

REVIEW OF  
**ESCH-SUR-ALZETTE'S**  
**CULTURE 21: ACTIONS**  
SELF-ASSESSMENT

FEBRUARY 2017



**culture 21**

Agenda 21 for culture



In accordance with its participation in the European Pilot Cities programme of Agenda 21 for culture, on the 3rd of February, 2017, the town of Esch-sur-Alzette carried out a self-assessment exercise on its cultural and sustainable development policies. The Culture 21 Actions document was used as a base for this exercise. It was approved by the United Cities and Local Governments Committee on Culture in March of 2015 as a common framework for cities all over the world to examine their strengths and weaknesses in this area. Subsequently, the results of the self-assessment were compared with those obtained from the 2015 Global Panel of experts.

As proposed by the European Pilot Cities Terms of Reference, the initial workshop saw the participation of a diverse group of participants, including representatives from different departments of local government, the town's cultural actors, members of civil society, and private organisations. The list of participants is available in Appendix 1. During the workshop, participants were grouped together to discuss Esch-sur-Alzette's current status with regard to the nine "Commitments" or areas that comprise Culture 21 Actions. They assigned a score from 1 to 9 to each of the 100 Actions described. For each action, a score between 1 and 3 corresponds to an "emerging stage"; a score from 4 to 6 indicates a "developing stage"; and an evaluation between 7 and 9 established the town at a "well developed stage". After assessing each action, participants were able to discuss, score either positively or critically, and add comments to the marks they gave.

The workshop was introduced by the Alderman for Culture, Jean Tonnar, and concluded by Mayor Vera Spautz. The Association of Regional Municipalities, Prosud is represented by regional manager Nicole Schlichtenhorst and the Pays Haut Val de l'Alzette Municipalities Community is run by President André Parthenay. Sarah Vieux from the UCLG Committee on Culture, Jordi Pascual, Culture Action Europe representative and European Pilot Cities partner, Catherine Cullen, UCLG adviser and expert appointed by the Pilot City, Esch-sur-Alzette where the workshop was held. Prior to the workshop sessions there were several visits by an expert to different institutions and cultural locations, as well as to artistic projects openings. This is an area in which the town of Esch-sur-Alzette is already considered to be committed to the principles of Agenda 21 for culture.

This document written by Catherine Cullen, expert appointed by the UCLG Committee on Culture and Culture Action Europe to work with Esch throughout the European Pilot Cities programme. It is based on information collected by Esch's Department of Culture, as well as on a detailed analysis of the workshops' results. This report summarises the evaluations and observations made by individual group members from different sessions throughout the workshop, and compares the averages with the results of the 2015 Global Panel. It highlights the strengths and possible weaknesses of Esch's cultural policies with regard to Agenda 21 for culture and Culture 21 Actions, while also suggesting the areas and issues requiring special attention or new initiatives. Subsequently, the report will serve to improve the implementation of the new "pilot measures" proposed by the ad hoc steering committee, which will then oversee the Pilot Cities programme in Esch throughout its development.

# SELF ASSESSMENT





# GENERAL BALANCE

The results of the self-evaluation exercise in Esch-sur-Alzette are proof of a higher overall level of commitment than the 2015 Global Panel averages.

In preparation for its application to be the 2022 European Capital of Culture, in partnership with other municipalities in south Luxembourg, the town of Esch-sur-Alzette has committed itself to a long-term cultural approach. Attendance at the workshop by representatives from the Prosud association, which advocates the promotion and regional development of the south, is of strong symbolic value for Esch. Despite the presence of a number of Esch's cultural stakeholders, there were extensive discussions about the town and its cultural policies during the workshop. Comments and observations by Prosud representatives made it possible to engage in debates on the territory's current status and on the development of sustainable cultural development throughout the region. The fact that some French cultural actors, as well as Esch's cross-border and regional partners, also participated in the workshop demonstrates a willingness to move forward together, with an integrated vision of the cultural territory. This is not only to achieve success in 2022, but also to ensure inclusive and sustainable cultural development beyond significant milestones such as the possibility of becoming the European Capital of Culture.

During the workshop, participants from different groups commented several times that, given the size of Luxembourg, many proposed activities could only apply to a national level, and thus did not make sense to treat them as existing only on a local scale. Unique to the situation in Luxembourg, this did not prevent participants from addressing a number of other areas which could be examined at the local level.

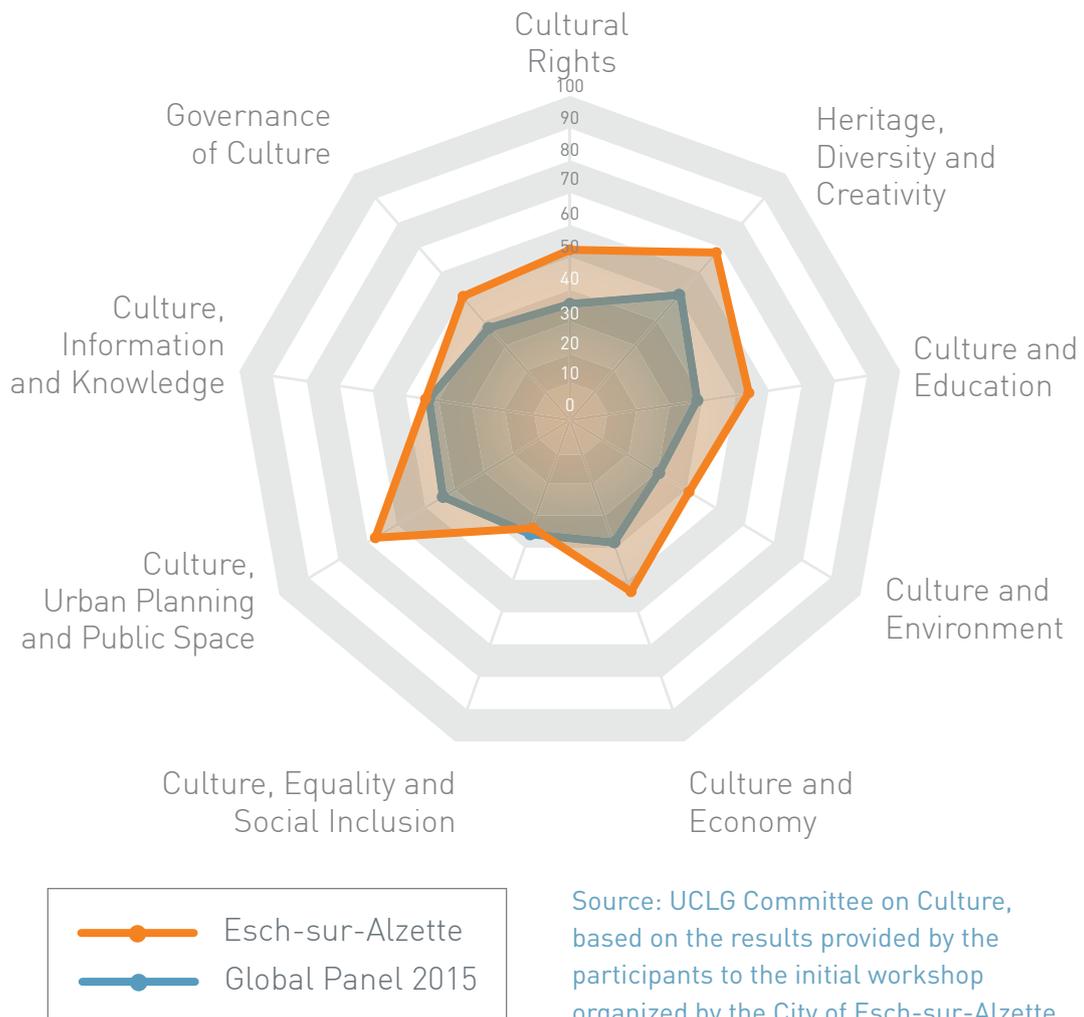
## THE COMMITMENTS

The information from the self-assessment analysis in Esch is summarised here for the 9 commitments from the Culture 21 Actions document, each comprised of between 10 and 12 actions. Generally, definitions for a number of actions were summarised in order to allow room for comments by the participants.

Some actions, with marks from high, to medium, and low, still did not elicit comments from the participants.

The highest marks were given for the 2 commitments: "*Heritage, Diversity, and Creativity*" and "*Culture, Urban Planning, and Public Space*." Next, scores slightly above the Global Panel were given for the commitments of "*Culture and Education*", "*Culture and Economy*", "*Cultural Rights*", and "*Governance of Culture*", followed by "*Culture, Information, and Knowledge*" and "*Culture and Environment*". Finally, "*Culture, Equity, and Social Inclusion*" was the only commitment whose mark was slightly below the worldwide average.

Figure 1: Esch-sur-Alzette's self-assessment and data from the Global Panel 2015



Source: UCLG Committee on Culture, based on the results provided by the participants to the initial workshop organized by the City of Esch-sur-Alzette (February 2017) and the average obtained by a Global Panel of 34 experts (2015).



# CULTURAL RIGHTS

The commitment to recognising cultural rights in Esch received a mark of 51.25, well above the world average of 34.89.

A 3 out of 9, and classification at an “emerging” stage, was given for *actions by the municipality that specifically address cultural rights, and participants* noted that Esch does not have specific texts on cultural rights. A 2 out of 9 was given for *the existence of an analysis of obstacles hindering citizen’s participation in cultural life*. It was noted that various analyses of cultural participation are in place on a national level, but there is no clear assessment of the constraints on such participation and such a study is necessary. Also at an “emerging” stage, with a 3 out of 9, was the action relating to *the local government’s adoption of a reference text on cultural rights, freedoms, and responsibilities*. Participants commented that some of the issues mentioned were raised in other texts that were not specifically dedicated to culture.

A 5 out of 9, and classification at a “developing” stage, reflected *measures adopted by the local government to facilitate residents’ participation in all areas of cultural life*. This included the observation that cultural foundations were organized some time ago. Unfortunately there was no apparent follow-up. A 5 out of 9 was also given to *actions that lend visibility to vulnerable groups*. Participants noted that a specific policy framework would be needed to increase this, particularly those programmes for refugees. A 6 out of 9 was scored for the action on *encouraging women’s cultural participation*. This sparked a group discussion on how to enable and encourage more creative works by women.

A number of actions were classified at a “advanced” stage. First, an 8 out of 9 was awarded for the *existence of minimum service standards guaranteeing basic cultural services*. The group noted shortcomings with regard to public interest in reading, a need for an association group, as well as a lack of smaller, more accessible organisations for neighbourhood residents. At the same time, the university library being opened to the public provides enormous potential for development in this area. Next, a score of 7 out of 9 was given for the action concerning the *existence of policies aimed at broadening inhabitants’ active participation in cultural creation and practices*. The participants felt that it would be useful to perform studies and analysis in this area. Finally, a 7 out of 9 was also given for *initiatives developing civil society’s active participation in culture*. Participants expressed the wish for further support in this area.

The notable good practices under this commitment included, the Night of Culture, Kulturpass, and the municipality’s Equal Opportunities Service.



# HERITAGE, DIVERSITY AND CREATIVITY

This commitment received Esch's best score of 67.71, compared to the worldwide score of 50.21.

There were no marks that indicated an "emerging" stage of development, and the majority were for actions at a "advanced" level.

A 5 out of 9 was given for the following actions classified at a "developing" stage: The first was *local government support for structures dedicated to cultural training, creation, and production*. This included observations on the lack of professional training in the arts, as well as the fact that there are not enough residences for artists. With regard to *organising artistic events that encourage interaction between different population groups*, the group commented that artistic creation was not more valued as a means of driving different audiences towards culture and cultural practices. Next, the actions surrounding the *existence of policies and programmes that promote artistic excellence through inhabitants and their own initiatives* were considered to be too general. Participants also felt that there lacked laboratories, courses, and workshops in this area. The action taken to *support various disciplines* also lacked vocational training encompassing the whole process, from initial training to artistic production.

The participants recognized a number of other actions that were at a "advanced" stage. An 8 out of 9 was quickly given for *existing cultural services*. Two other actions received 7 out of 9: The first pertained to the *budget allocated to culture by the municipality of Esch*, which was 13% of the town's finances, and the second was for *policies protecting cultural heritage*. However, participants noted there was still some room for improvement. Three other actions also received 8 out of 9. They included the *existence of policies enabling the recognition of cultural diversity and intercultural projects*. Another action involved the *promotion and protection of linguistic diversity*. Finally, there was a quick consensus for awarding this score to *programmes on cultural cooperation*.

The good practices in this commitment included: the wonderful diversity of the Night of Culture, and mechanisms in place for emphasising the value of industrial heritage.



# CULTURE AND EDUCATION

This commitment received 53.75, while the worldwide score was 38.38.

Not one action was considered to be at an “emerging” stage; most were placed at a “developing” one.

Many actions received a score of 4 out of 9: *Education strategies placing value upon local cultural resources* - participants noted that while a number of initiatives exist in this area, there is no clear strategy. *The local government’s approval of a local strategy that connects education policy with cultural policy.* Participants responded by asking “Should a plan be developed for arts education in the south?” A 4 out of 9 also reflected the *existence of a platform for bringing together public, private, and civil society actors in the field of culture, education, and ongoing education.* Here, participants made two observations: While there is an advisory board, it is not genuinely transparent. Next, they noted that a platform bringing together cultural actors does exist for specific projects, but there is no unique platform for culture and education.

The action taken towards *including cultural rights and human rights in education programmes* received a 5 out of 9, followed by comments that while human rights are well established in Luxembourg, cultural rights are considered to be leisure or a hobby. At a “developing” stage were two actions both receiving 6 out of 9. They were: *education programmes that teach intercultural dialogue; programmes emphasising the value of diversity, as well as tangible and intangible heritage.* Participants felt that these programmes should be compulsory in order to function properly and be of great interest to children.

At a “advanced” stage, and scoring 7 out of 9, was the *existence of mechanisms that enable the sharing of information on cultural activities and cultural education opportunities.* Participants remarked that this was not the case in all areas, and that there was no coordinator for projects connected to culture in high schools.

An 8 out of 9 was scored for *existing formal and informal education programmes offered by institutions.* Participants felt that all main cultural institutions in Esch have established associations.

With regard to good practices around this commitment, participants highlighted the Kulturfabrik “Urban Art” project, which also offers a large selection of education programmes to a large audience.



# CULTURE AND ENVIRONMENT

This commitment received a 41.25, which was average for Esch, but still well above the global 30.11.

The majority of the 11 actions in this area were classified at the “emerging” and “developing” stages, with 2 scores indicating a “advanced” level.

At the “emerging” stage, receiving a 2 out of 9, was the *existence of a coordination mechanism among cultural and environmental departments within the town*, with the comments from participants that activity in this area is not systematic, but rather the result of individual actions. A 3 out of 9 reflected the current *support for citizens’ initiatives relating to the sustainable use of public space*. Participants noted that there was a close dialogue with youth regarding public spaces, but with few citizens’ initiatives. Also at the “emerging”, and receiving a 2 out of 9, was the *existence of a transversal platform on culture and sustainable development*. Participants felt that there was a lack of coordination between culture and sustainable development, and gave a low score because of the lack of interaction with the Department of Ecology.

Six actions were classified at a “developing” stage. First, a 6 out of 9 was given for the *inclusion of cultural factors in documents on environmental sustainability*. Participants remarked that this was very fragmented and included a broad range of practices. A 4 out of 9 was given for *how local policies establish connections between culture and environmental sustainability*, and participants pointed out the artistic signs for outdoor trails. A 4 out of 9 was given for the *inclusion of history and culture in the promotion of local products*. Participants commented that one problem is that of pollution in gardens, and the other is providing support for the community tradition of organic gardens which provide vegetables to schools and childcare centres. A 6 out of 9 was given for the *local government’s recognition of the cultural value of natural spaces*, which received no commentary. A 5 out of 9 was given for the *evaluation of the environmental impact of organisations in receipt of municipal grants*, with very positive observations of Kulturfabrik and specific cultural actors who set an example in this area. The last action in the “developing” stage, receiving a 4 out of 9, was the *existence of programmes for the conservation of traditional practices, which contribute to the sustainability of the ecosystem’s resources*. Participants gave the example of wood and drinking water management. The promotion of the lumber industry in Esch supports the use of local wood through a programme that employs people in a situation of exclusion, such as unemployed youth. Participants also noted the example of selling raised vegetable patches as a social and sustainable product. It helps add value to wood, FSC certification, and promotes a completely local product, in addition to emphasising training and professional integration of resident job seekers.



## CULTURE AND ENVIRONMENT

A 7 out of 9, and classification at a “advanced” stage, was given for the *recognition of gastronomy based on local products*, but participants felt that there needs to be more diffusion in this area.

Good practices geared toward this commitment include artistic outdoor trail signs, raised gardens, and drinking water management, largely from sources located in Esch’s territory.



# CULTURE AND ECONOMY

This commitment received 53.13, whereas the worldwide score was 38.24.

A 3 out of 9, and classification at an “emerging” stage was given for the *integration of culture as a key sector in economic development strategies*. Participants noted that initiatives are sporadic, carry little influence, and have limited resources given that the economy is more of a national issue. A 1 out of 9 was given for *analysis of the economic impact of culture on the local economy*, followed by comments that there are no statistics on cultural employment at the local level.

Sitting at a “developing” stage, with a 4 out of 9, is the *current legislation that guarantees contractualisation and compensation in the cultural sector*. Participants remarked that while copyright and content rights are in place, no neighbouring rights exists which must be regulated at the national level. Participants gave a 5 out of 9 for the *existence of partnerships between enterprises and cultural stakeholders*, noting that this only pertained to sponsorship. Participants then gave a 6 out of 9 for *existing cultural policies and programmes by the Chambers of Commerce and other local entrepreneurial organisations*, subsequently commenting that there is only one national chamber of commerce in Luxembourg.

The following actions scored 7 out of 9 and therefore considered at a “advanced” stage: *The existence of spaces for information and training on copyright and on shared creativity*, where participants commented that these were in place for music, cinema, and the (lord.lu) platform for presenting audiovisual works in Luxembourg. Secondly, this mark reflected the *presence of financing mechanisms for cultural projects with a commercial purpose, such as microcredits and sponsorship contracts*. The group had no comments. This mark was also given for the level to which the *local government promotes the existence of public or mixed economic models*. Participants noted this should include sponsoring, subsidies, and grants. The next action received a 7 out of 9 for the *sustainability of the current tourism model, including its balance throughout the region in relation to the local community*. Participants remarked that, while the influx of tourism is still insufficient, significant efforts are being taken to develop this. They also raised the issue of sustainability.

Participants noted good practices for this commitment, including the Social and Economic Transition Centre, and the “Liaison Interaction” project. The latter proposes reinsertion measures for first-time entry into employment where work is oriented towards the community, children, and youth from disadvantaged neighbourhoods. At the heart of its activities is the concept of empowerment.



# CULTURE, EQUALITY AND SOCIAL INCLUSION

This commitment Esch received a score of 33.33, compared to the worldwide score of 35.39. This was the lowest score that the workshop participants gave, but it is still close to the worldwide average.

Five actions were considered at an “emerging” stage. The first, with a 2 out of 9, was the *existence of analyses on the relationship between health and culture*. Participants noted initiatives such as the intergenerational festival. Second, the *existing programme to raise awareness for social actors about cultural factors which may impede access to public services* received a score of 2 out of 9. Participants commented that a connection is lacking between the cultural and social spheres, noting in particular the absence of cultural programmes in hospitals. Third, and also at an “emerging” stage with a 2 out of 9, was the *promotion of women’s participation*, noting that there were no programmes or statistics on the presence of women in cultural life. Fourth, a 2 out of 9 was given for *local conflict resolution strategies that consider cultural elements*. Finally, a 3 out of 9 was given for the *existence of a platform that brings together actors in the areas of culture, equality, and social inclusion*. Participants commented that a good idea would be to organise a transversal day for these areas.

Five actions received scores of 4 out of 9, and thus considered to be at a “developing” stage, in which three did not receive commentary by participants. The first was the *regular analysis of factors determining the cultural vulnerability or fragility of inhabitants*, which received some comments noting the lack of an evaluation guideline for those who do not participate in cultural proposals, as well as the fact that only those with the Kulturpass are considered. A 4 out of 9 was also given for *measures ensuring everyone’s accessibility to cultural spaces and facilities*. This sparked discussion among participants where some believed that many accessible areas were available, and others felt that much work still needs to be done. Classification at a “developing” stage, and a higher score of 6 out of 9 was for *local organisations developing with the support of public institutions, cultural organisations, as well as awareness-raising campaigns on cultural diversity and intercultural dialogue*. Participants commented that some actions are in place but that they are not coordinated – One good example is the symposiums held at the National Resistance Museum.

A 7 out of 9, and at a “advanced” stage were the *policies and practices in the social sphere that specifically include cultural aspects as a means for combating all forms of discrimination*. There was immediate consensus among participants on the fact that Esch can be regarded as a good example for all areas of integration through culture, awareness-raising, and projects for refugees - as well as a genuine drive to bring together cultural offerings with cultural consumption, even if this requires improvement.

Good practices in this commitment include the recent symposium at the National Resistance Museum on racism.



# CULTURE, URBAN PLANNING AND PUBLIC SPACE

Commitment 7 received 67.05, one of Esch's highest scores, and well above the global average of 43.93. Of the 12 actions in this area, 6 were at the "developing" stage, and 6 at the "advanced" stage.

A 6 out of 9 and at a "developing" stage was the *existence and implementation of a document on evaluating cultural impacts*. A 4 out of 9 was given for the *existence of programmes that promote the development and preservation of public art*. Participants felt that, in general, there was very little art in public spaces. A 6 out of 9 reflected the *planned sustainability of new cultural infrastructure*, and participants discussed a network project connecting industrial history sites (Dudelange, Fond de Gras, Belval) and developing links between culture, tourism, and the economy. A 6 out of 9 was also given for the *existence of a registry on spaces that are considered a common good for all residents*. Participants felt there was a need for the active encouragement of interculturality, as well as to create guidelines and courses that will lend more space to public events. A 6 out of 9 was given for *actions taken to preserve public art*. Participants remarked that there was not enough of this, nor was there a sufficient architectural model that takes into account traditional construction techniques. Finally, at a "developing" stage with 5 out of 9 was *citizens' active participation in urban planning*, with the observation that there are not enough opportunities to facilitate active participation.

Four actions were classified at a "advanced" stage, with scores of 7 out of 9. First was the *existence of local urban planning plans that explicitly recognise the importance of cultural factors*. It was noted that this exists for listed buildings but not for others. Second was the *government's inventory on the town's/region's tangible and intangible cultural heritage*, with the observation that this is in place for tangible, but not for intangible heritage. Next, a 7 out of 9 was awarded to the *municipality's recognition of public space as a key resource for cultural participation*, followed by examples put forth by participants such as a neighbour's day or markets and exhibitions on public streets. The same mark was also given for *policies on transport and urban mobility that consider citizens' access to cultural expression, particularly for inhabitants far from the town centre*. Participants entered into a discussion on frequent train delays and cancellations, as well as for buses. On the other hand, the fact that some cultural events are free was praised. Classification at a "advanced" stage, and a score 8 out of 9 was given for *promoting the role of culture in the revitalisation of historic centres, and in neighbourhood development plans*. This mark was also given for the *local government's recognition of cultural and natural landscapes*. These were followed by a lively discussion on the fact that the downtown centre would be completely saturated with construction and also lack both public spaces and architectural cohesion.

Good practices include the "Urban Art" project and the Belval site with the "Public Art Experience" project.



# CULTURE, INFORMATION AND KNOWLEDGE

This commitment received a score of 44.32, just slightly above the global panel average of 43.93.

At an “emerging” stage with 2 out of 9 was the existence of a *detailed analysis of obstacles hindering citizen’s access to information technologies*, followed by comments on the lack of tools, means, and personnel. A 3 out of 9 was given for the *existence of observation systems for cultural realities linked to universities, local government, and civil society*. Participants noted that this was lacking in Esch and that it warrants a specific monitoring, given that this is barely, if at all, visible on a national level.

Classified at a “developing” stage with a 4 out of 9 were *local media outlets that reflect a plurality of opinions*. There was a discussion on the underrepresentation of women, and a shared feeling that the media make little effort to talk about cultural diversity. Two other actions received 4 out of 9. The first was for *programmes on digital creation, favouring cultural democracy*. The other was for training for *cultural professionals on emerging forms of copyright, copyleft, and open access*. Participants did not have any comments. A 4 out of 9 was given for *existing policies and programmes enabling cultural actors to participate in international cooperation networks*, followed by the comment that if there are art residences in foreign embassies, there is no cultural background for cultural associations. However, participants noted that there was good cross-border cultural activity. Then, at a “developing” stage, with a 5 out of 9, was for *cultural institutions that promote culture as a common good*. Participants felt that the notion of a common good was well presented in Luxembourg.

Three actions were awarded scores of 8 out of 9, and therefore considered at a “advanced” stage. The first was the *guarantee to freedom of expression, including the freedom of artistic expression, and respect for cultural diversity*. This score was also given for *existing mechanisms for public and civil society with regard to these freedoms*. Finally, a 7 out of 9 was given for *policies guaranteeing free and pluralistic information, favouring the rights of citizens to participate in cultural life*. Participants commented that multilingualism in Luxembourg can sometimes be problematic, such as when the use of original language is made into an excuse for not participating in events.

Good practices proposed for this commitment include sharing the Kultesch cultural agenda, dynamic cross-border cultural exchanges, and respect for cultural diversity.



# GOVERNANCE OF CULTURE

This commitment received a score of 50, well above the worldwide mark of 37.33.

Placed at an “emerging” stage, with a 3 out of 9 was the *government’s implementation of a cultural policy based on Agenda 21 for culture*, with the observation that such an approach has only been adopted recently. A 2 out of 9 was given for *cultural plans at the local and/or neighbourhood and district levels*. Participants remarked that there is no genuine strategy other than some isolated activities in this area. A 3 out of 9 score reflected *spaces for dialogue that includes the participation of all actors involved in the reflection and future of the cultural sphere*. According to participants, some projects involve citizens. However, as in the “Urban Art” project, dialogue with the inhabitants took place after the project was established.

At a “developing” stage, with a score of 4 out of 9 was the *existence of public participation authorities focused on discussion and exchanges around local cultural policy*. There were no comments. A 5 out of 9 reflected *transparency in public services provided by cultural institutions as well as the presence of inhabitants on executive boards and other regulatory bodies*. Participants noted the example of the Kulturfabrik, which is seen as one of Esch’s only institutions that demonstrates transparency with regard to inclusive citizen participation. A 4 out of 9 was given for the *existence of policies or programmes that strengthen citizen participation in managing cultural activities*, followed by the comment that there are few public participation activities, even when considering the Night of Culture. A 5 out of 9 was given for the *existence of an independent platform that involves citizens and cultural actors from all sectors*, followed by remarks on “neighbourhood committees” and on the tourist board that represents the town’s associations – even if it is not entirely independent given that its administrator is a municipal employee.

A 7 out of 9 was given for the “advanced” stage action on the *existence of policies that encourage cultural programmes and institutions to incorporate a gender perspective*. However, there were questions about the disparity between good intentions on paper and the reality in the area. A 7 out of 9 was also given for the *local government’s recognition of management practices that express local culture and the common good*. Participants noted that this also included intangible goods such as the St. Barbara festival. A 7 out of 9 was given for actions establishing *measures to strengthen NGOs or trade unions in the cultural sector*. Finally, an 8 out of 9 was awarded for the *implementation of stable frameworks that develop cultural collaborations among local, regional, and national governments*, with the particular mention of the network of municipalities south of Luxembourg, Prosud.

Good practices proposed in this area include a policy of citizen participation led by Kulturfabrik, neighbourhood committees, and the St. Barbara festival.



# CONCLUSIONS

Esch is a territory that has invested in high quality infrastructure for a long time, and this has allowed it to spread awareness of the diverse number of fantastic cultural activities and projects that are available. As a result of its history, the town and its surrounding region have a multicultural and multilingual population. This has brought about a culture of openness and a long-standing commitment to human rights, cultural rights, and an awareness of the challenges facing a mixed society. These challenges can only be met and improved through more shared, transversal cultural projects. This history undoubtedly explains the good scores given for policies on Heritage, Diversity, and Creativity, as well as those geared towards the management of public space, knowledge, cultural rights, and governance. The Kulturfabrik was former brownfield land converted into a place for creativity, introduction to arts, and training in artistic practices was a notable example for various actions discussed throughout the workshop. In areas such as arts education, challenges facing sustainable development, social inclusion, or governance, Kulturfabrik has proven to be both a pioneer and driver of new ways of practicing culture in Esch. It can also serve as an example for areas far outside of Luxembourg.

## CULTURE AND EDUCATION

For a long time, the town has developed policies focused on citizens and culture for school environments, both as a means of opening up minds, foster personal development, encourage sports, and increasing social inclusion. One of the weaknesses in this area is undoubtedly the somewhat sporadic way in which projects are carried out. There seems to be a lack of a comprehensive vision of cultural offerings, and a genuine local policy on cultural education. One way to remedy this shortcoming would be through a “comprehensive initiation or training plan on culture” throughout the territory. This could be achieved either alongside national education policy or through the proposal of a unique local approach to the school curriculum. This plan would not only involve all schools, but it would also actively involve teachers and local or national artists in the growth and arts education of children and youth from the southern region. Furthermore, this would be an excellent way to raise awareness and prepare youth to take full advantage of, and participate in, Esch as the European Capital of Culture.

## CULTURE IN NEIGHBOURHOODS, TRANSVERSALITY, AND PUBLIC SPACE

In the area of social inclusion it is clear that Esch is aware of current geopolitical issues, and has therefore proposed mechanisms and projects to improve participation by inhabitants most distanced from everyday cultural life, regardless of their age, background, or socio-professional identities. Participants repeatedly noted the need to “do more and better”. According to the workshop participants, cross-border French cultural projects seems to be at a more advanced stage than those within neighbourhoods or between southern towns. As a result, there is a clear opportunity to continue to develop projects/initiatives that bring

culture into closer proximity with the residents of Esch, by any means necessary and limited only by artists' imaginations. These can include festivals and participative events (the Night of Culture is a good example), multicultural gastronomy and a presence of cultures from around the world (particularly those representing Esch and the surrounding region), as well as traditional or innovative artistic approaches in different neighbourhoods through participation, to create better connections between different communities. This would also be a good opportunity to reflect on how to develop a plan for "urban networks" with less central neighbourhoods, possible new approaches, and places for culture in public spaces.

## ASSESSMENT AND TRAINING

By thoroughly examining the reactions of participants, their discussions, suggestions, or criticisms, some shortcomings became more obvious in their transversal impacts.

- There is a clear lack of studies, analyses, or monitoring across all areas of culture. This extends to inhabitants' participation, the economic impact of culture, the use of public space, or the future of heritage. At the same time, the recently established university in Esch. This is a unique opportunity to create partnerships in the analysis and monitoring of cultural development, particularly regarding the campaign to become the European Capital of Culture. Furthermore it is an opportunity for the town and university to both work and develop closely together, not only through the exchange of knowledge and experiences, but also to generate better reflections on community life for different populations.
- Participants noted a lack of vocational training in the cultural sector, including, and perhaps especially, at the national level. This could also be an opportunity for specific development in Esch linked to the new university, given that nowadays artists or technical experts in the cultural field must be trained either in the specific field or outside the country. Participants noted that a higher education institute for cultural trades would lend added value, sustainability, national and international visibility, and would fulfil a need for systematization.

## CULTURE AND GOVERNANCE

The town's and region's cultural governance scored quite well, however the workshops highlighted the fact that Esch's cultural life is not well organised - neither through local government or civil society. It would be useful to create a formal or informal Council of Culture that meets regularly to discuss the town's cultural issues, lend advice, or provide recommendations in this area. It would play a clear, important role in including civil society in the preparation of Esch to become the European Capital of Culture, but it would also aid in ensuring a sustainable future for culture in Esch and in southern Luxembourg.

# ANNEX 1: INITIAL WORKSHOP PARTICIPANTS

SURNAME - NAME	ORGANIZATION
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## Workshop A : 1- Cultural Rights - 2- Heritage, diversity and creativity - 7- Culture, urban planning and public space

CHAIGNE Isabelle	CCPHVA
DOCKENDORF Guy	Honorary Senior Government Adviser
FLINTO Sandy	Independent artists
FOUSSE Herrade	Kulturfabrik Communications Assistant
GOEDERT Jean	Architect for the Town of Esch e.r.
GOEDERT Sandy	Youth services
GUTH Jérôme	Economic, Tourism, and International Relations Development - Town of Esch Fairs and Markets
LAMOUR Christian	Researcher LISER
LORANG Antoinette	Le Fonds Belval : Culture & Communication
MULLER Charles	Esch Municipal Theatre Director
PENNING René	Kulturfabrik Administrative director
RONVAUX Nathalie	Kulturfabrik 2022 Project Officer
ROSTER Danielle	Cid Femmes
SCHNEIDER Norry	Transition Coordination Minett
SCHROEDER Frank	Director of the National Resistance Museum
SONDAG Tamara	Head of Library Services
VITALI Dominique	Town of Esch Formal Affairs
WAGNER Daisy	Town of Esch-sur-Alzette Urban Planning Engineer
WERNER Emile	President of Municipal Harmony

## Workshop B : 3- Culture and education - 5- Culture and economy - 9- Governance of culture

BOFFERDING Taina	Deputy
BONVINI Linda	ILL
COIMBRA Gil	Town of Esch Secretariat A.C.
COLLARD Romuald	Kulturfabrik Music Programmer
COSTANZI Mirka	4 Motion

# ANNEX 1: INITIAL WORKSHOP PARTICIPANTS

SURNAME - NAME	ORGANIZATION
<b>Workshop B : 3- Culture and education - 5- Culture and economy - 9- Governance of culture</b>	
ENTRINGER Fred	Kulturfabrik Education Coordinator
FOHL Alex	Artichocs Artistic Director
HEINZ Claudia	Equal Opportunity
HURT Patrick	Bettembourg Public Relations
KOHL Julia	Ministry of Culture
LEPETIT Maëlle	Kulturfabrik Production Assistant
MOENCH Hélène	Youth services
PLEIMELDING Krys	Mondercange Cultural Manager
REINARD Sam	Rocklab Music & Resources
SCHLICHTENHORST Nicole	PROSUD Regional Manager
SCHOETTERT Chantal	Education department head
WAGNER Andreas	2022 ECOC General Coordinator
WIRTZ Andreja	Economic, Tourism, and International Relations Development
WOLF Philippe	Economist
<b>Workshop C : 4- Culture and environment - 6- Culture, equality and social inclusion - 8- Culture, information and knowledge</b>	
BÄHR Cyrille	Bettembourg Public Relations
BASSO Serge	Kufa Artistic Director
BAUM Marc	MP
BECK Philippe	Oxygen & Partners
BOUSCH Patrick	Head of the Platform Transversal Coord. LISER
CARBON François	Culture officer, University of Luxembourg
GORZA Thérèse	Cid Femmes
JEMMING Nicole	Head of Equal Opportunities Service
KASS Jorsch	Head of Youth Services
KOMMES Gilles	Public relations
LAVILLUNIERE Eric	Transition Minett

# ANNEX 1: INITIAL WORKSHOP PARTICIPANTS

SURNAME - NAME	ORGANIZATION
<b>Workshop C : 4- Culture and environment - 6- Culture, equality and social inclusion - 8- Culture, information and knowledge</b>	
LORENTE Sandy	Centre for Altersfroën Intercultural Agent
LUCIANO Valéria	Neimënster Cultural Centre Project Manager
NETGEN Jérôme	Kulturfabrik Education Coordinator
PARTHENAY André	CCPHVA President
PIERRARD Marc	Ecole du Brill President
RENOIR Isabelle	Prosud
ROTONDANO Estelle	Mondercange Ecological Service
STROETGEN Janina	2022 ECOC Artistic Director
SUEL Céline	Head of Communications and Press Kulturfabrik
VANDEWALLE Nicolas	CIGL General Coordinator
WOLF Pascale	Digital Youth Public Communication
<b>Other participants</b>	
SPAUTZ Vera	Mayor
TONNAR Jean	Alderman for Culture
WALTMANS Ralph	Director of Culture
CULLEN Catherine	Agenda 21 for culture expert
HEID Katherine	Culture Action Europe
VIEUX Sarah	UCLG Committee on Culture





# CONTACTS

For additional information about this exercise, please contact:



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