemicals. The collected waste is used as a natural fertilizer. This effective system was also used at other Esch2022 events.

Finally, on the small stage of the Francofolies, **deaf and hard-of-hearing audiences were able to experience the Immersive Live system**, which enhances the perception of music through vibrations. We also used this opportunity to present the technology to festival-goers and raise awareness about the issues experienced by deaf and hard-of-hearing people.



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Esch2022: 8,653 printed and online press articles were published in 65 countries from 2020 to the end of 2022.

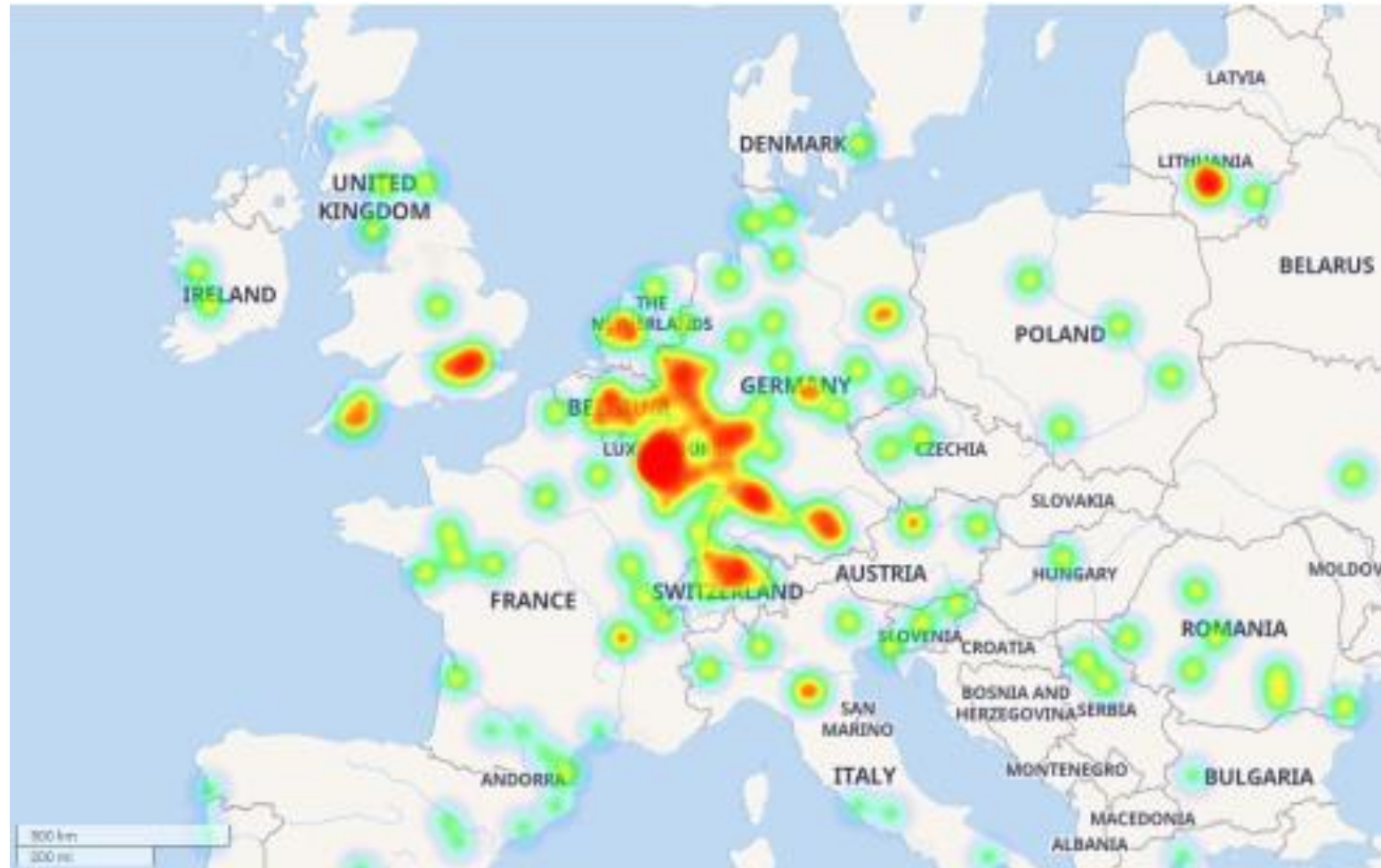
The European Capital of Culture has therefore made it possible to give an unprecedented exposure to the entire territory of Esch2022.

These articles were distributed to a potential of 397,765,129 readers for an Advertising Value Equivalency (AVE) of 21,153,390 euros.

	Total 2020*	Total 2021*	Total 2022*	Total*
Volume	790	1,932	5,931	8,653
Reach	29,229,652	102,079,679	266,455,780	397,765,129
AVE	€1,354,478	€5,357,267	€14,441,645	21,153,390

Major communication campaigns on social media have been carried out since 2020 by Esch2022. These have had an impact on an international scale and in particular in western Germany, the Grand-Est region or even in Kaunas in Lithuania.

Heatmap of Esch2022 in 2022. This map represents the level of conversation around the topic “Esch2022” in Europe.



Source: Talkwalker

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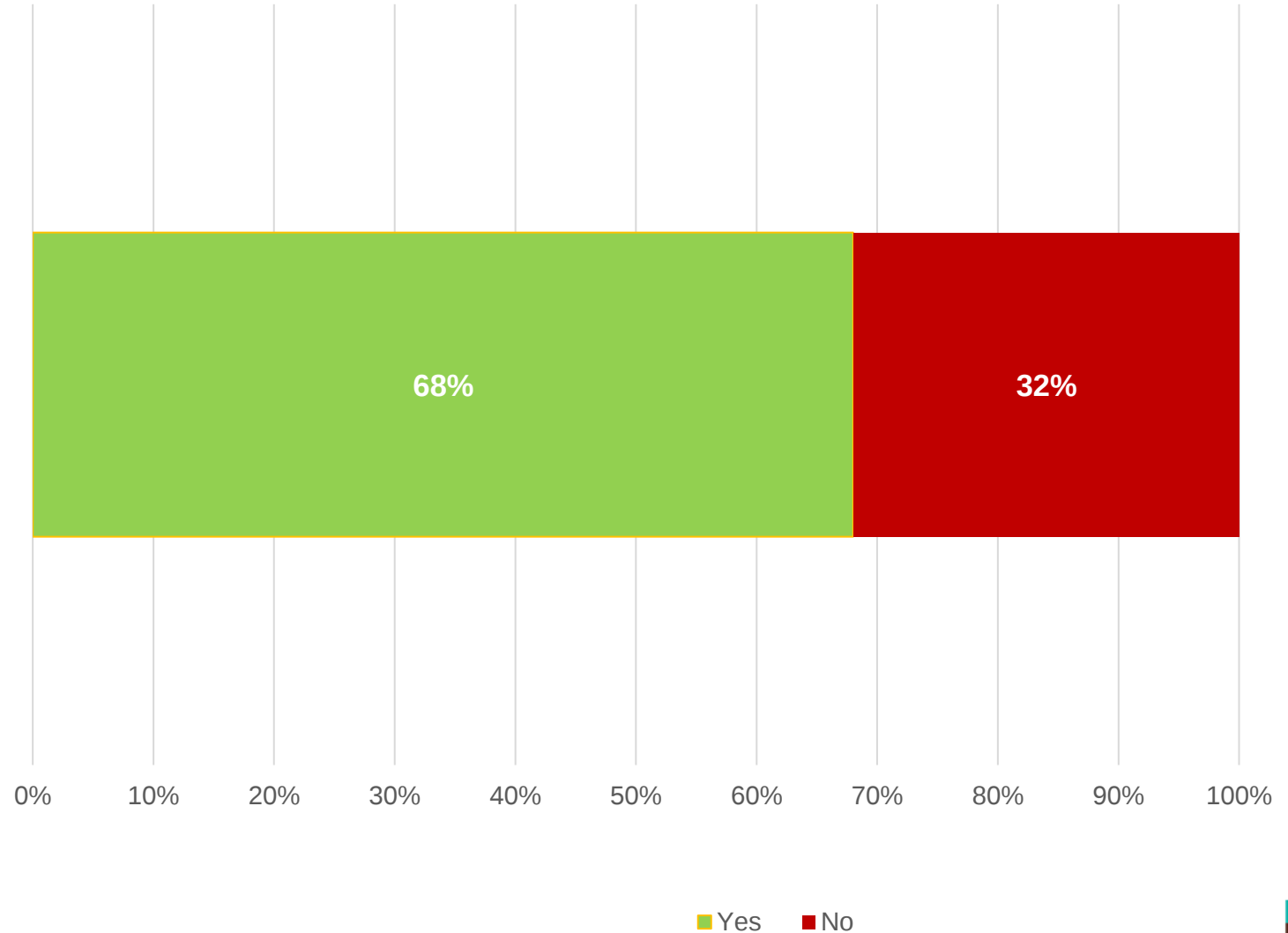


The year 2022 was marked by a diversity of cultural and artistic initiatives whose activated spaces reflect an eclectic programme.

- **New cultural facilities have been created** such as the Arche de Villerupt.
- On the Luxembourg side, **renovation and conversion of existing buildings into cultural infrastructures, have been given priority**, transforming places such as the former Ariston cinema or the Albert Hames House in Rumelange.
- Recent **spaces have been used in unprecedented ways for culture**, such as Annexe22, place du Brill or the Skip in Belval.
- Finally, specific to this industrial region, **some projects have rehabilitated historic industrial sites**, transforming them into cultural spaces (such as the Mollerei), while **others have used public spaces for temporary cultural activities**, thus energizing the urban space.
- The **enhancement of natural spaces was also highlighted**, with the creation of sustainable or temporary interactive spaces.

Nearly 68% of project leaders used previously unused spaces for culture or developed new public spaces for culture.

Did your project use previously unused spaces for culture or develop new public spaces for culture?



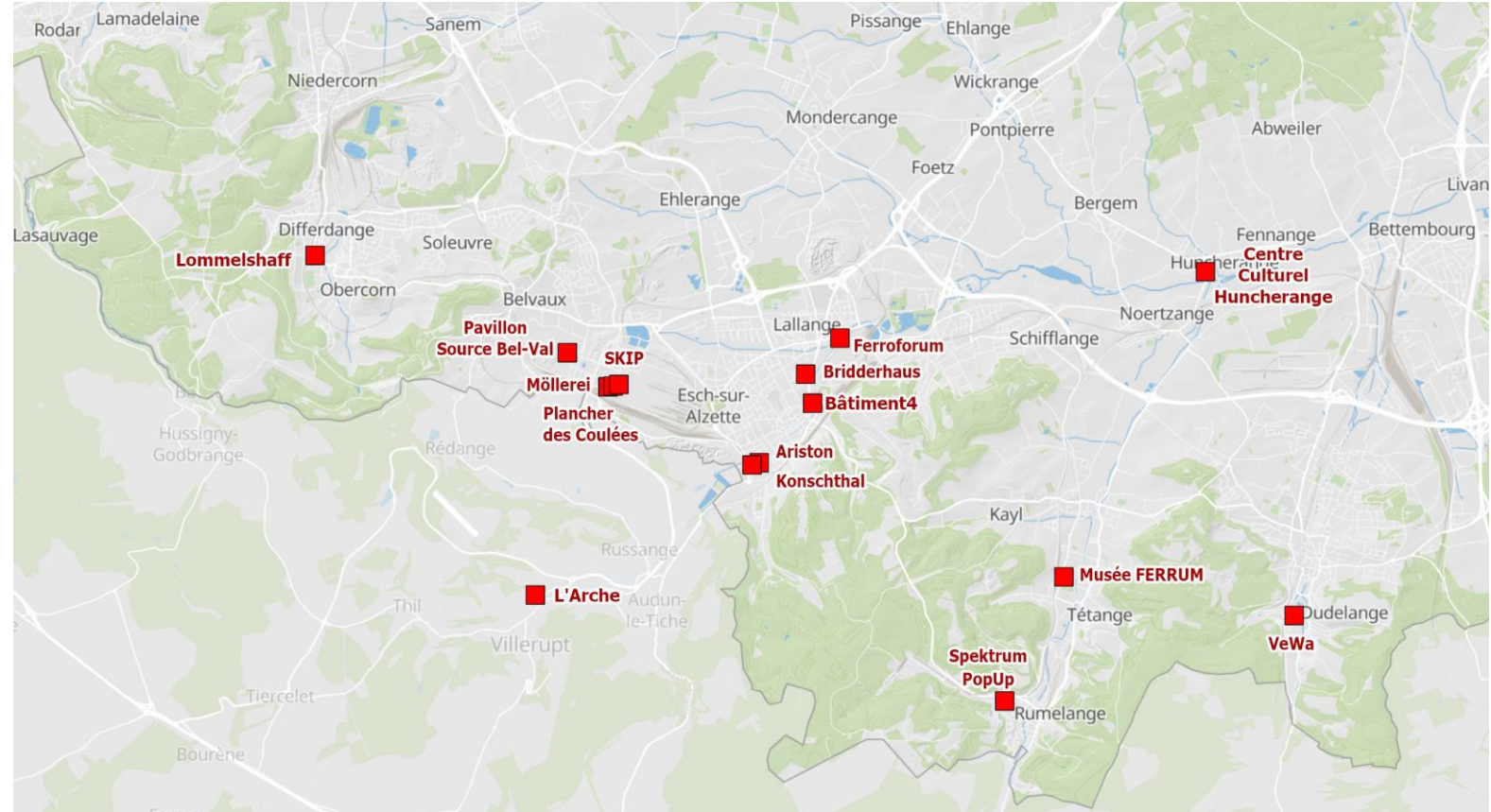
Art and culture have been disseminated throughout the territory of Esch2022 through the use of a wide variety of cultural places.

The list below is not exhaustive but gives an idea of the diversity of cultural places

New constructions:	Occupation of existing buildings:
L'Arche in Villerupt The Pavilion of the Source Belval, Esch-sur-Alzette	Pavilion 4 (L'Annexe22) Place du Brill in Esch The Skip, converted into an educational and artistic space
Reallocation to cultural infrastructures or renovation:	Installations in the urban public space:
Konschthal Esch Bridderhaus Former Ariston cinema transformed into an auditorium in Esch-sur-Alzette Lommelshaff farm in Differdange SPEKTRUM The Möllerei in Belval The former Camp de Thil	"Italy" district in Dudelange All the Nuits de la Culture
Occupation of existing former industrial buildings:	Semi-permanent installations:
The socle C, reactivated as a concert stage Maison Rosati in Esch-sur-Alzette The Thiers-lieu Bâtiment 4 in Esch-sur-Alzette The Esch-Schifflange wasteland The former rolling mill in Dudelange The Tiercelet mine in Hussigny A mine in Audun-le-Tiche	Pavillon AI&Art installed at the University of Belval The Laço installed on the Place de l'Académie in Belval The Petite Maison installed in the car park of the University of Belval
	Installations in the natural environment:
	The Haard nature reserve in Dudelange Green space of the Thillenbiere Mine in Differdange Nature and forest center Ellergonn
	Religious or formerly religious spaces:
	Church of Raemerich in Esch-sur-Alzette Church of Lallange in Esch-sur-Alzette Synagogue in Esch-sur-Alzette Reformed church in Esch-sur-Alzette

New infrastructures and cultural institutions opened in 2022

- **Ariston** – theatre, performance hall
- **Konschthal Esch** - contemporary art space
- **Möllerei**
- **Bâtiment4** - cultural and civic third place (tiers-lieu)
- **FerroForum** – third place (tiers-lieu)(Centre du Savoir-Fer)
- **Pavillon Source Bel-Val**
- **L'Arche** – cultural center
- **KulTourhaus** – Huncherange cultural center
- **Bridderhaus** – artist residency and cultural centre
- **Plancher des coulees** – performance venue
- **Musée FERRUM** - art gallery, educational workshops, museum
- **MUAR (Museum vun der Aarbecht)**
- **SKIP** - a space for young people in the context of Esch2022
- **Lommelshaff** - farm in the heart of Differdange
- **SPEKTRUM** (Maison Albert Hames) – a space focused on experimental and immersive cultural and artistic practices
- **VEWA** - third place (tiers-lieu) - creative space



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Cultural programming

Nearly 1,350 events and 3,145 cultural activities/events have been developed since 2020 through the 153 projects within the framework of Esch2022.

The Esch2022 lineup included a wide variety of events. These could be both large-scale festivals and smaller activities such as workshops.

All cultural fields were represented. Music and the visual arts represented nearly 50% of the events carried out.

During the year, the cultural programme was spread throughout the territory of Esch2022 both in France and in Luxembourg, but the municipality of Esch-sur-Alzette hosted a significant part of these events.

More than half a million visitors

The activities organised as part of Esch2022 generated some 512,000 in-person visits, knowing that attendance at some of the activities could not be counted, for example at certain outdoor events or exhibitions/installations. Also, some cultural activities were broadcast via the Web.

Exhibitions, festivals and street performances were the events with the highest attendance.

Collaboration and partnerships

All of the project leaders have developed numerous partnerships for their projects - especially with municipal institutions, which has generated new avenues of collaboration at the local scale. The diversity of collaborators and partners also demonstrated the international and above all cross-border dimension of the event. Esch2022 has given rise to a multitude of concrete artistic and cultural collaborations, on the one hand with the other two ECoC 2022, namely Kaunas and Novi Sad, and on the other with partners at a wider international level.

The health crisis

The health crisis has had significant consequences for the preparation of Esch2022 both for project leaders and cultural institutions as well as for the Esch2022 ASBL and other partners. This crisis has not only affected public participation during the launch phase of projects but also during their development. COVID 19 has also had an impact on cultural practices.

Despite this health crisis, the vast majority of the objectives that the project leaders had set when launching their project were achieved (94%). The teams carried out quality projects and managed to complete their tasks successfully. The level of satisfaction of visitors who took part in the events is the best confirmation of this (83% satisfied).

Challenges

Many aspects constituted significant challenges for the project promoters. Public participation and communication were the most difficult aspects to manage. Among the various challenges faced by Esch2022 project leaders, fundraising and financing are obviously a major concern. It has sometimes led to a reassessment of the project. From an operational point of view, the workload and the time to find funding were substantial and heavy for the development of the project, hence the repeated suggestion to perpetuate and develop cultural patronage in Luxembourg. However, a majority of project leaders found solutions to the significant challenges they encountered.

Cross-border / International

Esch2022 was a real opportunity for project leaders to work with partners from other countries, to develop exchanges at an international level or to perform or distribute works abroad.

As seen earlier, a significant number of Luxembourgish and French artists have participated in the projects on both sides of the border.

Legacy for project leaders

The development of partnerships / collaboration at local or international level, organisational and professional development, the visibility of their project and innovation are the aspects most cited by project leaders when asked what Esch2022 has brought them.

Project leaders claim to have acquired a wide range of personal skills and professional abilities, in particular through the opportunity to work on a larger scale.

Many mention the hope that these new networks and this acquisition of know-how and knowledge will continue beyond 2022.

Continuation of projects

A majority of project leaders say that a clear majority of their project activities will continue after 2022: one in five say that all activities will be continued, 60% that some activities will be continued.

When asked for details on the question of the continuation of their project, many project leaders mention a probable, desired, or confirmed continuation.

Finally, some project promoters also very often mention the legacy that will endure independently of the project. These are project results that will continue to be accessible to the public, such as murals, sculptures, literary works, musical recordings or films.

New cultural places

The year 2022 was marked by a diversity of cultural and artistic initiatives whose activated spaces reflect an eclectic programme: new cultural facilities were created, the restoration and renovation of existing buildings were given priority, recent spaces have been used in unprecedented ways for culture.

Finally, specific to this industrial region, some projects have rehabilitated historic industrial sites, transforming them into cultural spaces, while others have used public spaces for temporary cultural activities, thus energizing the urban space.

The enhancement of natural spaces was also highlighted, with the creation of sustainable or temporary interactive spaces.

Tourism

Tourism initiatives have been put in place to promote and allow visitors to discover the region.

The year 2022 marked a gradual return to tourism after the Covid episode. At the Luxembourg level, the Minett region is one of the regions where tourist numbers have developed the most favorably in 2022 despite a more limited accommodation offer. The most important exhibitions and festivals show that one can attract international tourists to the region. The image of this cross-border region is beginning to change. Tourists visit the region more and more especially thanks to its rich cultural and industrial heritage.

To conclude, we can say that the attention and international visibility brought to the region by Esch2022, but also other initiatives such as the UNESCO label, or the focus on sustainable development, created a new momentum in the region. Indeed, Esch2022 has shone the spotlight on this cross-border region. It is necessary to continue efforts and initiatives so that these do not go out.

Project leaders have often expressed their gratitude for the opportunity offered by Esch2022 and the support received from the Esch2022 team. Some examples below:

- *“Esch2022 nous a permis d'organiser un événement qui n'aurait certainement pas eu lieu sans le titre de Capitale européenne de la culture et le support matériel et autre de l'a.s.b.l. "Esch, capitale européenne de la culture 2022".”*
- *“Esch2022 has been absolutely invaluable, a huge contributor to the cultural sector, and to giving artists the opportunity to keep making work nationally and internationally.”*
- *“Enthusiastic about culture and international coexistence between people from different nations and religions. That's Esch2022. This is what we stand for, and what fascinates us and that's why we are happy that Schiffange was an important part of this mosaic called European Capital of Culture!”*
- *“Ce projet m'a permis de réaliser le plus beau projet de toute ma carrière (jusqu'à aujourd'hui).”*
- *“De manière générale, et pour conclure ce que l'ensemble de notre travail sur le territoire luxembourgeois, Esch2022 nous fournit une belle carte de visite pour la suite de notre histoire.”*
- *“Nous avons beaucoup apprécié travailler avec les équipes de Esch22, jeunes et dynamiques qui nous ont toujours accueilli avec beaucoup de patience, de compréhension et de professionnalisme.”*
- *“Finalement un projet fascinant - notamment pour l'évolution culturelle future en faveur des femmes et des hommes de la Minette d'aujourd'hui.”*
- *“Sans le soutien d'Esch2022 et sans toute aide fournie tout au long du développement par nos interlocuteurs d'Esch2022, ce projet d'une ampleur insolite pour notre association travaillant à 100% de manière bénévole n'aurait jamais pu être réalisé.”*