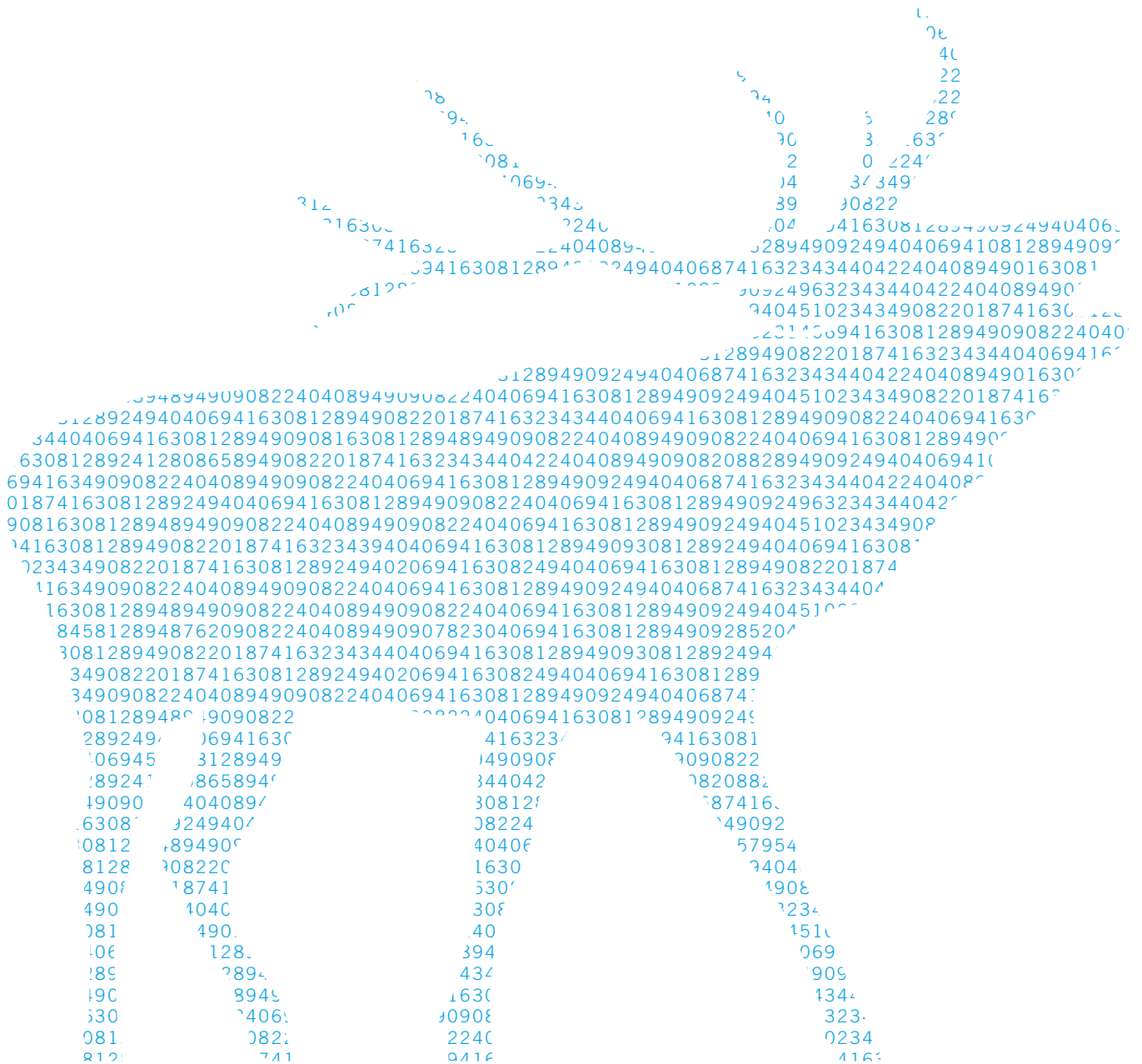


LUXEMBOURG AND GREATER REGION, EUROPEAN CAPITAL OF CULTURE 2007

FINAL REPORT



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june 2008

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1.

INTRODUCTION AND BACKGROUND TO THE ECOC

Flashback. 1985.

Mélina Mercouri, then Greek Culture Minister, launches the idea of a ‘European City of Culture’ to ‘highlight the wealth, the variety and the common characteristics of European cultures and contribute to the unification of the European peoples’. This initiative was adopted on June 13th 1985 by the Council of Ministers of the European Union (EU). The concept of the European Capitals of Culture has evolved over the history of the event, adapting to the new European and global realities. This project not only contributed to the European ideal, but also to the urban development of Europe. The European Capitals of Culture can initiate long term policies for the host cities and their regions, in order to meet a variety of human, cultural, social, economic, political and touristic challenges.

The concept of European Capital of Culture (ECOC) rests on two principles: ‘Europe is a centre of artistic and cultural development of exceptional wealth and variety; and the urban phenomenon, which played a major role in the formation and dissemination of the cultures of our continent’. The ECOC also has to meet two requirements: developing a high quality artistic programme and advancing the cultural creation of the cities with unusual and innovative projects.

Following a recent review of the ECOC programme, the European Parliament and the Council of Ministers put new nomination procedures in place for the period 2007-2019 and opened the programme to non-members of the EU. 2007 is therefore the first year in which this new system has operated, but for Luxembourg 2007 is also a year of other ‘firsts’.

2007 : Four ‘firsts’ in the history of the European Capital of Culture

Luxembourg became the first city to hold the ECOC title twice

Luxembourg was ECOC for the first time in 1995, with the theme ‘European city of all cultures’, underlining the richness of her multicultural society. Together with Nicosia which hosted the ‘European Cultural Month’ in 1995, this event gave a dynamic impulse to the cultural landscape of the Grand Duchy of Luxembourg. It made Luxembourg society aware of the need for cultural development, and stimulated artistic training, heritage conservation and encouraged new modes of cultural participation.

In the wake of 1995, Luxembourg embarked on an extensive programme of cultural infrastructure development, which allowed the ECOC to be staged in 2007 without the need for major new construction. 1995 also highlighted the need to professionalize cultural life; to engage in a true debate about ‘culture and society’ and to open cultural dialogue.

For the first time a whole region assumed the title of Cultural Capital of Europe

Originally, the second ECOC to be held in Luxembourg was intended to cover the Grand Duchy alone. However, in May 2000, The Prime Minister of Luxembourg, Jean-Claude Juncker proposed to the Summit of Ministers of the Greater Region that the event should cover Luxembourg and Greater Region. This concept was based on the idea of sustainable cultural development through transborder cooperation and creativity and the mobility of

regional and European audiences. This innovative concept was accepted by the EU. Since then, 'Luxembourg and Greater Region, European Capital of Culture 2007' has had the ambition of combining the efforts of politicians, cultural actors, active citizens, different communities and cultural creators - all neighbours in the Greater Region but very often with little contact between them. But what is the Greater Region, actually? Is it a politically abstract concept; a socio-economic entity or a true European space rich in cultural diversity and sharing a common identity? Perhaps this is the first challenge of 2007, the desire to make the Greater Region live, both within and beyond its borders.

The Greater Region 'so near, yet so far' ... the Greater Region, in short : five neighbouring regions - Luxembourg, Lorraine (in fact 4 French *departments*: Moselle, Meurthe-et-Moselle, Meuse and Vosges), Sarre, Rhineland-Palatinat, Wallonia with her French and German-speaking communities, four bordering European countries (Luxembourg, France, Germany, Belgium), three national languages (German, French, Luxembourgish), whose 11.2 million inhabitants share a territory of 65,401 km² across which 160,000 cross-border workers travel every day, 120.000 of them commuting to Luxembourg.

2007 was an opportunity to link the different communities of the Greater Region and develop a sense of belonging to this European region, creating the basis for sustainable cooperation. 2007 was also a type of 'European cultural laboratory' for developing a common European identity which respects difference and cultural diversity: 'The 2007 Capital of Culture is a European project par excellence which will permit the Greater Region to project itself beyond its borders.' (Jean-Claude Juncker, Prime Minister of the Grand-Duchy of Luxembourg).

2007 was an opportunity to link the different communities of the Greater Region

First ECOC with a non-EU partner city in the new selection round

In 2005 the ECOC started on a new cycle of events by country, with Cork (2005) and Patras (2006) as the first host cities. Both of these cities held the title alone, But in 2007 for the first time a non-EU member candidate city, Sibiu in Romania was also nominated joint European Capital of Culture. In large part this was thanks to the efforts of Luxembourg itself. In September 2002, the Luxembourg Minister of Culture, Ms Erna Hennicot-Schoepges suggested that the Romanian Prime Minister and Romanian Minister of Culture put in a bid for the title of ECOC as a 'third country'. In 2007, Romania joined the EU on January 1st and Sibiu launched its ECOC programme at the same time.

In addition to its own programme, Sibiu mounted a programme of joint projects with Luxembourg and Greater Region, which were also designed to stimulate future collaboration. The exceptional bond between Luxembourg and Sibiu allowed them to overcome the 1400km distance between the two cities, which puts into perspective one of the major missions of the European Capitals of Culture, namely to engage with lesser-known regions of Europe.

Sibiu – or Hermannstadt in German – initiated an extensive programme of renovation of the old city for the ECOC. Sibiu and Luxembourg have maintained a privileged relationship since the 12th century, when 'Saxons' from Luxembourg and the surrounding region emigrated to Transylvania, in what is now Romania. It was through a linguistic comparison of Luxembourgish and Saxon (a dialect close to *francique mosellan*) that this link was rediscovered during the 19th century. Beyond these historic links and 'mythical', close relations, Sibiu and Luxembourg now cooperate closely. 2007 was therefore a unique partnership between two cultural capitals, based on intercultural work at a distance between politicians, institutions, associations, schools and artists. This led to 46 common projects in different artistic and cultural fields, many of which are precursors of encounters and sustained cooperation after 2007. The European dimension of the Capital of Culture project was made tangible through these activities.

First longitudinal, structured ECOC evaluation programme

Most ECOCs have done some form of evaluation of their activities. But usually the evaluation has come as an afterthought, conducted in a relatively ad-hoc fashion. For 2007 a carefully structured evaluation programme was implemented, which for the first time during an ECOC included longitudinal data collected before, during and after the event. Planning for the evaluation started in 2004, and in January 2005 the first surveys of residents' opinions of the ECOC were held, and these were repeated at regular intervals during the preparation and implementation of the ECOC. In addition to over 12,000 resident surveys completed over a period of three years, information was collected via focus groups with stakeholders, questionnaires to project organisers, web forums and other means (see Appendix B).

The process of collecting and analysing the information and the production of the report was undertaken by independent experts. The data collection and analysis were done by TNS-ILRES under the direction of Charles Margue, and the final report was compiled and written by Greg Richards of TRAM (Barcelona).

2007 begins in 2008

A slogan, an objective, a philosophy... in any case an intention to make the cultural year a springboard for sustainable cultural development across European borders. The application document produced in February 2004 underlined again that 'the importance of 2007 will be highlighted in 2008, when it will be time to take stock of what survived the cultural year, appealed to the public and contributed to forging the image of a genuine "Greater Luxembourg Region" at the heart of Europe. 2007 will continue in 2008.' This genuinely innovative ECOC is a project which also positions itself as a pioneer for the whole of Europe.

AIMS AND OBJECTIVES

In contrast with the first ECOC held in Luxembourg in 1995, which was based on large scale cultural events, 2007 was a thematic project with its own objectives and specific content. The original application document for the ECOC was amended in the light of comments from the European jury, and in February 2004 a revised document was presented with new objectives, themes and project selection criteria. 2007 wished to establish a fair balance between the criteria defined by the EU and its own specific objectives.

The fundamental objectives of 2007 undoubtedly related to the need to put the ECOC title in a European perspective. Luxembourg and the Greater Region wanted to :

- Present the creative and artistic potential of the region, and particularly the avant-garde aspects of local/European creativity.
- Develop projects with a European dimension.
- Project a more contemporary image of the region to attract young people and young audiences.
- Welcome numerous European and international cultural actors.
- Place the enlargement of the EU in perspective through new relations between the Greater Region and Sibiu, as well as other European countries.
- Present an original and innovative European culture.

Based on these grand ambitions, 2007 wished to establish a balance between a coherent programme and respect for diversity of expression. The cultural programme was constructed around large international projects, broad interdisciplinary events and prestigious events as well as high quality projects implemented by local associations, including innovative and unusual projects outside the cultural mainstream, reflecting contemporary artistic dynamics.

At the start, five overarching themes acted as the guiding principles for the programme, one for each part of the Greater Region:

- Luxembourg : migration.
- Saarland: industrial heritage.
- Rhineland-Palatinate: European characters and places.
- Lorraine: places of memory to be places of tomorrow.
- Belgium: modern expressions of culture in the 21st century.

These themes were chosen to express the common heritage of the five participating regions, placed in a contemporary perspective designed to link history with the present day. During the preparatory phase, the programme evolved into a more coherent architecture based around two *leitmotifs*, 'crossing borders' and 'daring the unexpected', which finally replaced the original themes. The theme 'migration', which is intimately linked to the experience of the Greater Region became a sort of backbone for the body of projects in the 2007 programme. The cultural year also encouraged a series of new and innovative initiatives, including:

- Cross-border projects (Total théâtre, Dance Palace, The Best of Nature, LX5...).
- Itinerant festivals (Crazy Cinématographe, Kino im Fluss/Cinéfleuve...) and/or events decentralised across the Greater Region (Passages 2007, Polygonal, Electricity...).
- Urban renewal projects and interventions in public space (Trans(ient) City, Citadelles de Feu, (H)art an der Grenze...).
- Festivals for young people and to stimulate participation (Traffo, Festival des Cabanes, Dance!...).

- Unusual and interdisciplinary events (Ni vu ni connu, Sentiers rouges, Le calendrier des migrations...).
- Joint projects with Sibiu (Belles Roumanies, Danz Festival Lëtzebuerg, Les Métamorphoses...).

Across the entire Greater Region, 2007 invested in 'new, unusual spaces/places' –including many former industrial sites – which become arenas of production, of creation and of broadcasting. These places were quickly adopted by the public and are likely to have a lasting impact. For example Rotunda 2 is the first cultural space in Luxembourg completely dedicated to young audiences, and it welcomed some 60,000 spectators in 2007. The cultural year has in addition recognised the necessity for new spaces of creation, for example the staging of Dance Palace at the Centre de Production et de Création Artistique (CPCA) in the Bonnevoie district of Luxembourg City. A number of large spaces for temporary exhibitions also opened their doors in Luxembourg: Rotunda 1 with its four exhibitions of international contemporary art, the former Steelworks of Dudelange ('ReTour de Babel' on the history of migration), the Esch-Belval event 'All We Need' on the adventure of globalization and l'Espace Paul Wurth with important exhibitions of photos and multimedia installations of young artists of the Greater Region. In addition, the *Pole Européen Culturel 2007*, a new cross-border space, was temporarily installed on the former industrial site of Athus. The blast furnace at Uckange (Lorraine) was lit by Claude Lévêque during its reopening. Many cultural spaces have also been restored and enlarged, notably the museums of Trier, which staged the mega-expo devoted to Constantine (attracting 800,000 visitors).

'The Greater Region, laboratory of Europe' was the federal leitmotiv of Luxembourg 2007

Luxembourg 2007 had the ambition of striking a balance between temporary events and sustainable networking. The desire to stimulate durable cultural exchanges between local and international creators, between institutions, associations, professional actors and active citizens was one of the major issues of 2007. Another major mission was mobilizing publics: not just the culturally aware, but also a public less familiar with new artistic expressions; the general public, but also specific target groups, such as youth and the different communities of the Greater Region. This adventure developed over four seasons, each rhythmically marked by large manifestations (80,000 spectators attended the Opening Party and a capacity audience of 30,000 came to the Spring Festival) organised by the General Coordination.

'The Greater Region, laboratory of Europe' was the federal *leitmotiv* of Luxembourg 2007. This nodal point crystallizes all the challenges of the ECOC and highlights all the difficulties encountered in its creation (administrative obstacles, linguistic barriers, physical and psychological borders...). Among the specific objectives for cross-border collaboration established by Luxembourg 2007 and orchestrated by the General Coordination and the regional coordinators, one can identify some major lines of work:

- to implement and develop sustainable cross-border projects;
- to support the creation and development of networks in the Greater Region;
- to encourage exchanges and create solid links between the cultural actors of the different regions;
- to reinforce cross-border collaboration between all the actors in the cultural field;
- to encourage mobility across the Greater Region (cooperation between administrations, more flexible delivery of the cultural offer, and notably free buses to and from major manifestations);
- to put the Greater Region on the European map;
- to promote the Greater Region as tourist destination through culture (combining traditional tourist products with the programme of 2007);
- to improve the cultural image of the Greater Region in terms of European public opinion and internationally (strategic marketing and communications based on a common logo, the blue stag, with transversal communications for the whole Greater Region).

The first inter-regional conference of the Ministers of Culture of the Greater Region was organized in the context of the ECOC. This meeting was held in Luxembourg on September 29th 2007 and represents a decisive step in establishing sustainable cultural cross-border collaboration. The green light was given for the creation of a cross-border cultural agency, and this was approved by the Summit of the Prime Ministers of the Greater Region on February 1st 2008.

However, such meetings are only a small step towards a truly cross-border cultural programme. The ECOC in 2007 acted as a pioneer for future cultural capitals, but there remains a sizeable challenge for the future of the Greater Region and of Europe.

Evaluating 2007

Luxembourg 2007: 584 projects of which 139 were cross-border, more than 5000 events and 3.3 million visits throughout the year in the Greater Region (although the impact varied according to the location of the events). Following the publication of the preliminary report in January 2008, this final report looks retrospectively at the whole ECOC 2007 from several analytical viewpoints: organization, cultural programme, cultural development (infrastructure and resources), cultural participation, marketing activities, audience profile, economic effects, tourism, images of 2007, regional collaboration, cooperation with Sibiu 2007, sustainable cultural development. It is in the light of these different indicators that the event 'Luxembourg and Greater Region, European Capital of Culture 2007' will be observed, evaluated and analyzed. And if the cultural year truly was conceived of as 'a year-long test for sustainable cultural development in the period after 2007' then this final report will stimulate reflections for future European Capitals of Culture.

3.

ORGANISATION AND MANAGEMENT

The administrative structure charged with implementing 'Luxembourg and Greater Region, European Capital of Culture 2007' had the mission to:

- Mobilize the cultural actors of the Grand Duchy and the Greater Region.
- Refine the artistic concept of the ECOC.
- Implement the cultural programme.
- Define and implement a communication and marketing strategy.
- Undertake administrative and financial management.

In addition to these general tasks, the organisation of the ECOC had to take account of the difficulties and issues linked to the cross-border context of an event encompassing a European region spanning five administrative entities in four countries, speaking three different languages.

Administrative structure

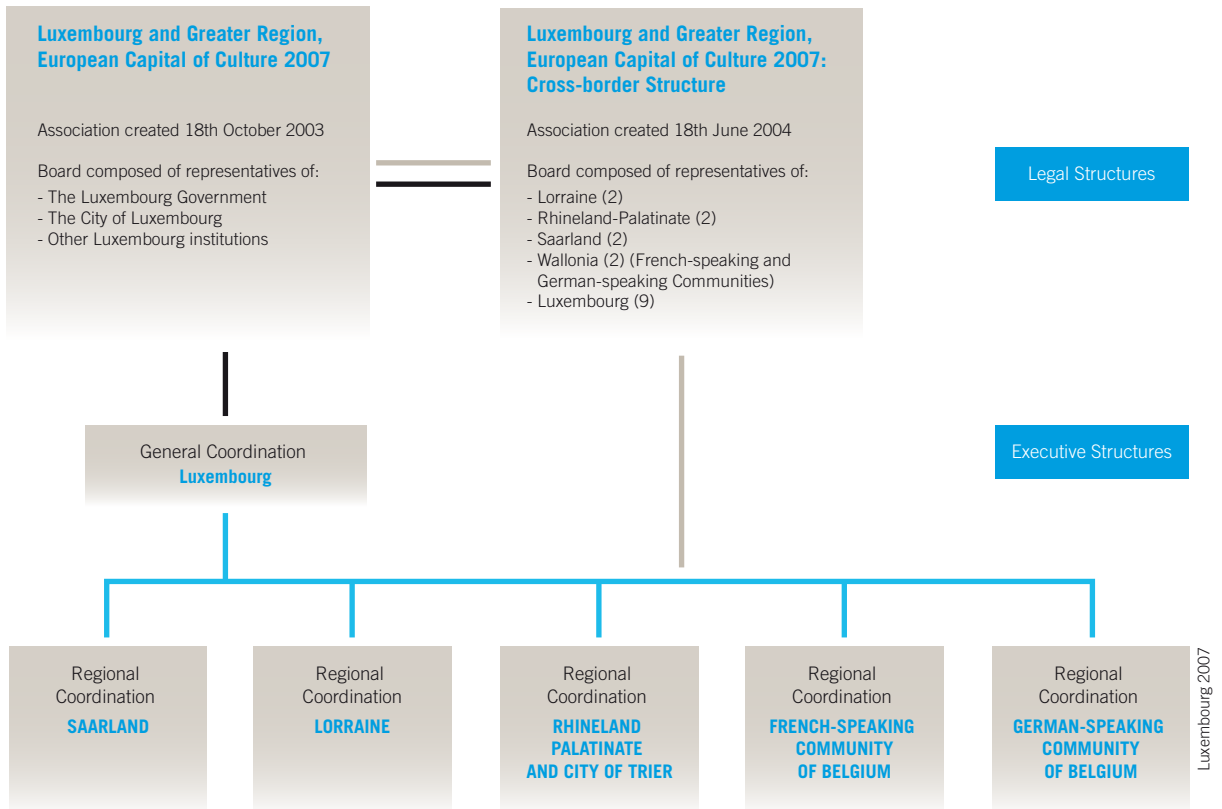
In order to manage the tensions between regional autonomy, on the one hand, and the clear and homogenous centralized procedures needed to safeguard the corporate identity of the project on the other hand, the administrative structure was based on two clearly defined associations.

In October 2003, the Ministry of Culture, Higher Education and Research (MCHER) of the Grand Duchy of Luxembourg formed a non-profit association under Luxembourg law: 'Luxembourg and Greater Region, European Capital of Culture 2007'. Luxembourg 2007, as it came to be known, had a Board of 13 members chaired by Guy Dockendorf, Director of the Ministry of Culture, Higher Education and Research, with Georges Fondeur, Secretary General of Luxembourg City Council as Vice-Chair. Other members of the board included representatives of the Ministries of Culture, State, Finance and Foreign Affairs, the National Tourist Office, the Organisation of Cities and Communes of Luxembourg and the National Youth Service.

In June 2004 a second non-profit association under Luxembourg law was formed in cooperation with the political representatives of the Greater Region entitled: 'Luxembourg and Greater Region, European Capital of Culture 2007, Cross-border structure'. The Board comprised 17 principal members, including two representatives of each part of the Greater Region and 9 representatives of the Luxembourg government. In addition, a substitute representative was nominated by each principal member.

Each of these two associations had coordination offices as their executive organs. The General Coordination was the executive structure in charge of the coordination and communication of the body of the cultural year. The administrative structure of the associations is shown below:

Luxembourg and Greater Region, ECOC 2007 – administrative structure



The statutes of the two associations specified the powers of the Board and the Executive. The role of the Board was strategic; taking decisions about the overall shape of the programme and the marketing and communications strategy. The Board also oversaw the activities of the General Coordination and was responsible for taking major decisions. For the Regional Association the Board took decisions concerning policies of cross-border cooperation and the choice of the cross-border projects.

The organisation structure of the ECOC for Luxembourg 2007 was in many ways similar to that of most previous events. This arms-length construction has now become almost standard for the ECOC, since it reduces potential problems of political interference. However, the Luxembourg 2007 organisation was different in having two 'coordinators', rather than a director, and in not having a specific artistic director in charge of the programme. As the application document explained, the General Coordinator Robert Garcia's role 'will not be that of a traditional artistic director, but rather of a managing director of a multitude of projects springing from the cultural resources of the Greater Luxembourg region.'

The Regional Coordinators had the task of mobilizing and supporting the cultural institutions and actors within their region. They supported the ECOC financially as well as logistically and they participated in the implementation of ECOC projects. The Regional Coordination was undertaken by the following bodies:

- Regional Council of Lorraine
- Ministry for Education, Science, Youth and Culture, Rhineland-Palatinate
- Cultural Office of the City of Trier
- Ministry for Education, Family, Women and Culture of Saarland
- French Speaking Community of Wallonia
- German Speaking Community of Wallonia

The five territorial entities participating in the ECOC applied the principle of territoriality to project budgets. This meant that project expenditures and receipts had to be accounted for in the region itself. So a project taking place exclusively in Lorraine had to be budgeted for in Lorraine. Each Regional Coordinator was the interlocutor for the projects that concerned their region.

Projects in Luxembourg were evaluated and selected by the General Coordination in Luxembourg. The projects in other regions were evaluated and selected by the respective regional coordinator. The principle of territoriality was also applied to cross-border projects involving two or more territorial entities.

The different regional coordinators were represented within the legal structure of the non-profit association 'Luxembourg and Greater Region, European Capital of Culture 2007, Cross-border structure' and were responsible for all the cross-border projects in 2007 and the long term development of cross-border cultural cooperation.

Operation of the two associations

The General Assembly of each association met once a year, and elected and/or discharged the members of the respective Boards. The Board of the cross-border association met several times per year. This organ took important decisions concerning cross-border cooperation and endorsed the choice of cross-border projects selected for the programme. The Board of the Luxembourg Association had more regular meetings, usually once a month, or more frequently when important decisions needed to be taken. A management committee, comprising available members of the Board, met once a week in order to take the decisions on the daily activities of the association.

The General Coordination organized monthly meetings with the Regional Coordinators to discuss the details of cross-border cooperation and take decisions concerning the selection and financing of cross-border projects. Thematic round tables were organized in the initial phases of the cross-border activities in order to facilitate contacts between the project leaders in different regions and to generate synergies and collaboration between projects. Steering Committees were also established for certain areas, such as tourism coordination.

In order to support international communication, the General Coordination set up a system of internal liaison by email, enabling a constant flow of information within the organisation. A number of 'liaison sheets' were created for different target groups, containing regular updates on activities. For example:

- The 'Cordites', were sent weekly to the members of the Board of the Luxembourg Association, giving information on event progress and meeting documentation.
- The 'Quo2007', had the same function for the cross-border association. These liaison sheets were sent once or twice a year, according to meeting frequency.
- The 'KO' were sent to the regional coordinators every two weeks with meeting information and project updates.
- The 'Stag Leaves' were designed to inform project leaders.

The General Coordination

The General Coordination, situated in Luxembourg, was responsible for the following tasks:

- Coordinating the work programme, consulting the partners and optimizing the cooperation and exchanges between all the stakeholders in the event, including:
 - Political bodies of the Grand Duchy and Greater Region;
 - Executive structures of the entities of the Greater Region;
 - Project leaders and project partners.
- Developing the artistic concept of the programme and defining the strong points of the activities;
- Establishing the selection criteria for projects in the programme;
- Collating and selecting ideas;
- Presenting a coherent programme;
- Organizing its own programme of events and managing former industrial sites at:
 - Site of the Rotundas in Bonnevoie
 - Halle des Soufflantes in Esch Belval
 - Espace Paul Wurth
- Identifying target audiences and developing communication and marketing strategies;
- Implementing communication policies and increasing the visibility of ECOC events through the media and other channels;
- Involving the tourist sector in order to generate additional economic benefits from tourist flows within and to the Greater Region;
- Attracting sponsorship;
- Evaluating and defining the budgetary needs of the ECOC;
- Financial management;
- Ensuring project co-financing.

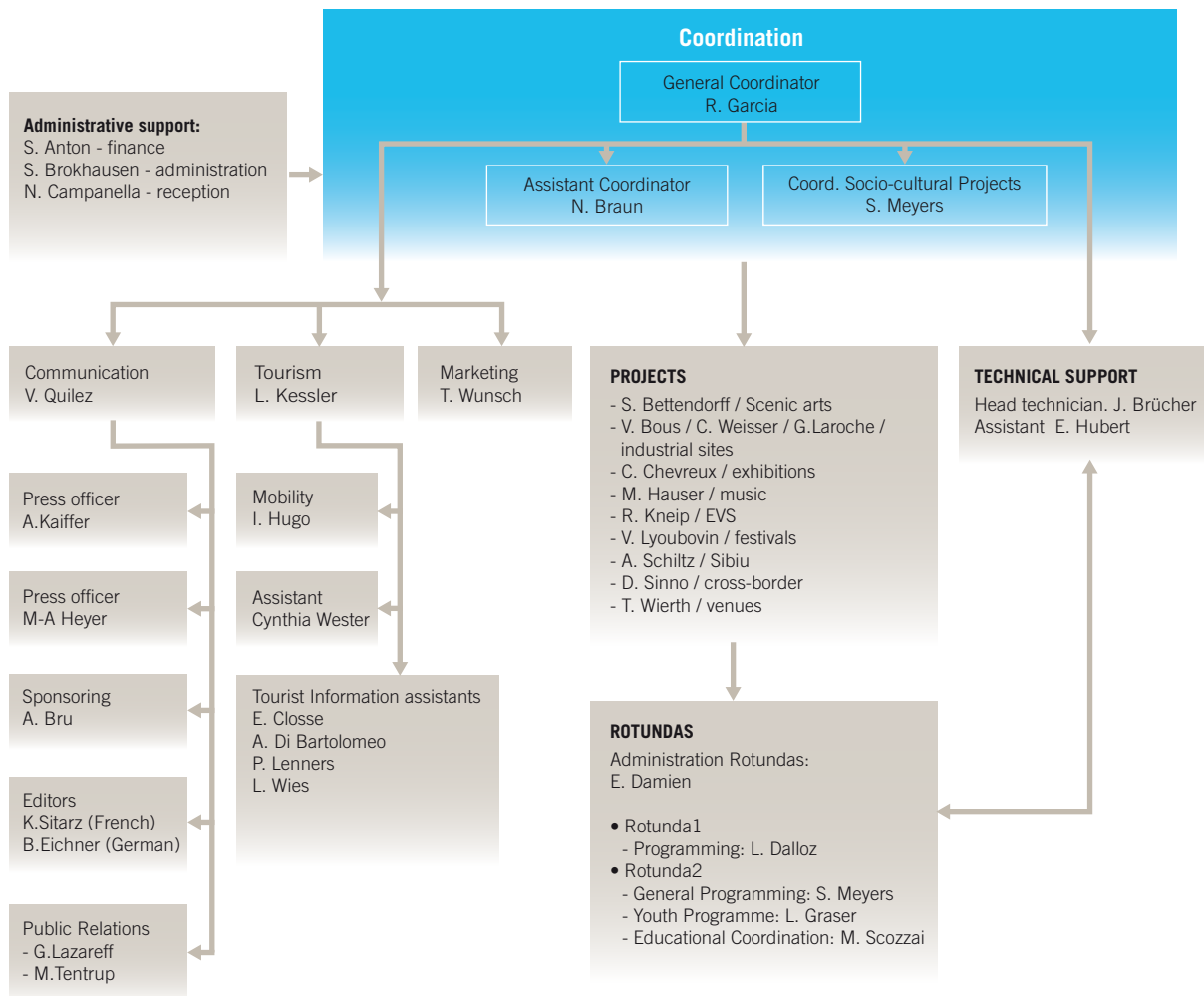
General Coordination Staffing

The General Coordination team consisted of 39 staff, distributed across the following main functions:

Coordination	5
Management	17
Programme	6
Venues and Technical Support	11
Total	39

In addition, a number of administrative functions were also contracted out, including security, ticketing, communications and the incoming tourism function. This meant that these functions could be carried out by more specialised staff. However, these staff did not feature in the staff load of Luxembourg 2007.

Organigram of the executive structure for Luxembourg 2007



Twenty one European Volunteers also worked with the team in different departments. They participated in the project in the framework of the European Voluntary Service programme (EVS) of the European Union. The participation of the volunteers was managed in cooperation with the National Youth Service. In spite of the time needed for supervision, the volunteers were able to make an important contribution to the ECOC, particularly through the Youth Programme.

How did the organisation function?

According to the Ministry of Culture, the organisation of the ECOC worked extremely well. In an interview, Guy Dockendorf, Director of the Ministry of Culture said

This is the second time I have been on the board of the ECOC so I can really compare, and I can say that one difference with 1995 was that the Chairman in 1995 was an elected politician, but this time the Government decided to have civil servants. I was on the board as a representative of the Prime Minister in 1995, but this time it was civil servants on both sides.

I think we have taken advantage of the hard work in 1995, so it was easier. The major difference was that the General Coordinator was there from the beginning to the end and he worked very, very well. In 1995 we had a Cultural Coordinator who resigned 8 months before the event started.

So from this point of view we had not many problems with the staff, we had one or two, but they were not really disturbing. Then I must say that the people hired for the ECOC were extremely motivated not looking at their watch to count hours, they worked very hard, very creative, extremely imaginative, very dedicated, very understanding with the Board.

This opinion was also shared by Paul Helminger, Mayor of the City of Luxembourg:

My experience with the Luxembourg team and with Robert Garcia was that it worked quite well. It looked initially somewhat informal, which is in character with Robert Garcia, but in the end I think he showed that at least he saw where he was going and he built up sufficient trust in himself and the organisation that we really didn't have to worry about the organisation, so I would say that was ok.

The impression of an informal organisation culture was expressed by one of the cultural journalists interviewed: 'At the beginning my impression was that the organisation was like a happy family – there was no structure or organisation. So you asked something and they would say, oh well, let's see....that was my impression.'

For some project organisers the informal approach worked well. For example, one Youth Project organiser commented that they received considerable support from the General Coordination, who were responsive to their specific needs.

On the other hand, there were undoubtedly organisational problems. One of the recurring themes from different aspects of the evaluation was the lack of human resources for the ECOC.

However, the total of 39 full time staff employed during 2007 was not particularly unusual compared with other ECOCs. Helsinki (2000) and Rotterdam (2001) had about the same number of full time staff, and Genoa (2004) had only 30 staff. The previous ECOC in Luxembourg in 1995 had a total of 55 staff (although 5 of these were part-time), but for a smaller programme of 500 projects covering only Luxembourg. The staffing for 2007 therefore probably seems small in comparison with 1995, although it is not unusual for an ECOC event. Octavie Modert, Secretary of State for Culture, Higher Education and Research commented:

Luxembourg is a small country....I wish I had that many people in the Ministry. It is difficult to compare to other cities or countries, we only have half a million people, so you cannot have many people working. Internationally it was a small team, but nationally it was ok. We are used to working more. On the other hand an advantage is that we know more about different areas as well.

One of the factors which might have contributed to the impression that the ECOC was understaffed was the relatively late appointment of some key staff, such as the artistic programme manager and the press officer (both appointed in April 2006). But it appears that problems of organisation and communication probably contributed more to the sensation of understaffing. Some ECOC staff themselves had the feeling that the range and scale of tasks required of them were too great to allow them to do their jobs in a fully professional manner. This perception was also shared by some project organisers, as the following comment suggests:

It is certainly difficult to judge (if the organisation was efficient) from the outside. We were confronted on several occasions with inconsistencies due to poor internal communication in the coordination of 2007. But we think that it is normal in a team so big and with such a variety of sectors and of projects to cover. (Youth Project Organiser)

Conclusion

The organisation structure was more complicated than in previous ECOCs, because separate bodies were established to manage the programmes in Luxembourg and the Greater Region. The organisation culture was relatively informal and there was no artistic director. This approach probably helped to stimulate innovation and creativity, although it might have added to the challenges of communication and programme structure. In general, however, the organisation of Luxembourg 2007 was felt to have worked well.

4.

CULTURAL PROGRAMME

The basic aim of the programme for Luxembourg and Greater Region, European Capital of Culture 2007, was to stage an event of international breadth which promoted creativity and innovation. The innovatory nature of the programme was underpinned by the use of new spaces and by the specific programming organised by the General Coordination of the ECOC in those spaces as well as exhibitions in public spaces.

Because of the ambition of the ECOC to cover the entire Greater Region and to embrace a wide range of different disciplines and themes, the programme was quite large. Almost 600 projects were staged during the ECOC, slightly more than the average number of projects for the ECOCs held between 1995 and 2004 (Palmer/Rae 2004). Over 1100 project proposals were made to Luxembourg 2007, of which 51% were eventually selected and staged in the programme.

The submitted and selected projects

Project status	Number of projects
Submitted projects	1145
Rejected or cancelled projects	561
Projects which actually took place	584

Source: Luxembourg 2007

In the organisation of the programme, there was a distinction made between events in terms of location and organisation. In addition to the events held in a single part of the Greater Region, there were also 139 cross-border projects (24%) involving more than one region. More details on the cross-border programme and regional distribution of projects is given in Chapter 12 of the report.

In addition, some projects were organised directly by Luxembourg 2007 itself. In total, there were 73 events organised by Luxembourg 2007, or 19% of the projects held in Luxembourg. The projects organised by Luxembourg 2007 were held in facilities managed by them: the Rotundas site adjacent to Luxembourg central train station, Espace Paul Wurth in Hollerich and the Halle des Soufflantes in Esch/Belval. In addition there were two projects organised in public spaces in Luxembourg. The following section looks first at the projects organised directly by Luxembourg 2007 and then the externally organised projects.

Artistic Programme – Projects Organised by Luxembourg 2007

The Luxembourg 2007 artistic programme was conceived and planned about 18 months before the opening of the ECOC. However, the integration between the artistic programme and the general programme was not optimal (particularly because of the crowding of events at certain times of year, which led to events being rescheduled) and there was insufficient preparation time for the artistic programme. In large part this was due to the late delivery of the new cultural spaces at the Rotundas, Espace Paul Wurth and the Halle des Soufflantes, for which it was still not certain if they would be ready just a few months before the start of the programme.

The choice of projects reflected the desire of the general coordination to prioritise innovation, contemporary creativity and experimental cultural forms. In addition, the projects were selected on the basis of

- Project quality.
- Coverage of different disciplines: contemporary creation: visual arts, method and design, architecture.

- The international and European dimension.
- Originality.
- Long term impact.
- Professionalism of the project organisers.
- Involvement of local producers.
- Educational dimension.

The rejected projects did not meet certain criteria, such as the European dimension, appeal to a audience appeal, originality or long term impact. Those which were accepted into the programme were given support in terms of finance and/or use of facilities and were allowed to use the Luxembourg 2007 branding. The events organised directly by Luxembourg 2007 are analysed below by venue.

Rotunda 1

The two Rotundas are former railway workshops at Luxembourg Central Station which were equipped to provide event spaces of 2,500m² each for the ECOC.

Four major events were organised in Rotunda 1 in 2007:

- Assorted Cocktail – Photographs by Martin Parr (8500 visitors)
- Dysfashional, Adventures in Poststyle, curated by E. Quinz and L. Marchetti (1694 visitors)
- Sophie Calle, curated by Erna Hecey (7065 visitors)
- Global Multitude, curated by Hou Hanru (1652 visitors)

The artistic programme was entirely financed by Luxembourg 2007 at a cost of €0.8 million. Income from sponsorship was devoted to communications and publications. This system acted as a brake on some projects which had not budgeted adequately, since there was no extra room to allow for contingencies.

The artistic programme in Rotunda 1 attracted about 19,000 visitors, which was considered successful for a new venue and on a par with similar existing cultural institutions (CASINO, for example, had 24,000 visitors in 2007).

Rotunda 2/EXIT 07: Youth Programme

One of the main aims of the ECOC for 2007 was to target young audiences. The main reason for this was a sense that these groups had been poorly catered for in the past, because:

- Cultural initiatives aimed at young publics were largely ad hoc and not well developed.
- There was a lack of cultural structures (networks or institutions) with a principal mission to support and develop cultural actions for young publics.
- Cultural participation by young people was poor, apart from cinema and pop concerts.
- During the ECOC in Luxembourg in 1995, youth activities were not well developed.

The youth programme for 2007 therefore aimed to

- to awaken the interest of children and young people in the world of culture and artistic productions.
- to give children and young people the opportunity to be directly involved in the ECOC and the creative process.
- to facilitate access of young publics to art.

The support of
the National Youth
Service (SNJ)
was important

- to reach children and young people of all social and cultural backgrounds.
- to attract attention to the need to develop specific cultural activities and structures for children and young people.
- combat the cliché of artistic productions for young people being 'less ambitious productions, of lower artistic value'.
- to provide a diverse, high quality cultural product.
- to provide an effective educational programme.

The youth programme was developed as a structural part of the ECOC programme, with a youth coordinator appointed in January 2005 and an educational coordinator appointed in September 2006. They were responsible for the events held in Rotunda 2, which was designated as a specific venue for young audiences. They were supported during the ECOC by 11 trainees and three European Volunteers.

During the ECOC, 19 events were held in Rotunda 2, four of which were organised directly by Luxembourg 2007. Other events adopted by the ECOC for the Youth Programme received free use of Rotunda 2 (including equipment) and up to 50% of the event costs.

The Youth Programme included a wide range of different types of events covering many disciplines, including the performing arts, music, literature and educational workshops. In total these events attracted about 60,000 participants. The TRAFFO festival organised by the General Coordination was particularly successful, attracting a total of 20,000 participants, including almost 9,000 schoolchildren. The general Coordination also organised the dance spectacle DANCE! (4,000 participants), the creative event Studio ABC (3,039) and the Spots Animés event around the opening of the ECOC.

In addition to the participation of young people in ECOC events, there was also an important contribution from the organisations involved in youth in Luxembourg, as well as the young people themselves acting as cultural producers. The support of the National Youth Service (SNJ) was important in creating a link between the ECOC programme and young people. In total, 25 projects were developed by associations and institutions who work with young people, and young people also presented a wide range of projects in domains such as theatre, circus, architecture and music (SNJ 2007).

Those projects which had a specific youth dimension were also included in a pamphlet published in collaboration with the Ministry of Education and Professional Training, which was sent to every school in Luxembourg. The Luxembourg 2007 team also toured schools in February 2007 to introduce the ECOC programme and its educational value to teachers and pupils. A schools network was also established, and these contacts received special mailings of information and offers for schools. Education groups could also reserve tickets via a special form provided by the General Coordination. In addition there were targeted promotional campaigns for the TRAFFO festival and special websites for TRAFFO and Dance!.

The Youth Programme benefited from the priority given to it by the General Coordination, which meant that it was incorporated into the ECOC relatively early and received a reasonable allocation of resources. The creation of Rotunda 2 as a specific young audiences venue helped to consolidate the programme, and the combination of professional and participative events and the range of partners involved were positive aspects of the programme. There were some problems, particularly in relation to the late completion of the building works, which meant that the programme could not be finalised until a few months before the opening. This also led to the late appointment of the Rotundas team, and there was some confusion over responsibilities within the team and the over-identification of the Youth Programme with TRAFFO as a specific event.

In spite of the difficulties of attracting young audiences to cultural events, the youth programme worked very well. There was strong demand from primary schools, and many schools from other parts of the Greater Region were able to take advantage of the multi-lingual events on offer. It was relatively easy to communicate a closely targeted programme, and concentration on one venue helped too. The project organisers appreciated having a venue with good facilities and lots of flexibility. Some project organisers underestimated the difficulties of staging projects for this group, and more supervision would have been desirable.

In general the youth programming seemed to meet its aims. The projects in Rotunda 2 and in Exit 07 were extraordinarily successful and not only satisfied the needs of young Luxembourgers, but also those of older audiences. Both Rotunda 2 and Exit 07 had a very mixed age structure and older participants were very enthusiastic.

Espace Paul Wurth in Hollerich

The venue *Espace Paul Wurth* is a former warehouse and manufacturing space which staged an eclectic programme of over 40 exhibitions and events. The wide ranging programming contrasted with the other Luxembourg 2007 venues, which tended to be dedicated to a particular type of event. The events encompassed subject areas and disciplines ranging from urban development and building culture to painting, multimedia art, photography and sculpture, dance performances, concerts and DJ-sets. The multifunctional space was divided into four basic areas:

- Espace Urban Lab: an international workshop area, with four three-week workshops, a display installation and presentations by students of urban planning, interior design and architecture.
- Espace Photo: a display area for three national and international photo projects and multimedia art projects.
- Espace Expo: a space for collective, cross-border display projects, performances and DJ-sets.
- Espace LX 5: a 'think tank' and meeting place for cultural creators.

Through its programme of events and workshops, Espace Urban Lab became a laboratory for investigating the contemporary urban reality of Luxembourg and for interacting with the other projects taking place in Luxembourg, such as Transient City. The Espace Photo was planned originally as a pure showroom for photographic displays. However the large number of projects offered the possibility of opening up the programme to a multimedia display as well.

The total number of participants in these projects at Espace Paul Wurth during 2007 was about 6,000, which can be seen as a considerable success for a new venue. The venue also attracted a considerable number of visitors from other parts of the Greater Region and abroad. The centre was also used intensively by educational groups, with 27 classes comprising 526 students and teachers participating.

The assessment of the cultural programme was generally positive. However, it was felt by the organisers that the artistic programme was a quality programme which did not fully fulfil its potential in terms of attracting visitors.

The exhibition programme attained some of its objectives in terms of image, creativity and the international dimension. There was felt to be a need for better planning and more thematic coherence for the programme. Nevertheless, the events did attract international attention and encouraged artistic debate.

Halle des Soufflantes in Esch/Belval

The exhibition 'All We Need', which ran from 19th April to 28th October, dealt with the theme of globalisation and in particular the need for sustainable development. The exhibition was based around the 10 basic needs for humanity identified by Chilean 'Alternative Nobel Prize' winning economist Manfred Max-Neef. The content of the exhibition was developed by three Luxembourg curators (Mike Matthias, Jean-Marie Krier and Luxembourg 2007 Coordinator Robert Garcia), with artistic presentation by Holzer-Kobler and i-art interactive under the direction of Martin Heller. The concept was developed through discussions with development NGOs, the Cooperation Department of the Luxembourg Ministry of Foreign Affairs and Lux-Development.

The basic approach of the exhibition was to try and explain globalisation and its consequences in a way that the general public could understand. The idea was to combine educative and ludic dimensions of the subjects presented to ensure that the visitors left

the exhibition having had an engaging as well as education experience. The budget for the exhibition was €1.5 million.

The event was staged in a blast furnace complex, the €1.4 million renovation costs for which were paid by the Sites and Monuments Administration (Ministry of Culture). A total area of 5,000m² was made available for the exhibition, an event space, seminar rooms, a café and shop. The transformation of this space helped to create a new cultural centre for the area, and was a popular meeting place for locals and a resource for nearby companies. The exhibition attracted a varied and international audience, who were largely impressed with the quality of the exhibition and the transformation of the space.

The forecast audience for All We Need was based on previous experience with similar exhibitions, and a series of scenarios was developed:

- Scenario I (disastrous): 10,000 visitors
- Scenario II (realistic): 20,000 visitors
- Scenario III (very optimistic): 30,000 visitors

In the end the exhibition had 29,750 visitors, which can be seen as a positive result, particularly it was the second highest attendance for an art exhibition in 2007. The target of 5,000 schoolchildren attending the event was also exceeded (5,439).

However, it should also be noted that the original press release for All We Need written in August 2006 talked about an expected audience of 50,000 visitors. There was also criticism from some stakeholders about the high cost of the event relative to the final number of visitors.

Public Art

The Transient City exhibition took place in different public spaces across Luxembourg City from April to December 2007. The audience for Transient City is hard to judge as this was held in public spaces, but the organisers estimated that about 10,000 people visited the exhibition in different ways (although the visitor statistics only list the 239 people who participated in guided tours). There was a general feeling that Transient City was a flop, largely because of the lack of interpretation of the artworks. As the Mayor of Luxembourg commented: 'I don't think we would do Transient City again, at least not in the way we did it. It was the one thing that was supposed to bring 2007 into public spaces in the city it was the one single project that we spent most money on, and it was a flop. But it was a flop I think because I don't think you can bring what is supposed to be avant garde art and just drop it in the city.'

External Projects

Most of the projects included in the 2007 programme were 'external projects' developed by an independent organiser. Collaboration between project organisers and Luxembourg 2007 was guided by agreements drawn up in 2006. These were of two types:

- Co-financed projects.
- 'Labelled' projects without co-financing.

Each agreement covered the same basic areas: organisational, financial, administrative and fiscal responsibilities, reporting obligations, use of house style and promotion of the project. For the co-financed projects, the agreements defined the grant procedures, the use of funds and accounting procedures. Additional annexes detailed the financial structure of the project, the amount of co-financing, the timescale and accounting procedures. Co-financed cross-border projects also specified the contribution of each partner in each region to the project.

For all projects specific conditions were set out in an appendix to the agreement, including: project definition, description, projected work programme, conditions of public access (place, schedules, prices, etc.).

Of a total of 238 approved external projects in Luxembourg, 105 received a co-financing agreement, 103 had a labelling agreement and 30 projects were cancelled. The cancellations were usually initiated by the project organisers themselves for financial or organisational reasons, but sometimes the General Coordination cancelled projects because they did not meet the quality criteria or other requirements.

For the co-financed projects, payments were made to project organisers on production of satisfactory activity and financial reports. 40% of the global co-financing budget went to public cultural institutions, about 50% to the non governmental sector and the rest to city councils, schools, publishers and other organisations.

The external projects were promoted through the official programme, monthly calendar and the website of Luxembourg 2007. The communication activity was dependent on timely delivery of information from project organisers, particularly as the information had to be produced in three languages.

The expectations of the organizers differed widely according to their degree of professionalization and experience. In the case of the large cultural institutions having access to structures and professional teams, the contacts with Luxembourg 2007 were usually essentially administrative. On the other hand, less experienced cultural operators sometimes found it harder to cope with financial and administrative procedures. Even though the leaders of external projects were in principle solely responsible for the organisational aspects of their projects, they often required significant support (including sometimes organisational support) to enable them to cope. In spite of the barriers that the administrative procedures caused for some organisers, they often led to increased professionalisation. The problems were greatest for 'labelled projects', who had to meet a number of criteria for inclusion in the programme, even though they did not receive any financing.

Programming

The organisation of the programme into themes and seasons follows established practice in many previous ECOCs. The programme as originally conceived had a number of different themes, some of which were designed as overarching themes for the entire event (such as migration) as well as specific themes for each of the five parts of the Greater Region. This attempt to create unity in diversity does not seem to have functioned as expected, and there was confusion for many in interpreting the programme and its contents. The interviews with cultural journalists indicated that at the beginning of the ECOC, there were simply too many events being presented at once to be able to make sense of the programming logic. Once this problem was realised, a decision was made to highlight a smaller number of events, but in consequence the themes became less visible. The museum directors also commented that the themes were not clear, and that there was no overall artistic concept for the programme.

The four seasons of the ECOC were marked by four festivals, designed to punctuate the programme and link the different seasons together. The overall attendance was considered a success by the organisers, although the total number of visitors was lower than had been recorded at some earlier ECOCs, such as Lille (see Chapter 15). One of the problems is the lack of large public spaces which can accommodate a large audience in Luxembourg City (the 30,000 audience for the Spring Festival was considered a capacity crowd for the Grund district of the city). The other problem was the poor weather, which reduced attendance at the Autumn Festival and the closing party.

Attendance at the major festivals

Event	Date	Attendance
Opening Party	9 th December 2006	80,000
Spring Festival	28 th April 2007	30,000
Autumn Festival	29 th September 2007	10,000
Closing Party	8 th December 2007	10,000

Source: Luxembourg 2007

Responses to the programme : stakeholder views

The interviews with stakeholders indicated a generally positive attitude towards the programme of Luxembourg 2007. The fact that 2007 concentrated on creativity and innovation was seen as a positive step. In particular, most interviewees emphasised the fact that it was impossible to re-create 1995, and that there was a need for something different.

Mayor Paul Helminger commented:

... if I look at the programming of the municipal theatre and the wealth of talent they brought together around their dance and ballet project, it is really amazing. Also the TRAFFO programme at the Rotundas was a resounding success and one of the things we will try and continue in the future, because it initiated a whole new generation to be interested in culture. Not only to be witnessing culture but also participating. Some of the things these kids did were truly remarkable.

Several interviewees emphasised the added value of 2007 in terms of adding new dimensions to the normal cultural programme of Luxembourg and the Greater Region. There was a feeling that it was not just a question of more events, but also different types of events and creative activities. The Grand Theatre, for example, was able to develop more work with modern dance and ballet (e.g. Nederlands Dans Theatre and Ballet Marseille), and had less mainstream work.

The youth programme was also seen as a success by many. Georges Metz, Director of the National Youth Service said:

We wanted to make sure that adolescents are ready to invest their leisure time in culture or creative processes. That's why it is so important and even necessary to offer them something different than school opportunities. This target group of youngsters who are from 12 to 25 years old may seem to be the most difficult age group.

there was a relatively high level of risk in the programming

The youth programme seems to have been successful in reaching these new audiences, especially through the TRAFFO Festival, which was widely praised. This event brought together 28 theatre companies from 8 European countries for 136 performances which attracted approximately 20,000 spectators.

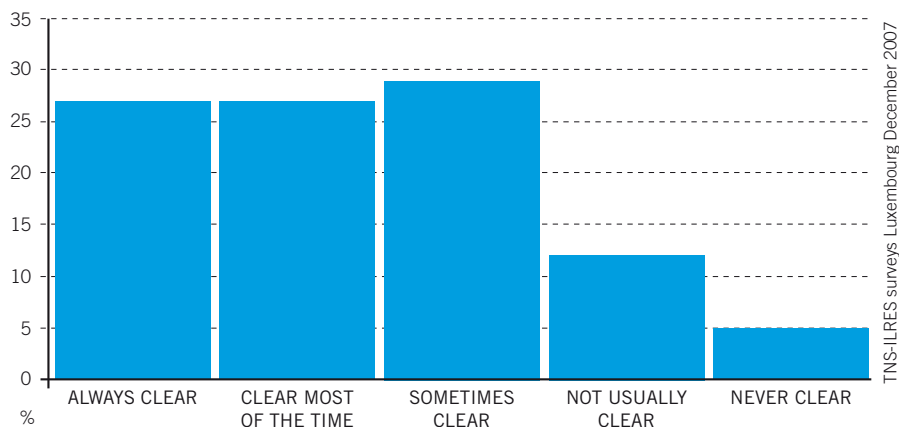
A number of respondents also identified problems with the programme and the programming. The most notable criticism came from the major museums in Luxembourg, who characterised the whole event as a 'total disaster'. They felt that the programme for 2007 had been 'imposed', and their only motivation for participating in the ECOC was therefore to receive money for exhibitions (each major museum received at least €250,000 to stage an exhibition in the context of the ECOC). In the view of the museums, the planning cycle for the ECOC was too short, and they had not had time to adjust their programmes accordingly. They also argued that the ECOC did not generate many additional visits (see Chapter 7) and they felt that the General Coordination lacked experience in staging exhibitions and that their communication was poor. As a result, the attitude was that the museums were 'successful in spite of 2007'. These reactions indicate that the emphasis on new audiences and innovation had not worked in the interests of the museums as relatively established cultural institutions. This contrasted, however, with the experience of the theatres and other projects, which was largely positive.

Because of the emphasis on innovation and creativity, there was also a relatively high level of risk in the programming. This meant that the level of success was also variable. Almost all the stakeholders felt that Transient City had been a flop, for example. The idea of placing contemporary art in public spaces around the city had perhaps been artistically interesting, but the lack of interpretation meant that the general public was baffled. One cultural journalist also commented:

.....the biggest flop was the Rotunda 1 – it was the biggest scandal of the ECOC, if you look at what it cost. If you see the number of people who came for Martin Parr (8,500)how much did we pay for that?

The size and complexity of the programme was also seen as a problem by some. ‘The big challenge for the coordination was dealing with the complexity of an event for the Greater Region encompassing different cultures and languages. For this reason, the event was chaotic in the beginning’ commented one theatre director. Because of the size of the programme and the different types of events (Luxembourg 2007 productions and ‘labelled’ events), it was sometimes not clear which events were related to 2007 and which were not. The practice of labelling pre-existing events alongside events which were new for 2007 also caused some confusion. This point was also repeated by some members of the general public: ‘Diversity doesn’t always equal quality. Less but better would be a good continuation. Was there anything else to do except for the year of culture 2007?’ (TNS-ILRES survey respondent, December 2007). In general, however, the confusion does not seem to have extended to those who actually attended the events. Over half those attending an ECOC said it was usually clear that the event was part of the 2007 programme, and less than 20% said it was never or not usually clear.

Was it clear if the events you attended were part of the ECOC or not?



There was also some criticism of the selection of projects. The quantity of information requested from project organisers was sometimes perceived as excessive, particularly where the same pieces of information appeared to be requested more than once.

Octavie Modert, Secretary of State for Culture, Higher Education and Research commented:

I didn’t mix up with the selection process, but we added a few things, like having the associated projects afterwards. So what people probably didn’t understand, also artists, perhaps deliberately, there is a complaint from artists – let us work and do not make us fill in paperwork. There was a schedule to hand in your projects, its true, but its only normal. We did put back the schedule for handing in projects, but ask the farmers about handing in forms – they also say let us do our work. We can discuss how much is too much paperwork. You need to make a budget and it is better because you think it over. And you cannot do without a certain professionalisation in these things.

The externally organised projects operated on a ‘turnkey’ system, where selected external projects were expected to operate largely without intervention from the coordination. This system contributed to the success of many projects, allowing organisers freedom and flexibility to act in an innovative and creative way. However it also created new problems, particularly in terms of project management and ensuring that the projects kept to the spirit of the ECOC. Contracts were concluded late because project organisers often delivered their budgets late and because these also needed to be checked with the Finance Department of the Ministry of Culture before approval.

The relations with the local cultural institutions were on the whole contentious. The cultural institutions received a maximum of 50% of the cost of each project. The museums in particular complained about the competition that the ECOC generated with their own programmes, and did not feel that the extra financing compensated for this. Although the projects staged by Luxembourg 2007 in the Rotunda were clearly differentiated from those held in the museums, the general increase in projects injected indirect competition into the cultural scene as a whole.

More consultation with the cultural institutions might also have avoided problems for certain projects. In the case of *Transient City*, for example, the museums felt that their knowledge and experience in staging events in public space was not utilised, although this could arguably have been beneficial for the project.

In general there was a gap between the ambition of the artistic programme and the means to implement it. This stemmed from:

- Lack of planning time
- Insufficient human resources
- Mismatch in the experience level of the teams
- 'Turnkey' system for project organisers was not always employed
- Following projects was difficult after opening
- Weakness of local links
- Gap between financial investment, the work completed and the results in terms of press coverage and attendance

However, many project organisers appreciated the support they had from the General Coordination, for example one commented:

...there was a dialogue with the General Coordination throughout the preparations in 2005 and 2006: on the content of the project, on eventual locations for the project as well as on potential partners. Our plea for space for youth projects was heard, since the general Coordination offered us different places to realize test projects. Our ideas helped to reinforce the coordination's arguments about the need to find 'unusual' places and risk artistic experiments.

Reactions from the general public

In addition to the opinions of the professionals in the cultural sector, the reactions of the general public (both those who attended and those who did not) are obviously important in gauging the success of the programme.

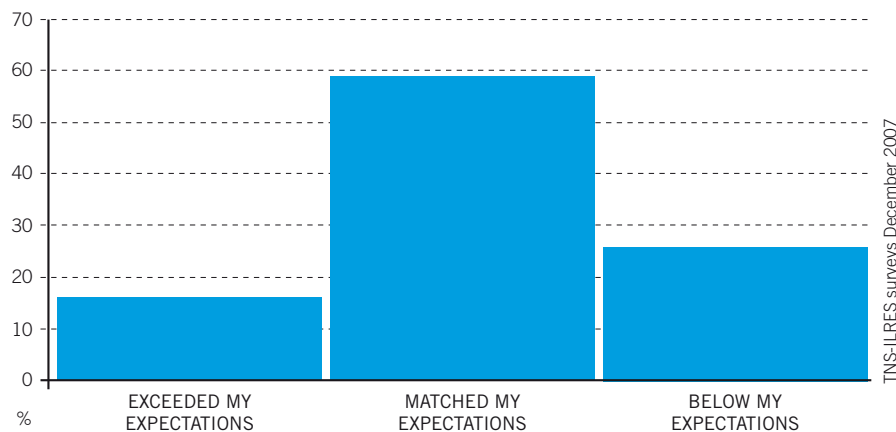
The expectations of the ECOC before the event started were dominated by indirect impacts, such as strengthening the image of Luxembourg or generating tourism. The main expectations of the programme were an increase in cultural activities, festivals and exhibitions.

Expectations of the ECOC in January 2005



When asked at the end of the year whether the event had met their expectations at the beginning of the year, most people indicated that it had either met or exceeded them.

To what extent did the ECOC meet your expectations?



The reasons why some peoples' expectations were not met were varied, including poor quality information, or a perception that the event 'was not for them'. One comment from the interviews with members of the public sums up many of the aspects of these negative reactions:

At first glance, there was nothing that particularly appealed to me, except for the opening event. I expected to see more events targeting the ordinary citizen, who is usually not very culture-interested, and I expected that such events would receive the needed amount of advertisement. But in the end, no events were organised for the broad public, or there was not enough publicity to promote these. I thought that more accredited art, other than the blue stag, would be set up in public spaces ... and there would be more exhibitions by Monet or other acclaimed artists.

Those who were disappointed were particularly likely to refer to the ECOC in 1995 as a benchmark.

The qualitative research conducted towards the end of the ECOC revealed a number of divisions of opinion in the audience, which seemed to stem from different approaches to 'culture'. Some Luxembourg residents felt, for example, that the ECOC was too elitist: 'All of that modern nonsense and no one dares to say that it is nonsense' and aimed at a particular class: 'More should have been done in order to introduce those people to culture, who do not usually go to exhibitions and art galleries. I felt that most of the cultural year was more or less directed at insiders or a so-called elite.' What was needed was 'More events for the ordinary people' (TNS-ILRES interviews with Luxembourg residents).

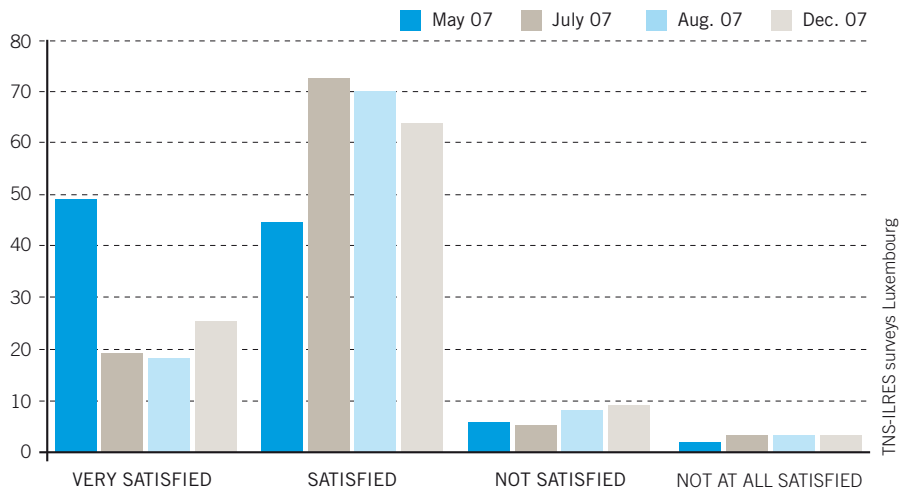
Other participants felt the event was accessible for all: 'I especially liked the public festivities in the main places in town.... The diversity of the participating people. You could see people of different nationalities, social class and especially age.' The participation of the Greater Region was also seen by most as positive: 'I liked the fact that it was cross-cultural; not only Luxembourg was targeted and participated, but the whole of the Greater Region.'

This division of opinion may have arisen because of the sheer volume of events, which perhaps had something for everyone, but also led to some confusion. 'There was a lot of choice, but it was confusing – also more events for young people rather than old people' and 'Less is more. Less Quantity and more quality would have made choosing events less tiring.'

Satisfaction with the ECOC

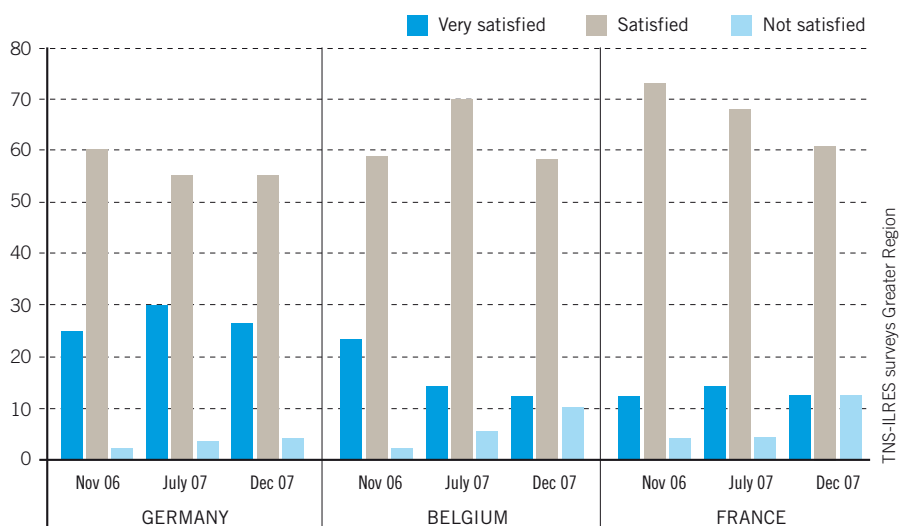
In terms of overall satisfaction with the ECOC programme, over 85% of Luxembourg residents indicated that they were satisfied or very satisfied. More people were satisfied in the middle of the year (May), and satisfaction declined slightly as the year came to a close. However, the proportion of respondents who were 'not at all satisfied' remained low throughout the year.

Degree of satisfaction with the ECOC overall



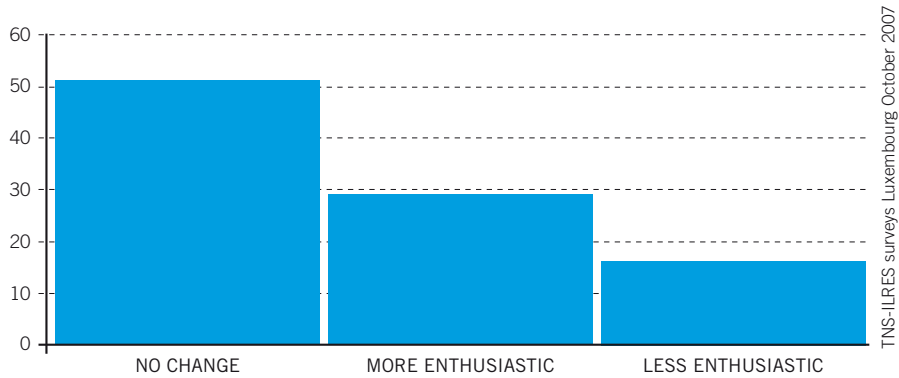
Divergent patterns emerged in other parts of the Greater Region. In Germany the proportion of 'very satisfied' residents increased once the event got underway, whereas in Belgium and France the number of satisfied respondents steadily declined during the ECOC.

Degree of satisfaction with the ECOC overall – Greater Region residents



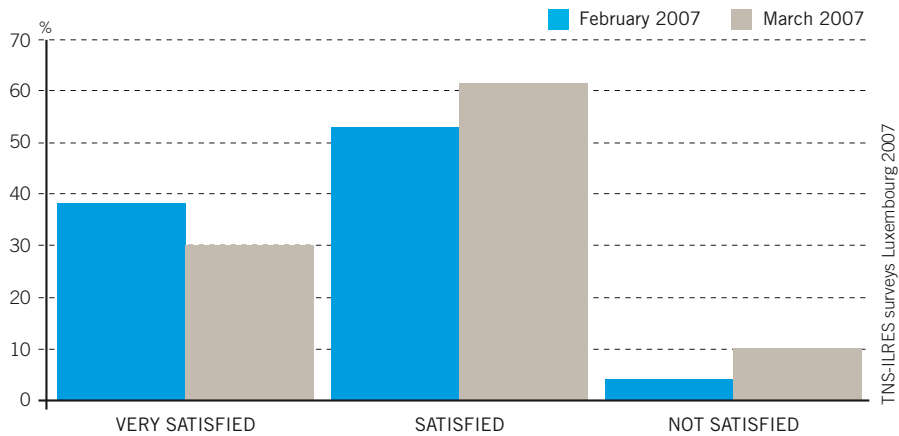
When asked for their general impression about levels of enthusiasm for the ECOC in October 2007, most people felt there had been no change. However more people actually felt that enthusiasm for the ECOC was increasing rather than decreasing.

Do you think that people have become more or less enthusiastic about the ECOC recently?



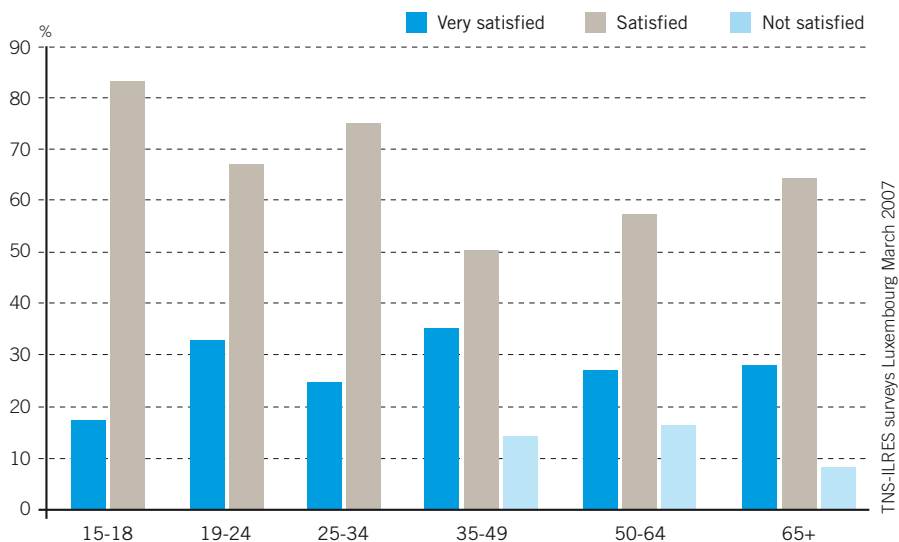
For those who attended events in the ECOC programme, the level of satisfaction was high. Over 90% of participants said they were satisfied or very satisfied.

Satisfaction with cultural content of events attended



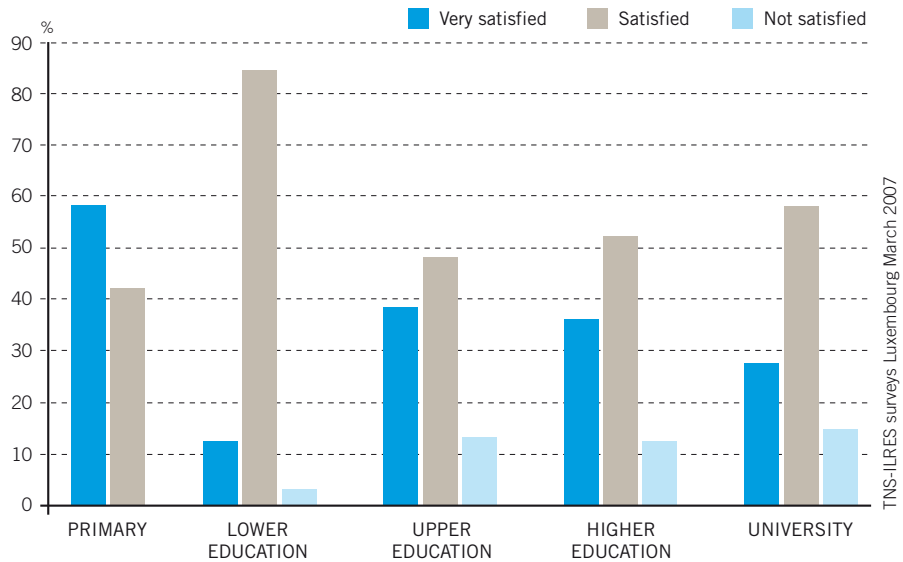
Interestingly those who were least likely to be satisfied were older respondents (over 35 years). This may indicate that the emphasis on youth in the programme meant that it did not cater quite so well to the needs of older people.

Satisfaction with cultural content of events attended by age group



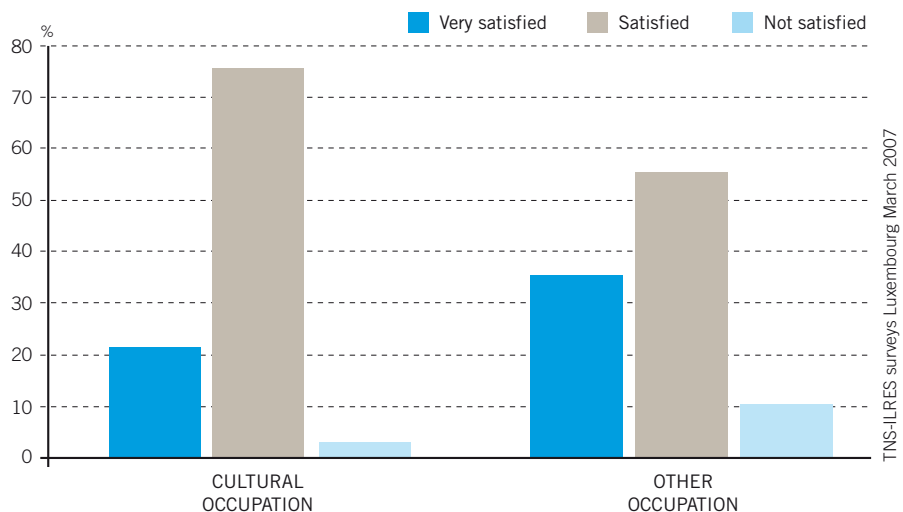
Those who expressed dissatisfaction were also more likely to have a higher level of education. Although education levels are to some extent linked to age, this may also indicate that highly educated people with greater levels of cultural capital also tend to be more critical of the content of cultural events.

Satisfaction with cultural content of events attended by education level



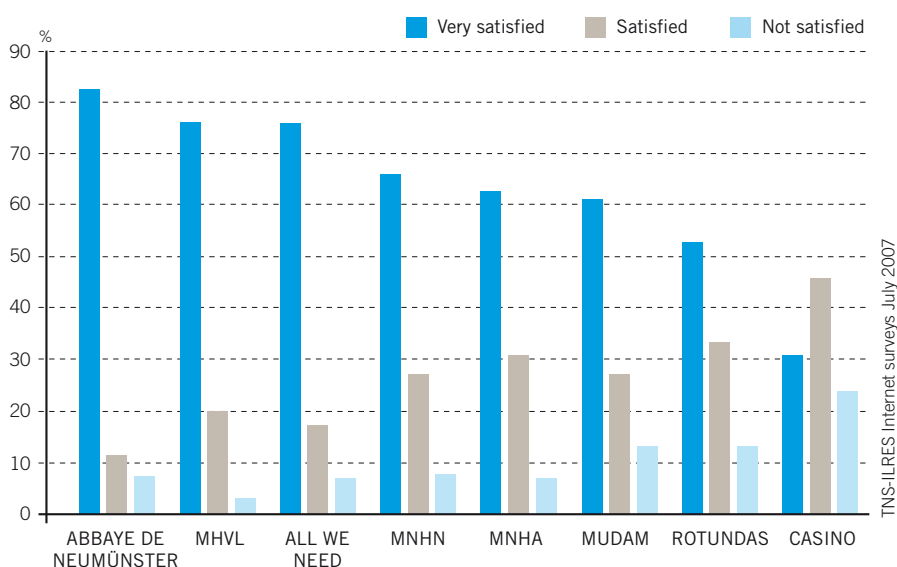
There was also a difference in levels of satisfaction according to occupation. Those with an occupation or study linked to culture were more likely to be 'satisfied' with the events they attended, whereas those without a cultural occupation were more likely to be 'very satisfied' or 'not satisfied'.

Satisfaction with cultural content of events attended by cultural occupation



In terms of the specific venues and events attended, the highest levels of satisfaction with the cultural content of exhibitions were recorded for the Abbaye de Neumünster, All We Need and the Musée d'Histoire de la Ville de Luxembourg (MHVL), all of which scored more than 70% 'very satisfied'. The venues which scored lowest were the Rotundas (53% very satisfied) and Casino (31%).

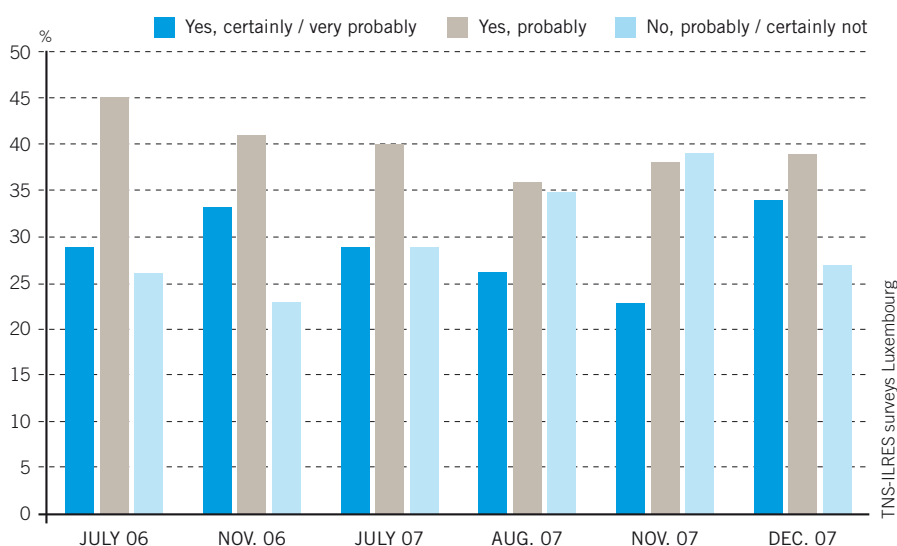
Satisfaction with cultural content by event / venue



Likelihood of recommending the event

A good indication of the level of satisfaction with the event is the likelihood that participants would recommend it to others. For the Luxembourg population as a whole (including both participants and non-participants), over 60% said that they would recommend the event. The level of recommendation was highest before the event and also after the event (December 2007 – measured on the assumption that the event would be held again).

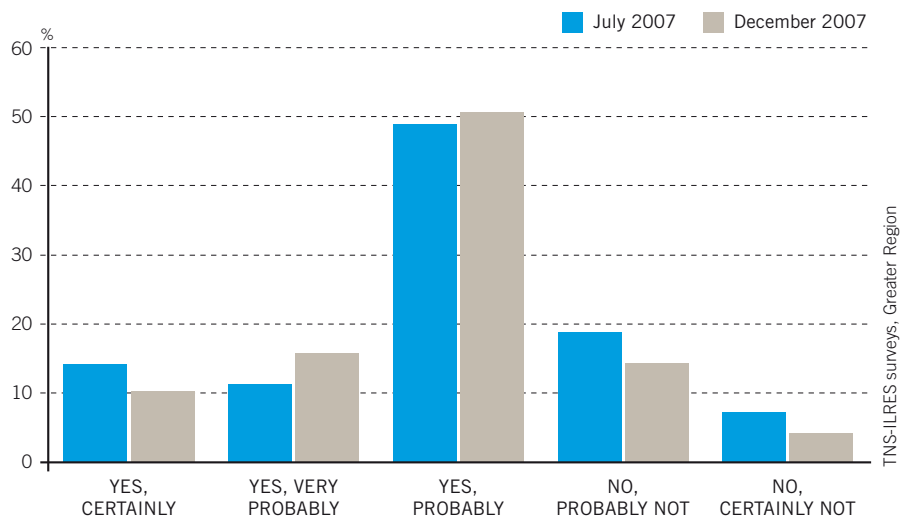
How likely are you to recommend other people to attend the ECOC?



Not surprisingly, the level of recommendation was higher among those who actually attended an event. Over 40% of participants said they would certainly recommend the event, compared with about 15% for the population as a whole. This shows that a large number of people were ‘converted’ to the cause of the ECOC through actually participating.

In other parts of the Greater Region, residents were less certain about recommending ECOC events. Although three quarters of residents said they would probably or certainly recommend an event, this was lower than the figure in Luxembourg (86% in May 2007).

**How likely are you to recommend other people to attend the ECOC?
Greater Region residents**



Conclusion

The overall picture obtained from the different data sources about reactions to the ECOC programme is generally very positive. Most of the stakeholders in the cultural sector felt that the ECOC had been a worthwhile event which had been innovative and reached new audiences. Other stakeholders, notably the politicians, were very happy with the programming and were of the opinion that it had met its objectives. The main criticisms of the programming came from the museum sector, which felt that the exhibition programme had not been well managed and lacked added value for them. There was also a feeling among some respondents that the programme was too big and complex, and that in some cases less might have been better.

The public reaction to the programme was good, and those who had actually attended events were particularly satisfied. Levels of satisfaction and recommendation were high throughout the Greater Region, even though levels of actually attendance at ECOC were lower outside Luxembourg. Reactions to the ECOC showed a dynamic pattern, with levels of intention to attend being high before the event, and then levels of satisfaction and recommendation falling once the event had started. Interestingly, satisfaction and recommendation levels climbed again once the programme was completed in December 2007, indicating that on reflection over the whole event, people were relatively happy. In many cases those who were disappointed with the ECOC in 2007 drew comparisons with 1995, which was perceived as offering more large scale events.

AUDIENCE PROFILES

One of the basic aims of any cultural capital is to provide interesting and stimulating cultural experiences for residents and visitors to the region. The broad programme developed by Luxembourg and Greater Region 2007 certainly offered enough opportunities for cultural experiences, but one test of success is the extent to which people actually took advantage of these. The key measure of programming success is also the extent to which the ECOC succeeded in reaching its key target groups. To this end, this section of the report analyses the size and composition of the audience for the ECOC.

Attendance at ECOC events

The total recorded attendance at the events of the ECOC in 2007 was 3,327,678. This is likely to be an underestimate, because only 275 projects actually reported visit figures. The events which did not report visits were largely:

- Projects which had a 'light label' and were included in the programme although they did not have to report visitor figures. These projects tended to be relatively small.
- Projects which took place in public spaces where it was difficult to count participants
- Projects which did not generate physical 'visits' (e.g. books, films, websites). However, it is likely that the projects which did report visitor figures

Because these projects are likely to have accounted for a relatively small number of 'visits', the level of underestimation is also likely to be small.

The 3.3 million visits generated in 2007 can be seen as a relatively good result. With the exception of Lille (2004), this is the largest number of visits generated by a ECOC since 2000, when Helsinki attracted an attendance of over 5 million (see Chapter 15).

The event which attracted the largest number of visits in 2007 was the Constantine Exhibition in Trier, with almost 800,000 attendees. In general, heritage related events and large interdisciplinary festivals tended to attract the largest visitor numbers. The top 20 events in terms of attendance attracted almost 2.2 million visits, or 66% of the total reported.

Top 20 events by number of visits

Region	Event Type	Event	Visits
Rhineland-Palatinate	Heritage	Constantine exhibition	799,034
Lorraine	Socio-cultural	Lorraine-Mondial Air Ballons 2007	343,470
Lorraine	Literature	Panorama de l'édition francophone transfrontalière	130,020
Greater Region	Heritage	The Best of Nature	103,194
Saarland	Heritage	Macht & Pracht. Europas Glanz im 19. Jahrhundert	98,342
Saarland	Interdisciplinary	Genius I. Die Mission: entdecken erforschen erfinden	85,619
Lorraine	Heritage	Merveilleux !	64,029
Luxembourg	Theatre	Fête d'ouverture	60,000

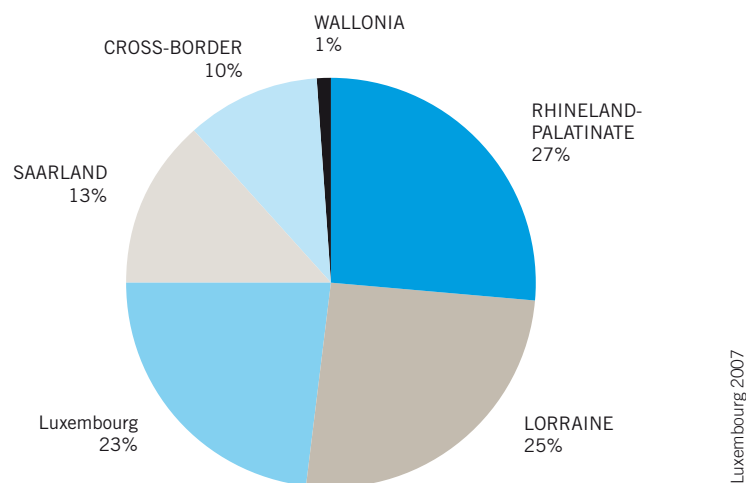
Greater Region	Heritage	Les citadelles de Feu (hors Fête de printemps)	53,000
Luxembourg	Design	Mind and Matter - European Arts and Crafts Convention	50,000
Saarland	Heritage	Cerda & Celtoi	48,600
Lorraine	Heritage	Festival International de Géographie	45,000
Luxembourg	Contemporary art	Michel Majerus	41,546
Lorraine	Heritage	Daum et l'esthétique des années 1950	40,631
Lorraine	Cinema	30 ^{ème} Festival du Film Italien de Villerupt	40,000
Saarland	Interdisciplinary	Internationale Saar-Lor-Lux Classique - European Historic Rally	40,000
Saarland	Contemporary art	Pablo Picasso - Das Werk der 50er Jahre	38,000
Luxembourg	Socio-cultural	ReTour de Babel - Exhibition	36,320
Saarland	Heritage	Museumswelten 2007	35,090
Luxembourg	Contemporary art	Tomorrow Now - Design and Science-Fiction	35,000
Total			2,186,895

Source: Luxembourg 2007

Attendance by region

The distribution of attendance at ECOC events across the Greater Region highlights the success of involving the whole region in the event. The Rhineland-Palatinate and Lorraine together accounted for over half of all the recorded visits, and less than a quarter of the total visits took place in Luxembourg.

Visits to ECOC events by region



Cross-border events involving more than one region attracted almost 350,000 visits, more than 10% of the total recorded.

Distribution of visits by region

Region	Reported Visits	%	
Rhineland-Palatinate	883,607	26,6	
Lorraine	844,998	25,4	
Luxembourg	772,799	23,2	
Saarland	445,564	13,4	
Cross-border	342,297	10,3	
Wallonia	38,413	1,2	
Source: Luxembourg 2007	Total	3,327,678	100

Attendance by discipline

The most frequently attended events were those with a heritage theme (of which the Constantine exhibition was by far the most important). The performing arts tended to attract much smaller audiences, largely because of the more limited run of most events compared to exhibitions staged in museums.

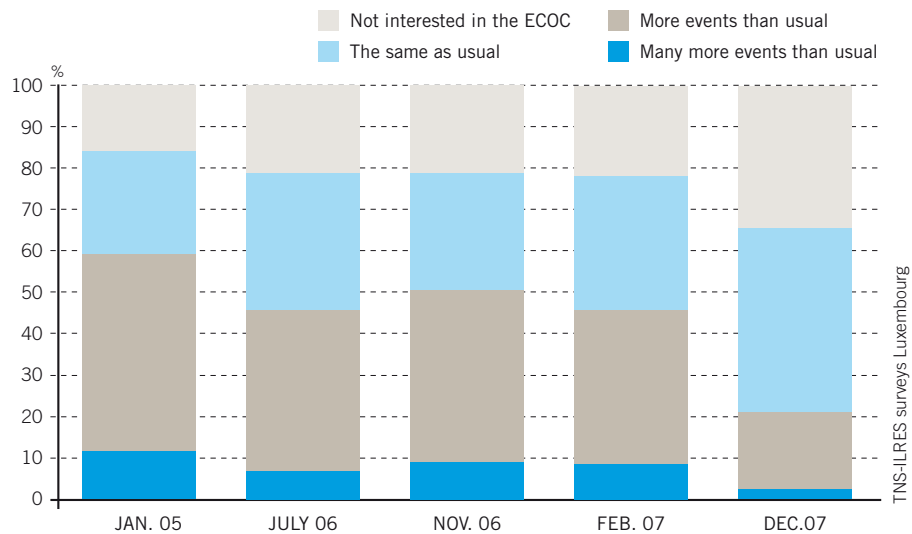
Distribution of visits by event type

Event type	Reported Visits	%	
Heritage	1,504,823	45.5	
Socio-cultural	518,524	15.7	
Contemporary art	345,372	10.4	
Theatre/dance	276,373	8.3	
Interdisciplinary	222,000	6.7	
Literature	151,844	4.6	
Cinema	87,304	2.6	
Modern music	86,746	2.6	
Design	54,290	1.6	
Classical music	37,907	1.1	
Multimedia	25,043	0.8	
Source: Luxembourg 2007	Total	3,310,226	100

Attendance across the population as a whole

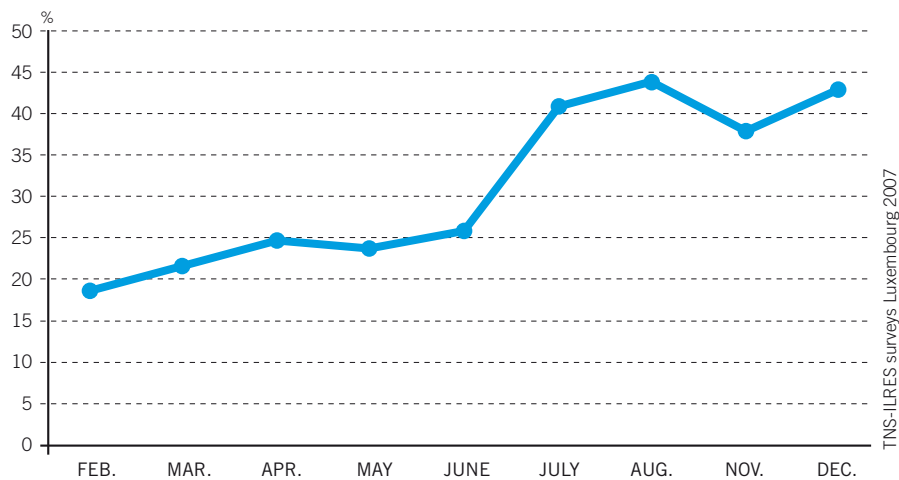
The resident surveys carried out by TNS-ILRES allowed the penetration of the ECOC events in the population as a whole to be assessed. The results indicated a fairly high level of intention to attend events in the programme prior to the event, with a maximum of almost 60% saying they intended to attend more events than usual in 2007. Of course, it is easier to state an intention than to actually visit an event. This explains why there was a marked fall in intention to attend between February 2007, when there were still plenty of events left to attend, and December 2007, when the programme had finished, and many people had not made good their intentions.

Do you intend to / have you attended more cultural events than usual during the ECOC?



Even so, by December 2007 about 20% of the population of Luxembourg indicated they had attended more cultural events than normal. In terms of the proportion of the population who attended events in the ECOC programme, this figure rose steadily during the year.

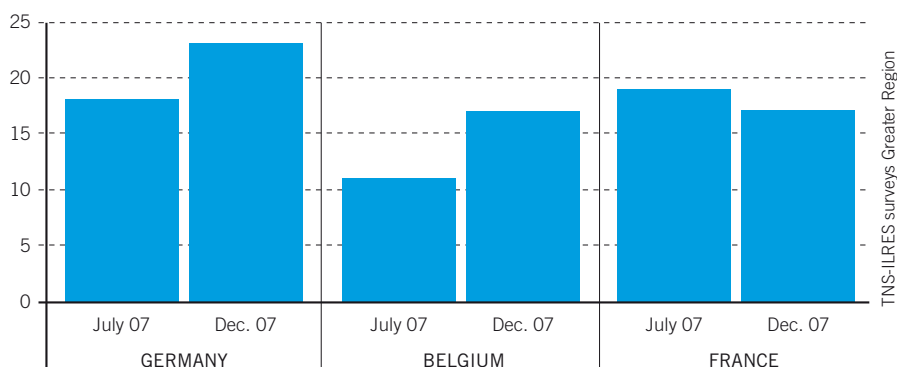
Luxembourg residents who had attended at least one event in the ECOC programme in 2007



The TNS-ILRES surveys also collected information on the reasons why people did not attend the ECOC. Of those who gave open responses explaining why they had not attended as many events as usual during the ECOC, for example, 55% cited lack of time as a barrier. Work and family commitments were also significant. Very few people mentioned a lack of interest, but those living in the north of Luxembourg were likely to say that there was a lack of events in their area.

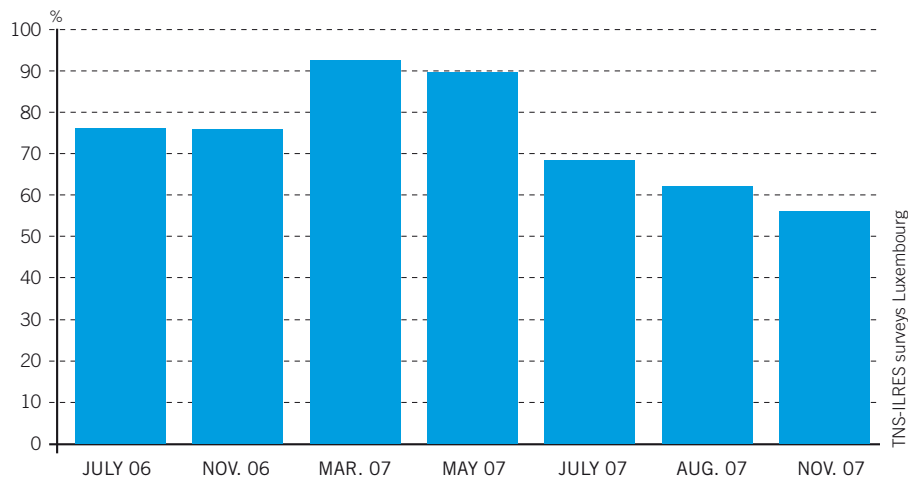
In July 2007, far fewer residents of the Greater Region had attended events than residents of Luxembourg. Residents in Germany (22%) were most likely to have attended an ECOC event, while the level of attendance in France and Belgium had only reached 17% by December 2007. The greater impact in Germany is probably due to the Constantine exhibition in Trier, which attracted almost a quarter of a million people from the Rhineland-Palatinate alone.

Proportion of Greater Region residents who had attended one or more ECOC events



Looking at the pattern of intention to visit and actual visits over time, there seems to have been an initial enthusiasm for the ECOC, leading to a high intention to visit before the event started. This intention remained high in the early months of the ECOC, reaching a peak of around 90% in the spring. However, as the event progressed, people made more realistic assessments of the likelihood of attending an event set in as the time left to fulfil their intention began to run out. By November 2007 just over 50% of Luxembourg residents still said that they intended to attend an ECOC, only slightly higher than the final level of actual attendance by the end of the event (43%).

Do you personally intend to participate in events in the ECOC programme?

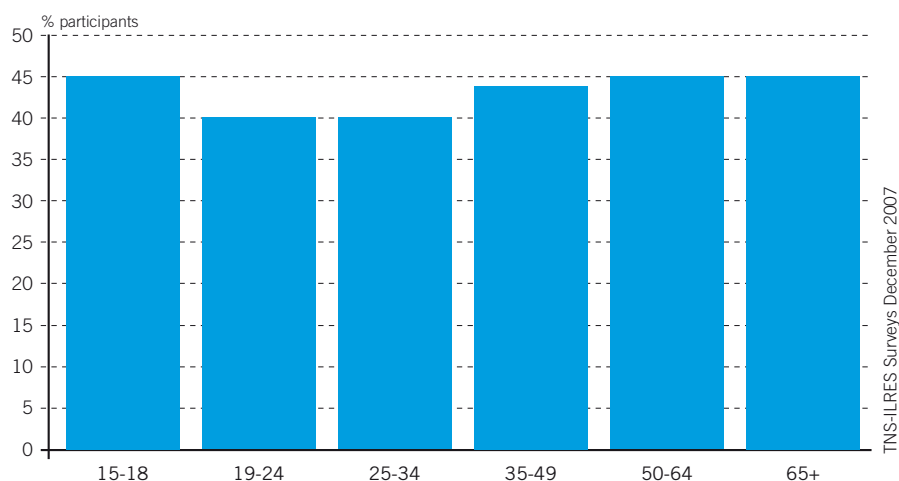


Profile of those attending events

For those who actually attended one or more event in the ECOC, a profile can be built up from the TNS-ILRES surveys.

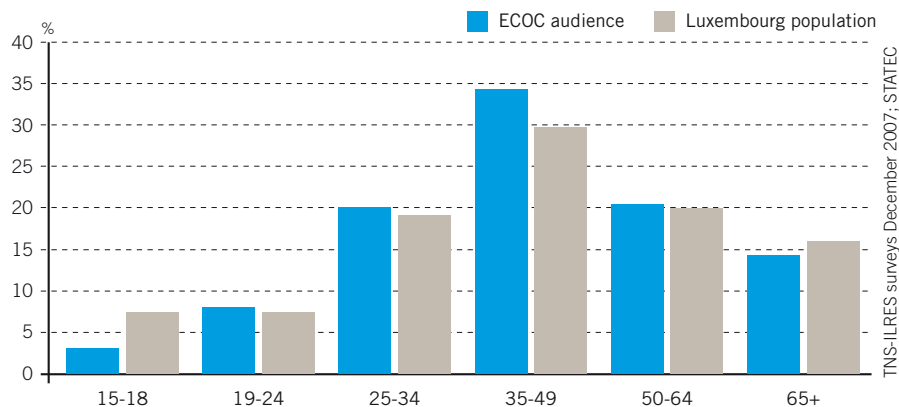
The breakdown of attendance by gender was evenly balanced (50% female and 50% male), compared with the preponderance of females usually found at cultural events. There was also a fairly even distribution of participants by age group, with over 40% of each group attending at least one event.

Proportion of residents attending ECOC events by age group



The fit between the age profile of the Luxembourg population and Luxembourg residents participating in ECOC was therefore very close. Only the 35-49 year age group was slightly over-represented and the 15-18 year age group slightly under-represented. This underlines the problems involved in reaching the school age audience already underlined by the youth programme organisers (see Chapter 4).

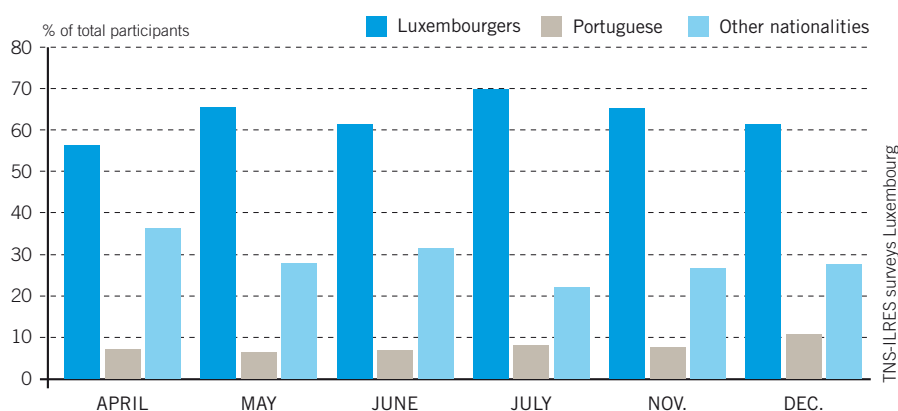
Age distribution of ECOC participants resident in Luxembourg and the Luxembourg population



Nationality

The proportion of different nationalities in the ECOC audience was roughly equal to that in the Luxembourg population as a whole. In the last census (2001), 63% of the population were Luxembourgers, 13% Portuguese and 24% other nationalities. Although the representation of Portuguese residents was low at the beginning of 2007 (7% of the total audience), by the end of the year this had climbed to almost 11%, roughly in proportion to their share of the Luxembourg population.

Attendance by Luxembourg residents at ECOC events by nationality



The 'other nationalities' group, mainly citizens of other EU countries, were among the keenest participants and strongest supporters of the ECOC. This group were more satisfied than Luxembourgers with the quality of the programme (36% very satisfied) as well as being more likely to attend future events and recommend the programme to others. By December 2007 51% of this group had attended at least one performance in the programme, the highest proportion of any group. They were also most likely to be in favour of maintaining a cultural function for the Rotundas and keeping the Blue Stag as a symbol of cross-border cultural events in future.

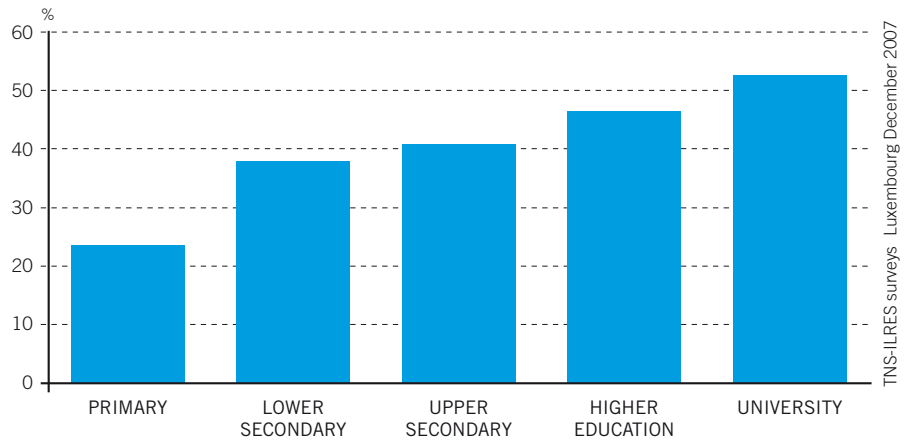
This is a particularly strong performance, taking into account the normally low cultural participation on minority nationalities. In the STATEC survey of concert-goers in 2005, for example, Portuguese nationals accounted for less than 4% of the audience. Non-EU citizens made up only 1.6% of the Luxembourg concert audience in 2005, compared with 3.5% of the Luxembourg 2007 audience (Robin 2005).

The representation of minorities in 2007 also seems to be stronger than in some previous ECOCs. In Rotterdam in 2001, for example, only 19% of Dutch participants had a non-Dutch origin, compared with 55% of the population of Rotterdam as a whole (Richards *et al.* 2002).

Education

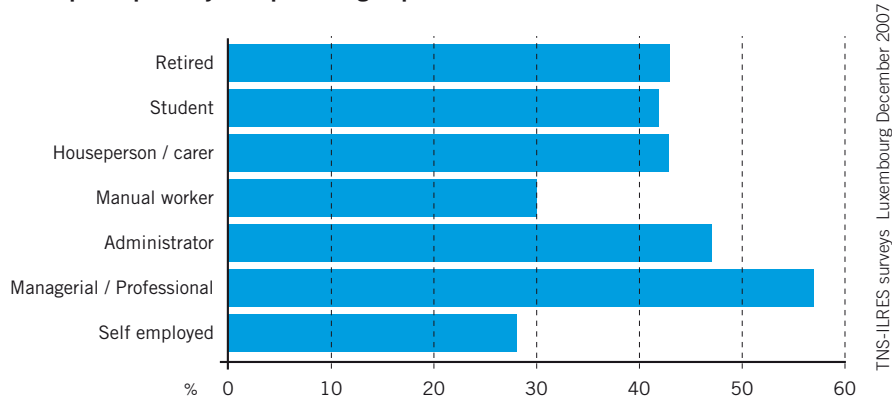
As in most other studies of cultural consumption, the participants in Luxembourg 2007 tended to come from the higher educational groups, particularly those with a university qualification.

ECOC participants by education level



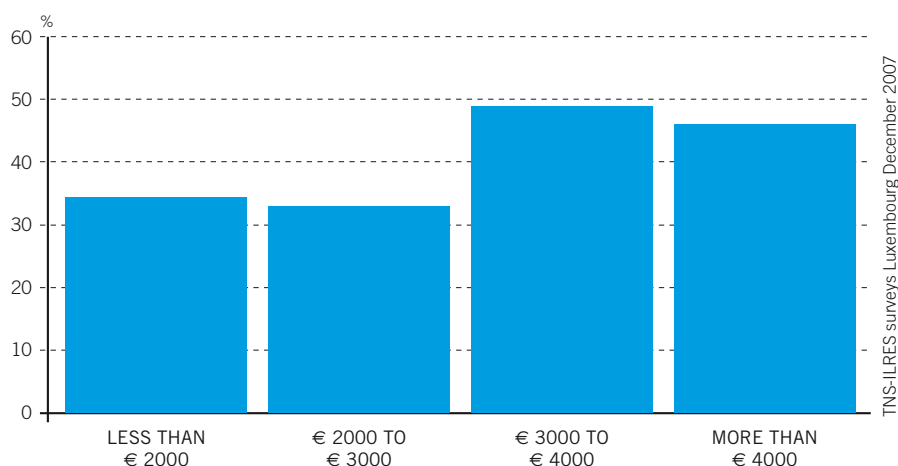
In terms of occupational groups, those in managerial and professional positions tended to be most strongly represented, and the self-employed and manual workers were least likely to attend. This largely reflects the profile of attendance at cultural events in general.

ECOC participants by occupational group



Similarly, there is a significant increase in the level of participation in ECOC events for those with a monthly income above €3000 (which was slightly higher than the average income in 2007).

ECOC participants by income group



People with an occupation linked to culture were also more likely to attend ECOC events. Residents with an occupation or study linked to culture made up almost 25% of those attending the ECOC. However the level of cultural occupations was higher at a number of ECOC events surveyed during the summer of 2007, with 44% of event visitors saying that their occupation was linked to culture. This proportion of cultural occupations is higher than events surveyed in Sibiu (ECOC 2007 – 33%) but lower than Rotterdam (ECOC 2001 – 50%) (Richards and Rotariu 2008; Richards et al 2002).

Visitor Origin

The Cultural Capital was designed to engage all citizens of Luxembourg and the Greater Region, but geography obviously played a role in the extent to which people were able to participate. The surveys carried out at ECOC events in July 2007 indicated that over half of those visiting events in Luxembourg were Luxembourg residents and a further 18% came from the rest of the Greater Region. Around 15% came from other parts of Belgium, France and Germany, and 14% from other parts of Europe or even further afield.

Visitor origin at ECOC events

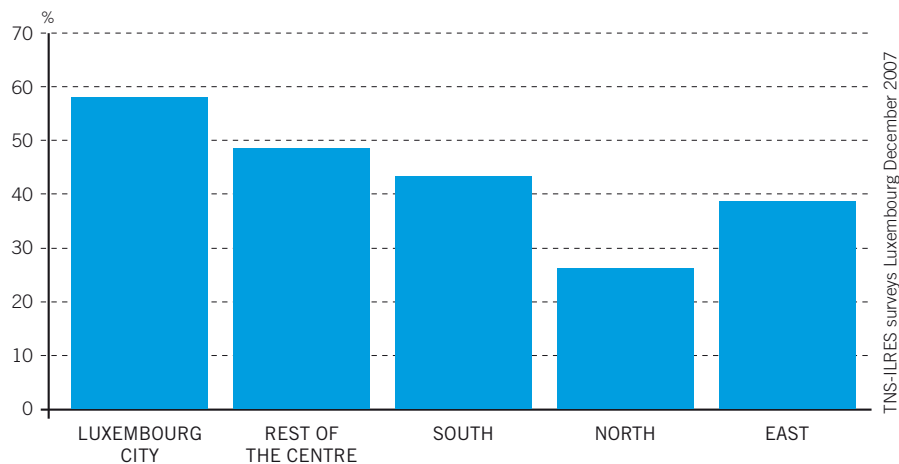
	%
Luxembourg	52.8
Greater Region	17.8
France	3.6
Germany	8.4
Belgium	3.1
Other EU	10.0
Outside EU	4.3
Total	100.0

TNS-ILRES internet surveys July 2007

Within Luxembourg itself, residents from the centre and south of the country were more likely to participate than those from the north and east of the country. A number of respondents commented on the fact that the ECOC events were concentrated in and around Luxembourg City: '(We) moved to the North, where the year of culture basically elapsed without culture. The emphasis was more on Esch and the Capital so that the rest of the country ended up empty-handed!!' (open response to TNS-ILRES survey, December 2007).

The difference in participation between different parts of Luxembourg and the Greater Region persisted in spite of the mobility scheme set up to increase accessibility. The mobility programme included special train and bus services to different areas of Luxembourg and the Greater Region, particularly aimed at the large scale festivals. For example busses were organised for 520 passengers from the Greater Region for the Spring Festival, 570 for the Autumn Festival and 788 for the Closing Party. This indicates that awareness and use of these services increased during the ECOC.

Geographical origin of ECOC participants



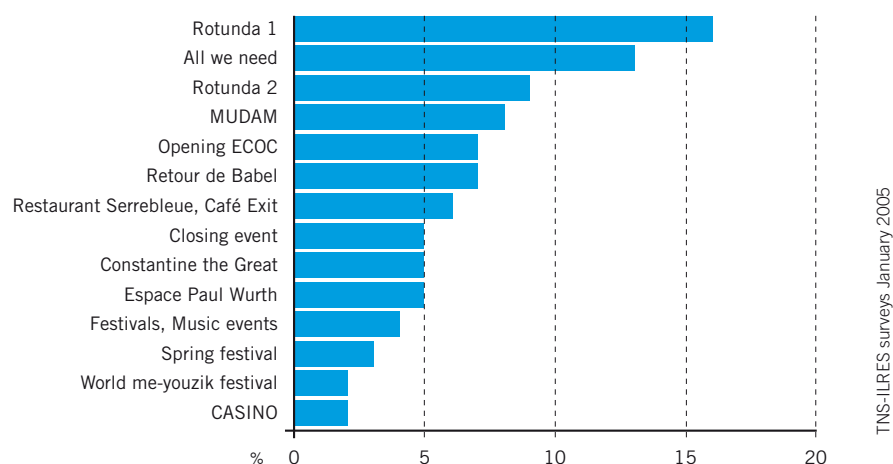
A specific survey was also held for the Constantine the Great Exhibition in Trier (ETI and FTUT 2008). This indicates that exhibition attracted a 'culturally refined audience', with above average incomes and education. The audience was also relatively old compared to many other events in the ECOC. Around 60% of visitors were aged over 50 (and 37% were retired). Over 50% were frequent visitors to cultural events, with 8 or more visits a year. This profile reflects the interest of an older, predominantly German audience in this heritage event.

Attendance at events and venues

The TNS-ILRES surveys provide more background on the profile of visitors to ECOC events (see above for actual visit numbers by event and region).

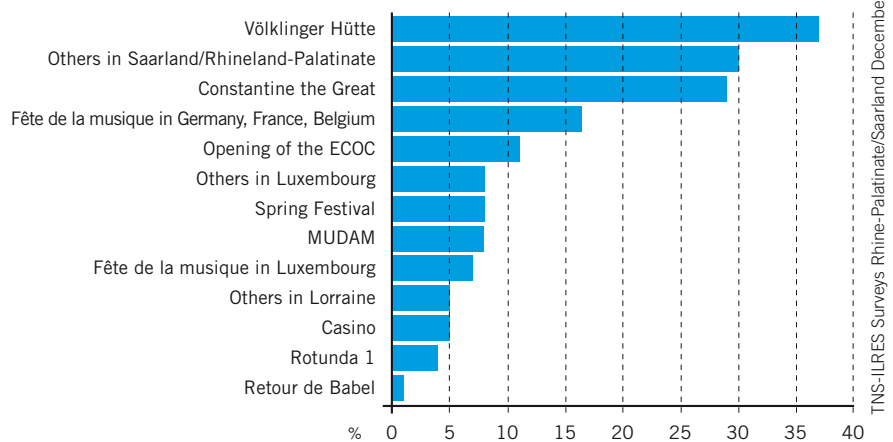
The most popular venues with residents of Luxembourg were the Rotundas, which together attracted 24% of the total population. All We Need at Esch-Belval also attracted a relatively large proportion of the Luxembourg population (13%). The figures confirm that relatively few Luxembourg residents attended events in the rest of the Greater Region. Around 5% of residents said they had been to the Constantine the Great exhibition in Trier. This indicates that around 17,000 Luxembourg residents visited the exhibition, which corresponds closely to the figure from surveys at the exhibition itself (16,000) (ETI and FTUT 2008).

Attendance at ECOC events by Luxembourg residents



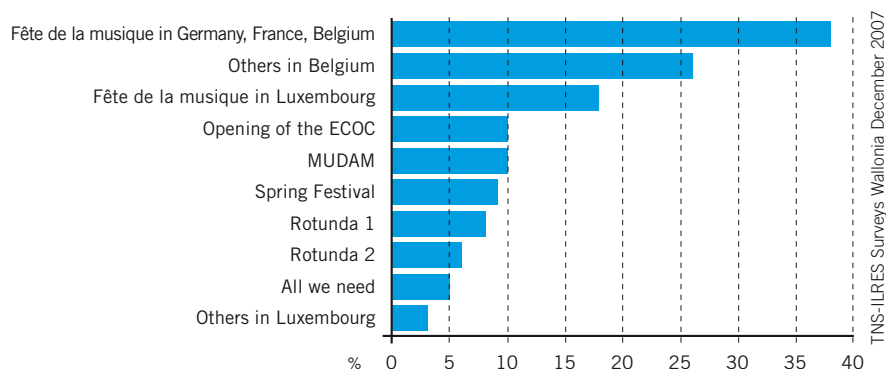
The surveys in the Greater Region also indicate that most people attended ECOCs in their own region. For respondents in Germany, for example, the most visited events were the Völklinger Hütte and the Constantine the Great exhibition. Around 20% of Germans had been to one or more event in Luxembourg and 5% had been to events in France.

Attendance at ECOC events by German residents



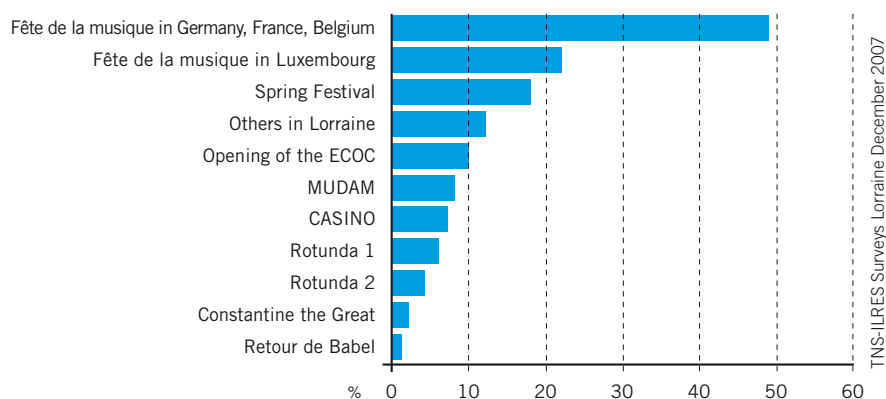
For respondents living in Belgium there were fewer events in their own region, so they were more likely to have visited events in Luxembourg. The Fête de la Musique (held in Belgium, France, Germany and Luxembourg) was the most heavily attended event, but otherwise all the top events indicated by respondents were held in Luxembourg.

Attendance at ECOC events by Belgian residents



The Fête de la Musique was also the most popular cultural event for residents of Lorraine, but as in the case of Wallonia, French residents also visited many events in Luxembourg.

Attendance at ECOC events by French residents



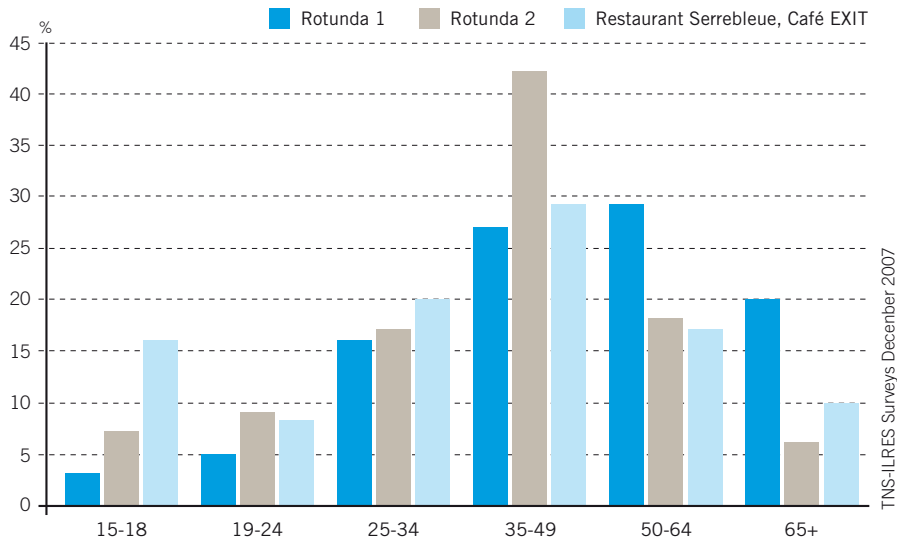
However, a relative lack of crossover in the audiences from the different parts of the Greater Region is indicated by the visitor research for the Constantine the Great exhibition in Trier. This indicated that only 4% of the visitors came from Saarland, 2% from Luxembourg and less than 1% from the whole of France.

The Rotundas

The Rotundas were directly managed by the organisation of Luxembourg 2007, and Rotunda 2 in particular was aimed at a young audience.

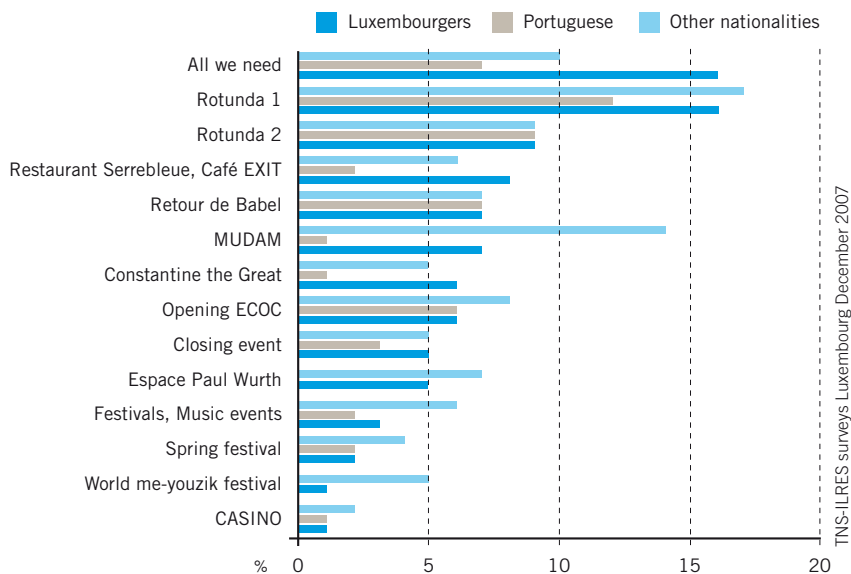
The survey data show that Rotunda 2 was successful in attracting a younger audience than Rotunda 1, although the proportion of the target age group (under 35) who attended was still small – less than 20% of the under 35 population. In fact, Rotunda 2 was particularly popular with those aged between 35 and 49. Some of these may have been ‘wannabe youngsters’ who were particularly attracted by the young events and image of the venue. But there is also evidence to suggest that many in this group were persuaded to attend by their children. Interestingly the EXIT 07 café and Serrebleue restaurant at the Rotundas were more popular with young people than the events themselves.

Attendance at the Rotundas by age group



The attendance at different events and venues was highly differentiated by the nationality of Luxembourg residents. In particular, Luxembourgers were most likely to attend 'All we need'. The different programming of the Rotundas was underlined by the fact that Rotunda 1 attracted relatively few Portuguese, whereas Rotunda 2 attracted an even spread of nationalities. The variation in attendance was most notable for the Portuguese residents, very few of whom visited the MUDAM, Constantine the Great or the 'world me-youzik festival'. These data indicate that some events were more successful in attracting a mixed audience than others. Rotunda 2, Retour de Babel and the Opening Event attracted all nationalities, whereas MUDAM and the Constantine the Great Exhibition attracted lower proportions of Portuguese residents.

Attendance at ECOC events and venues by Luxembourg residents by nationality



Conclusion

The ECOC in 2007 attracted a large number of visits, which were spread across all parts of Luxembourg and the Greater Region. It is clear that habitual culture consumers made up the bulk of the audience, with the well-educated and those in managerial and professional occupations particularly in evidence. Residents of Luxembourg were most likely to have visited events and venues managed by the General Coordination (particularly All We Need and the Rotundas). Rotunda 2 in particular was successful in fulfilling its mission to attract a young audience.

CULTURAL DEVELOPMENT

As well as stimulating cultural participation, one of the important aims of the ECOC was to provide an impulse to creativity and artistic production in Luxembourg and the Greater Region. The ECOC stimulated cultural development in two ways: firstly by providing new spaces for cultural activities and secondly by supporting new and innovative cultural projects.

Cultural projects

The new projects launched in 2007 involved both new collaborations and works by existing cultural organisations and new cultural organisations established as a result of the ECOC. This stimulated a wide range of innovative projects. For example *Dance Palace*, an interdisciplinary artistic project around the theme of contemporary dance, made the creation process visible to the public. Although dance was the central medium, the project also tried to combine other artistic forms as well as work by artists from Luxembourg and other parts of the Greater Region. The project attracted 2300 participants (compared with the 1000 expected at the beginning of project), 30% of whom were professionals and 50% of whom were new to dance performances. The project partners expressed the wish to continue with the collaboration after 2007, *Dance Palace* was often quoted as one of the most successful and interesting projects of the ECOC and generated significant press coverage.

Ni vu ni connu (No-one'll be any the wiser) was designed as a mischievous game of hide-and-seek, staged in 12 different public spaces (cityscapes including hotels, worksites, backyards, and restaurant kitchens, as well as places in the countryside). This kind of artistic and educational project favoured exchange with the public and notably with non-traditional audiences.

Some existing projects were also given a boost by the ECOC. For example, *Sentiers rouges* is a cultural-tourism project in southern Luxembourg, connecting towns with a marked trail along which art works and events were presented throughout the year. Young artists-in-residence were invited to create installations or sculptures and to meet the public through performances, workshops and guided walks. The organisers said that 'the financial support from Luxembourg 2007 allowed us to develop a higher quality programme'. For other projects the ECOC provided a safety net which allowed project organisers to take risks they would not normally have taken: 'it is clear that without the cultural year 2007, one would not have found producers or sponsors to create this risky project.' (project organiser). New cross-border collaborations (see also Chapter 12) also arose for some existing projects through the ECOC. 'The festival «*dance and industry*» in partnership with Luxembourg, more precisely with the network LX5, opened for us the doors to an as yet little known neighbouring country and to new forms of expression, that can certainly be continued in the future.' (project organiser)

For other existing projects there was little development. The 16th *Festival de Wiltz*, for example, responded with a firm 'no' when asked if Luxembourg 2007 had contributed to their project in any way. This type of reaction was particularly likely to come from pre-existing projects, who may well have had the attitude that 'we were here before 2007, and we will be here afterwards'. The General Coordination spoke to the major existing festivals about labelling their events for the ECOC, and while many did so, some chose not to participate. Other organisers indicated that although 2007 had not necessarily created totally new projects, the impetus of the ECOC had allowed organisers to do things differently or at a larger scale than had previously been possible.

In general, the reactions of project organisers indicate that for some projects the ECOC generated new contacts, cooperation and innovative cultural productions. For many others it gave a significant boost to existing initiatives and lifted them onto a higher level. Cultural producers were more able and willing to take risks. For many pre-existing projects, however, the cultural year was seen as a means of obtaining more funding for what they would normally do.

'The financial support from Luxembourg 2007 allowed us to develop a higher quality programme'

The impressions of project organisers were to a large extent supported by cultural journalists working in Luxembourg and the Greater Region. The wider view taken by the journalists allowed them to see some broader perspectives as well. In particular the feeling was that scepticism about the ECOC was gradually eroded as the event unfolded:

The artists were very sceptical at the beginning of the ECOC, but at the end, when we made some interviews, they were more positive, because a lot of them participated in events, more than we thought, because we heard a lot of things about international projects and international artists. But at the end, some of them participated in several initiatives, more than expected at the beginning. This doesn't mean that everybody was happy, but the opinion was more positive at the end. (Cultural journalist)

The journalists also felt that the ECOC had created added value for the cultural sector:

I think the Greater Region has got a new dimension, but I think it was based on the connections between artists. I don't think the audiences will mix, because it was more at the level of the artists. One other point is that one aim of the ECOC was to give life to new cultural spaces. I think that worked for places here in Luxembourg City like the Rotundas, but then again sometimes it didn't reach the audience. I mean like Transient City, where they tried to bring the art to new areas of the city, I think people didn't really respond to them. (Cultural journalist)

The impact of the ECOC was also felt more acutely in areas of the Greater Region which had not benefited from the cultural developments of 1995 and subsequent years. In Trier, for example:

there were only about 40 labelled events, and the City of Trier had about €700,000 for these events. This doesn't seem much for Luxembourg, but for Trier it is sensational. We have never had such an amount for cultural events. So the cultural producers were very interested in getting the label and the public was watching this label. It was very special and they only get the label to things that had something new, really new. There was something new and creative, and it worked well. (Cultural journalist)

For the cultural associations in Luxembourg, the aspect of interdisciplinarity was very important. The ECOC was successful in bringing together culture and economy, professionals and amateurs, and this provided new dimensions for their work.

The idea that 2007 had given a new impetus to the cultural sector was shared at the political level as well. Paul Helminger, Mayor of Luxembourg City, commented: '2007 has shown culture as probably the most important tool to bring together people who are living together, working together in this prosperous part of Europe. It gave a new impetus to cooperation between cultural institutions and cultural actors generally.' Octavie Modert, Secretary of State for Culture, Higher Education and Research, added

And of course we have many promising new artists who come from school and need to develop their skills. And also they need space to work and exhibit. This will be an important aspect of the legacy of 2007.

Creativity was an important point for me, certainly with the young people. We had innovative projects, that was another objective, not normal projects, but cross-border, multicultural and so on. Things which are underlining the idea of this cross-border ECOC. The complementarity to the existing cultural programme was also important. You needed to add something.

Cultural Spaces

Almost all of the stakeholders felt that one of the major contributions of 2007 was the development of new spaces for culture. The Rotundas, Espace Paul Wurth and the Halle des Soufflantes in Esch Belval were very different from the infrastructure created in the wake of 1995. As a journalist commented: 'Before 2007, everybody said it will not be like 1995, what do we keep?'

The answer to this question seems to be that the new spaces created for 2007 will remain, as will many of the projects and collaborations which formed around them (see Chapter 14). An important difference between these new spaces and the facilities created after

1995 (MUDAM, Philharmonie) is clear, as one journalist noted: 'It is a less frightening idea to have spaces for young culture. It is better than a shiny new venue which costs lots of money. I think it is more about the associations connected to the new spaces. So it is not always new spaces for the buildings.'

The new spaces created for 2007 have very different qualities and also very different challenges to the new cultural facilities built after 1995. For example, according to the Youth Programme organisers, Rotunda 2, the old railway shed used for youth events, had advantages and disadvantages as a venue:

Advantages:

- industrial space with an original atmosphere
- good public transport links
- large, flexible space
- neighborhood regeneration

Disadvantages:

- the building is in a poor state and in need of renovation
- no subdivision of the internal space in order to stage workshops, or individual activities
- lack of sound proofing, air conditioning and a noisy heating system

It is clear that 2007 created new cultural spaces which also stimulated a new way of using the space. This dialectic relationship between cultural space and cultural production generally helped those new cultural producers who wanted to do something innovative in 2007.

At the same time, the sheer volume of new cultural production and cultural projects created its own problems. In Rotunda 2, the extensive multidisciplinary programme required a large input of resources, but the team was very small. Although the programme was very successful, it generated a lot of work for the ECOC and project organisers. One of the challenges presented by the approach of giving responsibility to 'new' groups was the lack of managerial capacity:

In fact, the principal problem was the ability 'to manage' the project. I had little capacity to manage. I felt tired after a long search for actors, a training period in which only half the actors turned up (often for good reasons such as other engagements), and then the production ended again with a pile of problems to resolve. (Hurt Dignified)

Sometimes the attendance was also disappointing for organisers. The MNHA found that the Cirque des Sciences event for young people was not very successful:

we are somewhat disappointed of the comparatively weak number of visitors (8,236). It seems to us that the reasons were the insufficient advertising as well as the too brief length of the exposition.

And sometimes competition for sponsors was a problem because of the large number of events : 'we had more problems attracting sponsors because of the very strong demand from other 2007 events' (Musique dans la Vallée).

Conclusion

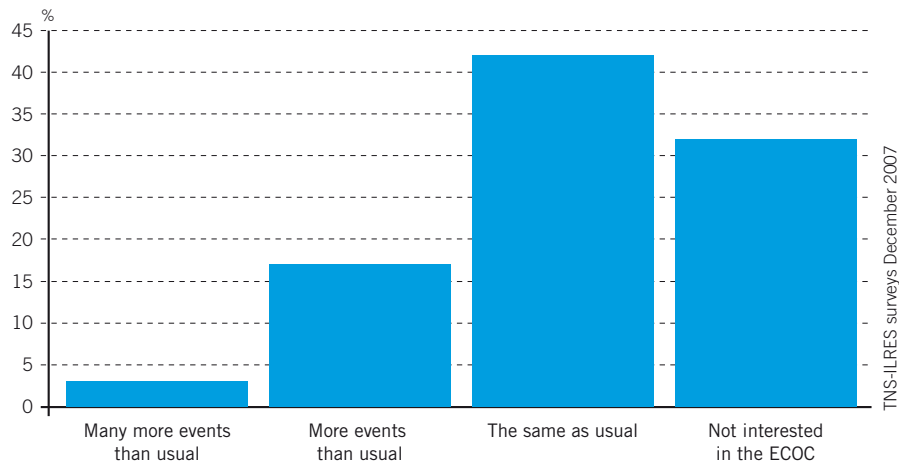
It is clear that 2007 opened up new spaces for cultural production and stimulated a number of new projects and collaborations. Many of these new developments are likely to continue in the future, ensuring the long-term sustainability of the ECOC (see Chapter 14). In particular, the fact that the style of these developments was very different from the cultural development associated with the 1995 ECOC and subsequent years meant that 2007 provided genuine added value for the cultural sector. However, the problems encountered with management capacities and resources in 2007 underline the need for consideration of future resources to support new production and participation in Luxembourg and the Greater Region. This is not just a question of money, but also human resources and skills.

7.

CULTURAL PARTICIPATION

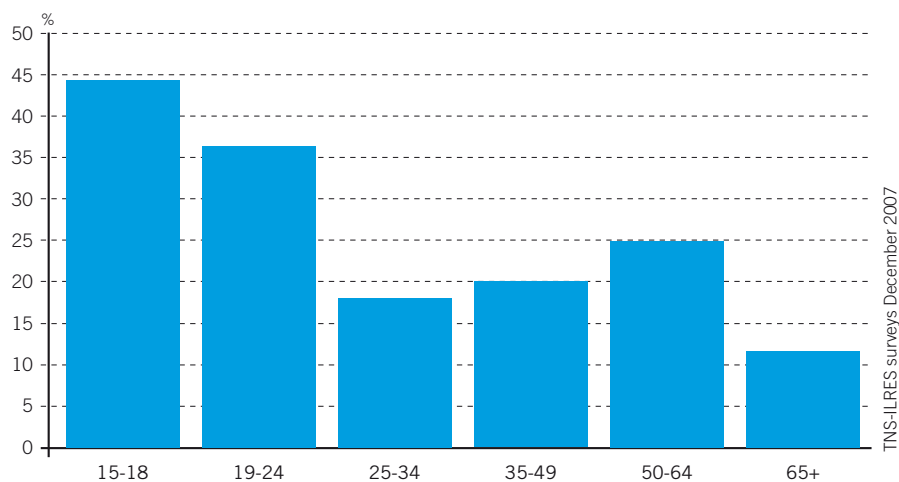
The total number of visits generated by the ECOC cultural programme was impressive, but it is not just the number of visits in 2007 which is of concern, but also the extent to which the ECOC was successful in raising overall levels of cultural participation. This is by no means an easy task in Luxembourg, where levels of cultural participation are already among the highest in Europe. One of the key aims of the ECOC, however, was to target new audiences and groups who do not participate so frequently in cultural events, particularly young people. The ECOC seems to have stimulated increased cultural participation in 2007. Around 45% of Luxembourg residents indicated that they intended to visit more cultural events than normal during 2007. By the end of 2007, about 20% of the population said that they had actually attended more events than usual during the year.

Have you attended more cultural events as a result of the ECOC?



It is clear that the ECOC was particularly successful in stimulating increased cultural participation among its key target audience – young people. Luxembourg residents under the age of 25 were more than twice as likely to say that they had attended more events than normal during 2007 than older age groups.

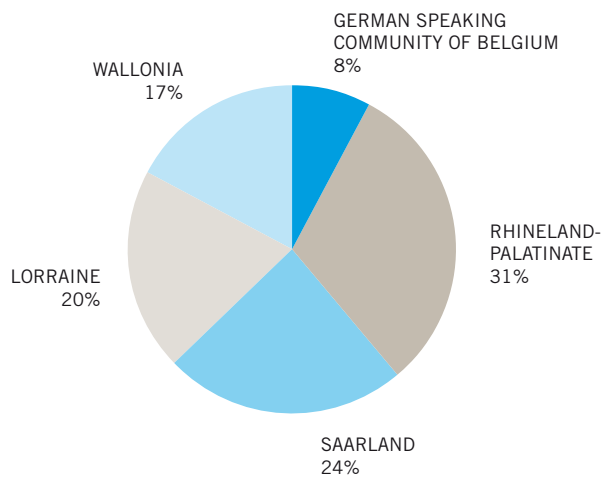
Have you attended more cultural events as a result of the ECOC? Analysis by age group.



The same effect could be seen for different nationality groups, with 43% of Luxembourg-ers with Portuguese nationality saying they had attended more events than normal, compared with only 12% with Luxembourg nationality and 24% of people with other nationalities. There was little difference in participation level by income group, but the ECOC did seem to have strengthened the tendency of more highly educated people to consume more culture.

The aim of the ECOC to stimulate cross-border participation seems to have been at least partially fulfilled. Over a third of Luxembourg residents indicated that they had travelled to another part of the Greater Region to visit an event in the ECOC programme. The most popular destination was the Rhineland-Palatinate, largely due to the Constantine the Great Exhibition in Trier.

Luxembourg residents travelling to other parts of the Greater Region to visit an event in the programme of Luxembourg 2007

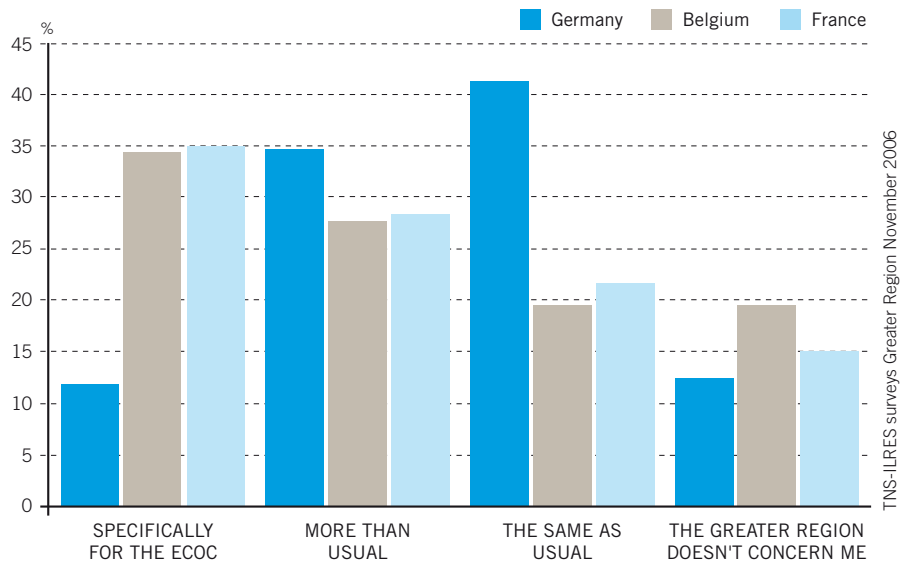


TNS-ILRES surveys Luxembourg December 2007

In spite of this, only 8% of those surveyed said that they had made cross-border trips specifically for the ECOC or more often than usual during the ECOC. This indicates that for many people, a trip to visit an ECOC event was seen as part of their 'normal' cross-border travel, or else was combined with another travel motive. There was a similar response to the question 'did you discover new areas of the Greater Region in 2007 thanks to the ECOC?'. Only 7% of Luxembourg residents agreed with this statement.

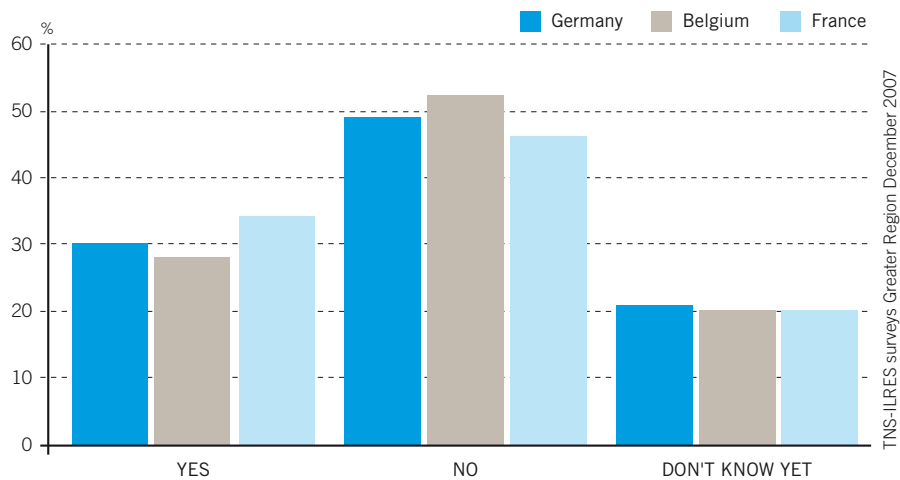
Residents of other parts of the Greater Region also indicated that they would be likely to travel to other parts of the region more in 2007. Most enthusiastic were residents of France and Belgium, about a third of whom said that they would be likely to travel specifically for ECOC events.

Travel to other parts of the Greater Region in 2007?



When asked at the end of the year whether the ECOC had stimulated them to travel more frequently to other parts of the Greater Region, just under a third of residents in France, Germany and Belgium answered positively.

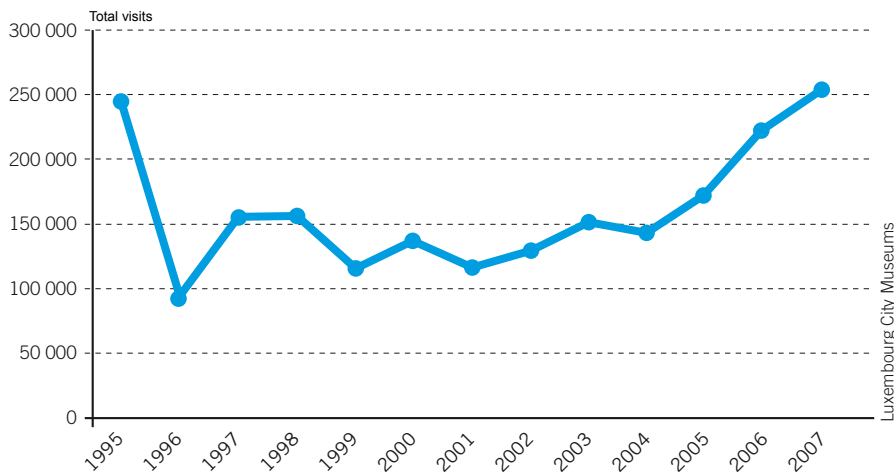
Has the ECOC increased your motivation to travel to other parts of the Greater Region in future?



Museum Attendance

One of the major impacts of the ECOC in Luxembourg in 1995 was the increase in museum attendance. According to Myerscough (1996) total attendance at exhibitions in Luxembourg grew dramatically, from 85,000 in 1994 to 494,000 in 1995. This growth was mainly due to exhibitions staged for the ECOC, because 'normal' museum attendance only grew by 3% in 1995. Data from the museums in Luxembourg City show that the impact of 1995 on museum attendance was underlined by a dramatic drop in visits the following year and the fact that attendance levels did not rise appreciably over the following decade. The turning point came in 2005 when the number of visits to the MNHN almost doubled, and in 2006 the growth continued with the opening of the new MUDAM. In 2007 there was a significant further growth in attendance (+14%), although this was lower than the growth rate in 2005 and 2006.

Total visits to museums in Luxembourg City 1995-2007



This pattern indicates a number of different features of the ECOC in 2007.

- First, unlike the 1995 ECOC, the event was not centred on the established museums.
- Second, there were no blockbuster exhibitions in Luxembourg in 2007
- Third, the growth rate achieved was high, in spite of the lack of blockbuster events or the opening of new museums.
- Fourth, the considerable investment in cultural infrastructure which started in 1995 has in the long term begun to bear fruit in terms of structurally higher museum attendances.

The museums themselves were sceptical about the impact of the ECOC on their visitation:

One can ask the question if ‘the 2007 effect’ was not rather weak in terms of the museums, for example in comparison with the phenomenon of the opening of the Mudam, that dominated the year 2006. (d’stater muséeën newsletter 2007)

In addition to a weak effect on museum visits in Luxembourg City in 2007, the museums were also sceptical about the long term effects of the ECOC:

Luxembourg 2007 had the idea that there was ‘another public’ which needed to be attracted. Therefore the large festivals were organised to attract people who don’t go to museums. But these are not the people who support culture in the long term. Luxembourg 2007 should be bringing people to the institutions who support culture long term. (Focus group with museum directors)

Performing arts

The Myerscough report on the ECOC in 1995 also noted a large increase in visits to theatres and concerts, up from 299,000 in 1994 to 450,000 in 1995 (+50,5%). This dramatic increase was never likely to be repeated in 2007, because in spite of new venues having been opened, theatres and concert halls in Luxembourg already operate fairly close to capacity. The impact of the ECOC for the performing arts venues were not measured in terms of growth in attendance, but rather qualitative aspects of their activities. For the Philharmonie, for example, as a relatively new institution felt that 2007 was successful in raising awareness of their existence abroad. The Philharmonie had 28 events in the framework of the ECOC. Some of these were new events, others were existing productions which were labelled. For example, the World Music Event which was already being planned fitted with the ECOC concept, so it was labelled. Other events, such as the Babel Orchestra Project or Festival for Rainy Days, would not have been possible without 2007.

The Theatre National du Luxembourg organised one production for 2007, which achieved 100% occupancy. The Grand Theatre in contrast had 20-22 labelled productions, and managed to secure matching funding from the City of Luxembourg as well for their expanded programme. The Total Theatre event was organised with other Greater Region theatres, and wouldn't have taken place without ECOC. It did not succeed in attracting tourists or new audiences. This collaboration will continue in future (see Chapter 14).

Conclusion

The ECOC was successful in raising participation in Luxembourg and the Greater Region in 2007. A large proportion of residents indicated that they had attended more events than usual during the year, and this effect was particularly strong among the young – a key target group for the ECOC. In other areas the effects were less dramatic. The growth in museum and performing arts attendance was lower than in 1995, but this was largely due to the lack of major ECOC events held in the museums and the lack of capacity in performing arts venues.

MARKETING AND COMMUNICATIONS

The marketing and communication campaign for Luxembourg and Greater Region 2007 consisted of several coordinated activities in the areas including media campaigns, public relations, advertising, websites and direct marketing. In addition to the range of different media employed and the need to work with a number of different marketing partners (which is a common challenge for all major events), Luxembourg and Greater Region had the additional challenge of communicating across four countries and five different regions in three different languages. In these circumstances, the normal process of creating a coherent and accepted corporate identity became a major issue.

The General Coordination took a decision to work with a large network of small suppliers to deliver many of the marketing tasks. This increased flexibility and ensured competitive prices as well as ensuring creativity in the marketing and communications campaigns.

The overall marketing and communications objectives were to:

- Ensure the success of the ECOC.
- Construct a new regional identity, and reinforce the cultural identity of the region.
- Position Luxembourg as the motor of the ECOC.

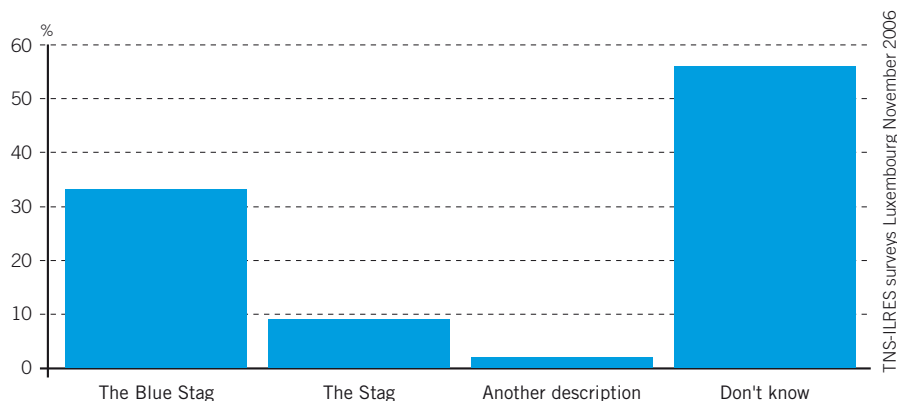
In order to achieve these aims, the communications team had a budget of €7.5 million and a staff of 12 in 2007.

The basic positioning of the ECOC was:

- More than a party: a European Capital of Culture designed to build a more lively and joyous community.
- More than a city: a European Capital of Culture as a truly interregional project at the intersection of four major cultural spaces.
- More than a year: a European Capital of Culture as a statement of long-term ambition.

The choice of a logo as a form of visual identity for the ECOC was important. The Blue Stag (le Cerf Bleu) was chosen through a competition, and proved in hindsight to be good choice. Being an unexpected selection, the Blue Stag generated early debate about the nature of the ECOC in Luxembourg and the Greater Region and helped to raise awareness of the event. The logo also responded to the need for a non-verbal symbol which could unite the different parts of the Greater Region. In Luxembourg, awareness of the logo was over 40% just before the start of the ECOC.

What is the logo of the ECOC?



In the rest of the Greater Region, awareness of the logo was much lower. Just before the opening (November 2006) only about 13% of Greater Region residents recognised the (Blue) Stag, and by December 2007 this had risen to 19%.

This discrepancy between Luxembourg and the Greater Region underlines the problem of communicating a corporate image to such a large and diverse region. The marketing budget was simply not big enough to cover the whole region adequately, so the General Coordination opted for making an ECOC 'impression' on Luxembourg City and the venues they managed directly. The external projects were left to choose how they would link their projects to the ECOC, which meant that the linkage was often poorly visible. Only in Luxembourg City was there a strong 'look' and 'feel' to the ECOC, developed through street banners, posters and the placement of steel Blue Stags at cultural venues.

Publications

A total of 2,613,935 copies of printed information material (brochures, flyers, posters) were distributed, spread across around 100 different publications. Most these were produced in three languages (French, German and English).

The biggest challenge in producing these publications was the choice of projects to present. In such a broad and diverse programme there is pressure to give visibility to all projects. Nevertheless it was also essential to emphasise certain projects in order to create a more legible structure and enable participants to navigate a cultural landscape containing more than 500 projects. Three axes were therefore developed to structure the presentation: the ESSENTIAL (for major projects with an international profile), the IMPROMPTU (smaller, unique projects) and the CROSS-BORDER dimension to retain a balance between Luxembourg and the rest of the Greater Region.

Media campaign

The media plan was developed by the agency Brain&More. A budget of almost €2 million was allocated to the media plan, of which 10% was dedicated to international advertising space purchase. The remaining budget was divided up more or less equally across the Greater Region. The budget was too small to develop a serious international media campaign.

Press campaign

The following objectives were established for the press campaign:

- Creation of a database of press contacts in culture, leisure and tourism at local, regional and international level.
- Positioning Luxembourg and Greater Region on the diaries of the cultural press and international tourists.
- Coverage in event listings and calendars.
- Distributing press information on a uniform basis.
- Sustained coverage in demonstration upstream.
- Promotion of the Luxembourg and Greater Region as a 'culture and more' destination, not just as a financial centre.
- Maintaining press and public attention throughout the year.
- Documenting the event.

A full time press office was appointed in April 2006, and a second press office was appointed in January 2007. The press office also had a European Volunteer between November 2006 and June 2007. The late appointment of a press officer caused problems in the timely delivery of information.

Engaging press attention

The press campaign began in 2004, with the aim of engaging the attention of local and international media. Among the activities conducted during this phase were:

- Database compilation.
- Regular press conferences.
- Inviting the press to key events.
- Distribution of information to press representatives at tourist fairs.
- Press trips by boat along the Moselle.
- Distributing press information.

In order to maximise international coverage, three press agencies were used : Claudine Colin Communication in Paris, Bolton & Quinn in London and Beate Barner in Berlin. Press conferences were organised in Berlin, London, Paris, Madrid, New York, Chicago and Port Washington. Press dossiers were prepared and distributed in French, German and English, along with regular press releases. The trilingual presentation of press information and the 2007 were appreciated by journalists, but the fact that the programme information was only available a short time prior to the start of the ECOC was a problem for some.

A number of press trips were organised to include key events in the 2007 programme, as well as aspects of Luxembourg in general. Collaboration with the Luxembourg National Tourist Office allowed the number of groups to be maximised, and the group trips were accompanied, which increased their effectiveness. There were also many individual press visits.

Public relations

The public relations (PR) campaign was launched in September 2006, and consisted mainly of presentations, information activities at exhibitions and other events, campaigns and the formation of the Club 2007.

During 2006, more than 90 presentations were held for a wide range of groups, including cultural associations, public administration, local authorities, universities and youth groups. During the ECOC itself, PR briefings focussed more on the programme and in particular on the major festivals which opened each new season of the ECOC. In total more than 70 presentations were made during the ECOC which involved more than 5,000 people.

Luxembourg 2007 was represented at a total of almost 60 external events and locations, mainly exhibitions, stands in major stations and other public locations in Luxembourg and the Greater Region. These events and locations were visited by more than 650,000 people. There were also at least 19 delegations from prospective future Capitals of Culture, which ranged in size from 3 to 35 delegates.

There were two major campaigns, one aimed at business and one at the general public. The 'We Support 2007' campaign targeted businesses in Luxembourg, particularly those in the tourism sector. A total of 345 organisations became members of this campaign and received a 2007 'kit' designed to increase awareness of the ECOC.

The Club 2007 was established with the aim of giving the public the opportunity to participate actively in the ECOC event. The recruitment campaign evolved quickly once the ECOC got underway. While there were only 10 Club members in August 2006, by January 2007 this had grown to 152 members, and finally to 241 members by the end of the event. Over half the Club members were under the age of 35, with students making up the largest single group.

There were at least
19 delegations from
prospective future
Capitals of Culture

Club 2007 members, December 2007

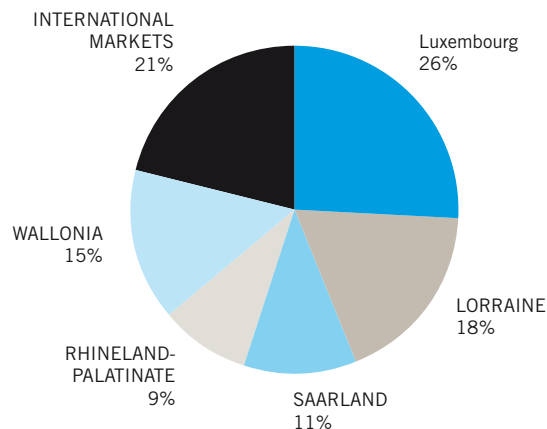
Country	Members
Luxembourg	113
Germany	51
France	34
Belgium	10
Europe	27
Other	6

Via the website a database of interest individuals was created. This increased from 5,683 people at the beginning of the ECOC to 8,598 by the end. Monthly deliveries of flyers, programmes and other materials were made to over 300 locations in Luxembourg and the Greater Region and over 4,000 deliveries were made to other locations on demand.

Media spend

The media campaign had a total budget of around €1.9 million. This was distributed across the different markets of the ECOC, with almost 80% concentrated on the Luxembourg and Greater Region.

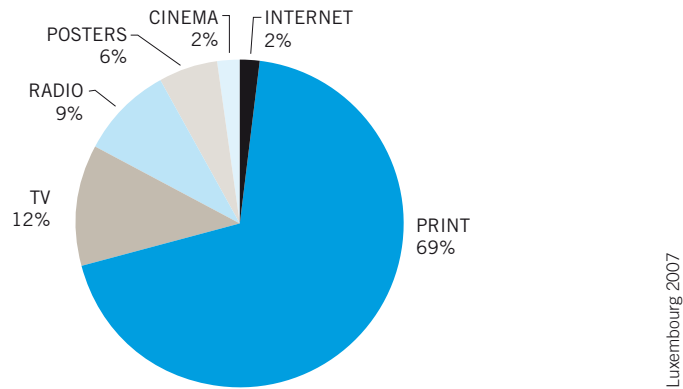
Distribution of media spend by region



TNS-ILRES surveys Luxembourg November 2006

The main area of media spending was print, which accounted for nearly 70% of the total budget. TV was the second most important medium, but this only accounted for 12% of the total budget.

Distribution of media spend by medium

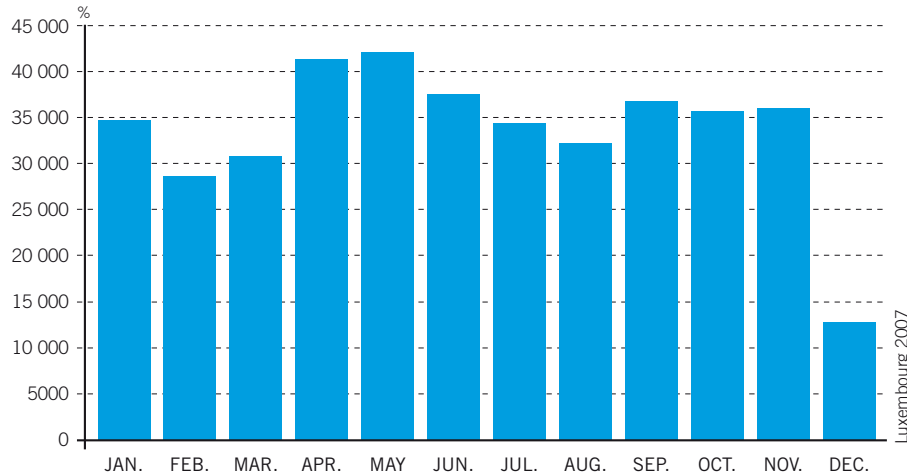


Print materials included posters, brochures, post cards and flyers. Most materials were produced in French, German and English, although information on joint projects with Sibiu were produced in English, French and Romanian.

website

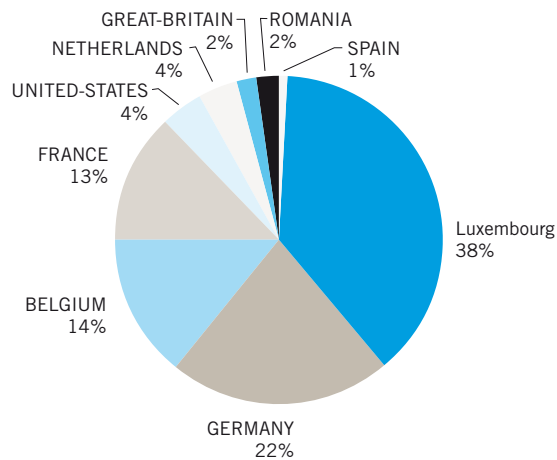
The website Luxembourg2007.org was developed from 2004 onwards, but only began to be heavily used once the programme information was available. The site received 2,335,400 page visits generated by 270,000 unique visitors in 2007. Usage of the site increased over the early months of the ECOC programme to reach a peak of more than 40,000 hits in April and May.

Luxembourg2007.org - page hits per month 2007



The impact of the website on the Greater Region is confirmed by the distribution of visitors to the site, almost 90% of whom came from the Greater Region, indicating that the media, press and PR campaigns were successful in raising awareness of the event in the main target markets. The cross-border use of the trilingual website again underlines the effectiveness of the marketing activities.

Geographical distribution of hits on the website 2007



Luxembourg 2007

Media impact

A total of 3,380 press and Internet articles were produced on the ECOC between late 2006 and January 2008. An analysis was made of the 704 press and Internet articles relating to the ECOC in general and 20 events organised by the General Coordination (21% of the total). This indicated that 26% of the total articles were published abroad.

The total value of the articles analysed was estimated to be equivalent to €1.36 million. In terms of tone, the majority of articles in French that were analysed (66%) were neutral and 29% were favourable.

In the UK a detailed analysis of the impact of press coverage was also carried out by the press agency. This indicated that the 33 press articles and Internet features on the ECOC had generated coverage worth around £650,000 (€830,000). The agency also analysed the tone of each article, and concluded that 'All of the coverage generated for Luxembourg and Greater Region Capital of Culture was positive, achieving an overall average tonal bias of + 1.91 (Favourable).' Only 7 of the 33 articles analysed were neutral.

These analyses indicate that Luxembourg gained a reasonable amount of positive media coverage from the ECOC. In comparison, Garcia's (2005) analysis of press coverage of Glasgow in the period leading up to and during the 1990 ECOC indicates that around 30% of articles on culture were positive – about the same level as Luxembourg. In terms of the amount of coverage, Luxembourg 2007 achieved slightly less coverage in total than Luxembourg 1995, although the level of international coverage was higher. The level of coverage was in general lower than some other recent ECOC events, but higher than Rotterdam (2001) and Bologna (2000) and Avignon (2000).

Assuming the articles analysed are reasonable representative of the overall coverage of the ECOC, then the total value of the press coverage generated may be as much as €6.5 million. In reality this value is likely to be a maximum value, as the articles analysed will tend to have been in publications with larger circulations.

In terms of the cost effectiveness of the marketing effort of Luxembourg 2007, the spend per visit was just over €2, which is slightly lower than the historic average of around €3 per visit at previous ECOCs. The spend per head was also not much higher than the level of the first ECOC in Luxembourg in 1995 (and therefore considerably lower in constant price terms).

Marketing spend per visit at ECOCs 1995-2007

	Marketing budget €	Total visits	Spend per visit €
Luxembourg 1995	2200000	1100000	2.0
Copenhagen 1996	4700000	6920000	0.7
Thessaloniki 1997	8168245	1500000	5.4
Stockholm 1998	12510000		
Helsinki 2000	6700000	5400000	1.2
Bologna 2000	8198000	2150000	3.8
Brussels 2000	3170000		
Prague 2000	2120000		
Reykjavik 2000	1380000	1473724	0.9
Porto 2001	9500000	1246545	7.6
Salamanca 2002	3673330	1900000	1.9
Bruges 2002	5943520	1600000	3.7
Graz 2003	14139400	2755271	5.1
Luxembourg 2007	7500000	3327678	2.2

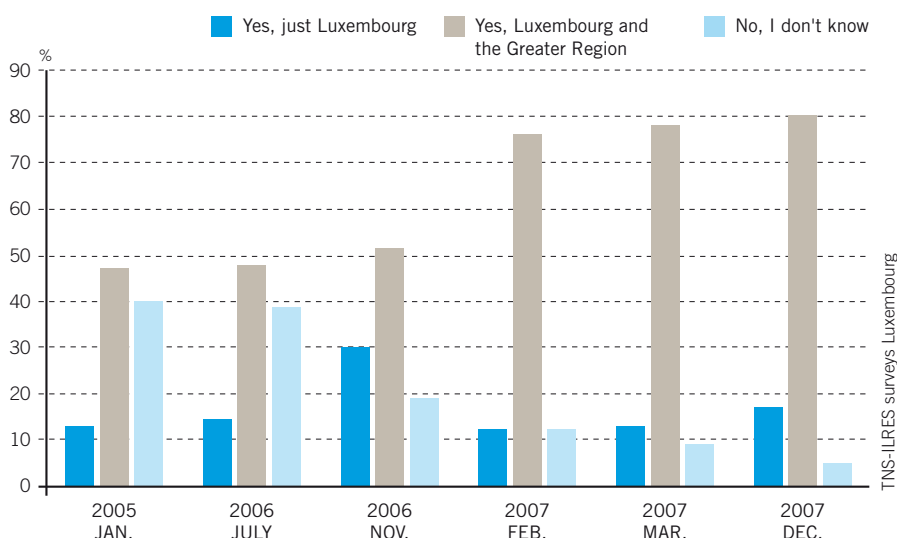
Palmer-Rae (2004)

Public awareness

One of the most important functions of the marketing campaign was to create awareness of the event among residents of Luxembourg and the Greater Region. The surveys carried out among residents of Luxembourg and the Greater Region allow the impact of the marketing and communications effort to be assessed.

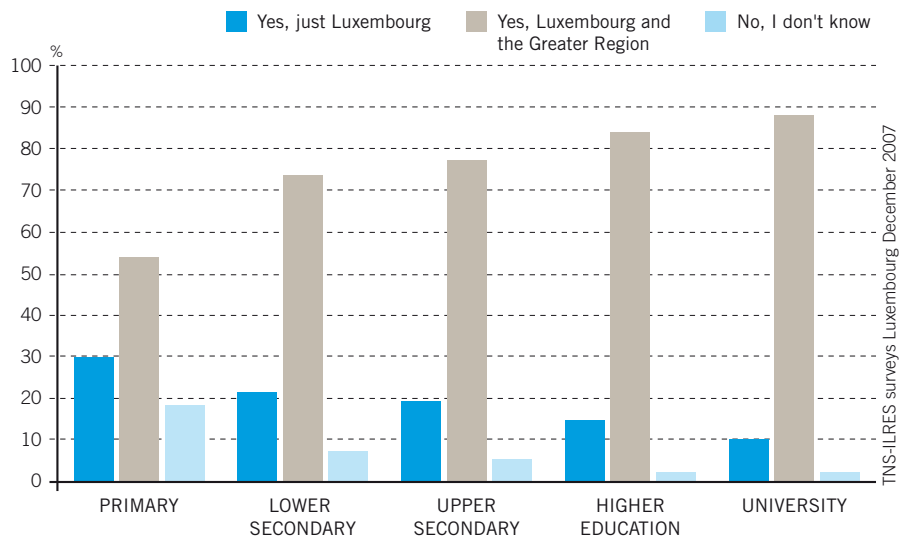
Awareness that Luxembourg would host the ECOC in 2007 was relatively low before the event, with just over half the people in Luxembourg itself knowing about the event. By the end of the ECOC, 95% of the population were aware of the event, and almost 80% knew that it involved the whole Greater Region.

Do you know that Luxembourg and the Greater Region are European Cultural Capital in 2007? Luxembourg residents.



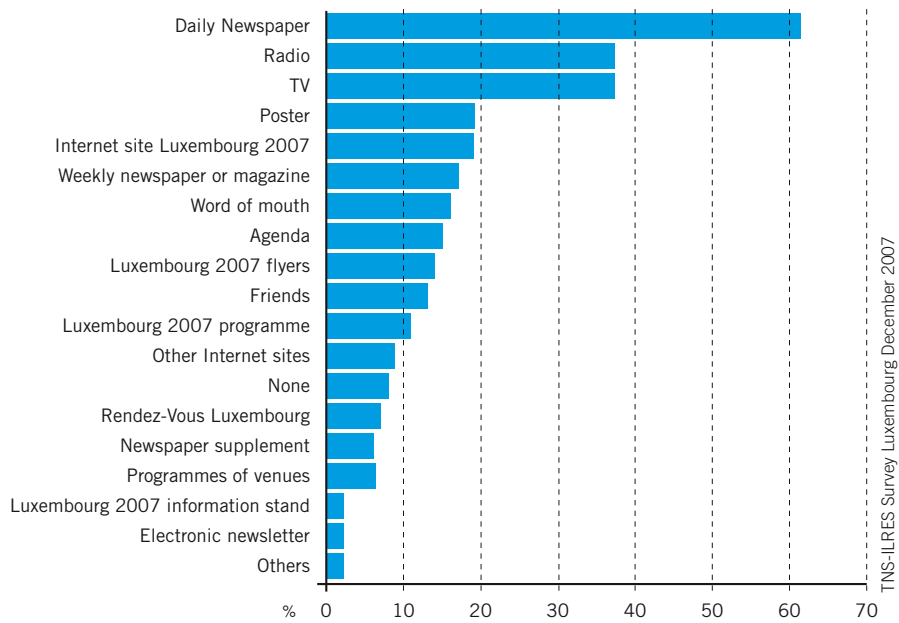
Perhaps not surprisingly, those with a higher education level were more likely to know about the ECOC and to know that it included the whole Greater Region. Those with a higher education level are more likely to have read newspapers or accessed the ECOC website for information. It is also clear that members of the Portuguese community were less likely to have heard about the ECOC (81%) than those with Luxembourg (98%) or other nationalities (97%).

Do you know that Luxembourg and the Greater Region are European Cultural Capital in 2007? Luxembourg residents by education level



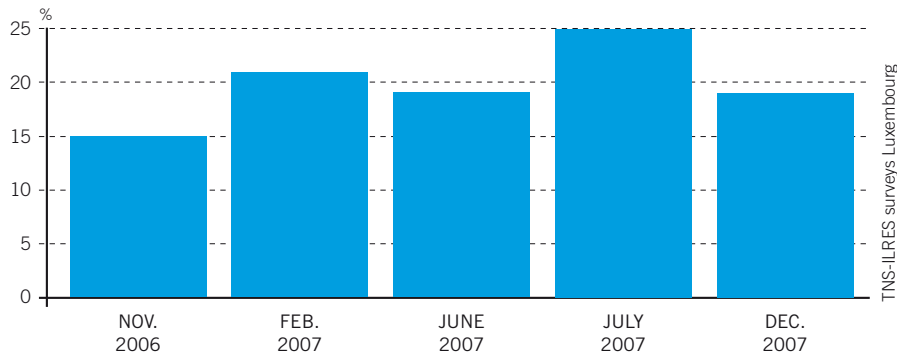
Before the opening of the ECOC, awareness of specific events in the programme was very low. Only 15% of the population in Luxembourg could name a specific event, and most of these related to open-air events such as firework displays or the opening ceremony. The marketing campaign covered many different media and forms of communication. The channels which had the highest impact on the Luxembourg audience were newspapers, radio and TV. More specific Luxembourg 2007 promotion, such as posters and website were noticed or visited by about 20% of the population. Timely promotional material such as flyers (14%) and individual venue programmes (6%) were seen by a lower proportion of the audience.

Information sources used to gather information about the ECOC



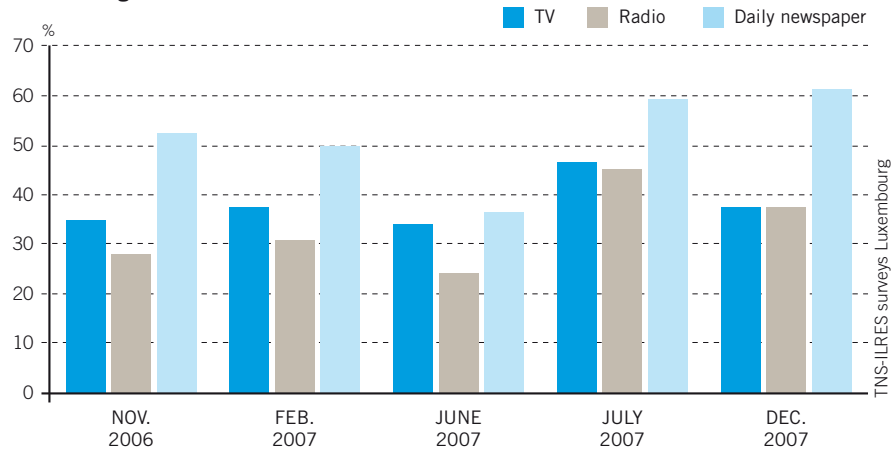
In general, awareness of marketing materials increased as the ECOC progressed. For the Luxembourg 2007 website, for example, use was only 15% in November 2006 prior to the opening, but climbed to 25% by July 2007.

Use of Luxembourg 2007 website



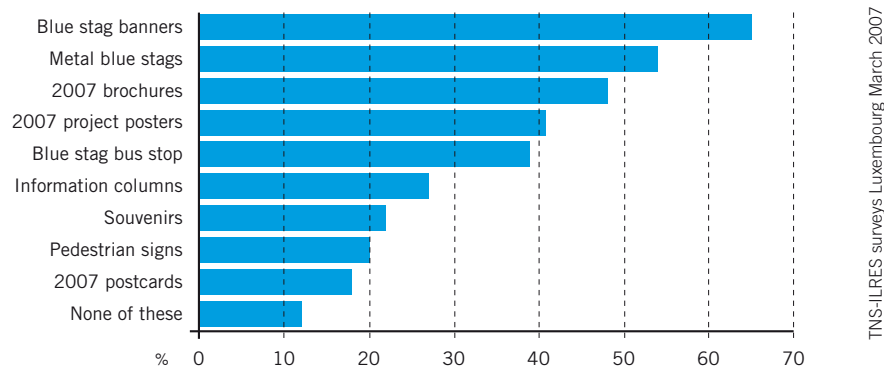
A similar pattern emerged for the mass media, with use of newspapers, TV and radio to find out about the ECOC peaking in July 2007.

Use of Newspapers, TV and radio to gather information about the ECOC (Luxembourg residents)



One of the most important aspects of the public awareness campaign was the placement of 2007 promotional materials in public spaces. The most significant of these were the blue stag posters and the metal blue stags. Over 60% of the population had noticed the posters and over 50% had seen one of the blue stag sculptures placed near cultural sites in Luxembourg.

Have you noticed any of the following marketing activities? (Luxembourg residents)



One of the challenges of the large spatial extent of the ECOC was raising awareness across the Greater Region as a whole. In general, residents of the Greater Region outside Luxembourg were less aware of the ECOC, the blue stag logo and details of the programme. The weakness of the corporate identity outside Luxembourg is illustrated by the survey of visitors to the Constantine exhibition in Trier, who perceived the ECOC and the exhibitions as two separate things. Only 3% of the respondents came across the exhibition via the ECOC.

Ticketing – Pass 2007

The Pass 2007 offered visitors free entry to projects organised by the General Coordination and reduced entry for co-financed ECOC events. Attempts to create a discount pass for all ECOC events failed because of the complexity of organising this across the whole Greater Region. The redistribution of income from the Pass was also felt to be too much of an administrative burden to implement, so there was no financial incentive for external partners to sell the Pass or to apply discounts.

In total, 1,800 Pass 2007 were sold. Most of these were taken by sponsors at a reduced price (either €20 or €40) instead of the full €100 price.

Surveys of Pass 2007 holders indicated that the majority (67%) were satisfied with the pass, but half indicated that they wouldn't buy it again for a future ECOC. Overall levels of satisfaction among Pass 2007 holders were lower than for ECOC visitors in general, even though less than 20% had paid the full €100. Pass holders had tended not to make much use of the Pass, with 38% indicating they had used it 'from time to time' and 33% had 'hardly ever' used it. Interestingly, about 35% of Pass 2007 holders also had another cultural subscription or discount pass. This indicates that the recipients of Pass 2007 were largely frequent consumers of culture, for whom the Pass would probably have made little difference to their behaviour. As a result, almost 40% of Pass 2007 holders did not think they had made effective use of the opportunities offered.

The qualitative interviews also indicated there were problems with the use of the Pass 2007 for external projects, which often failed to offer the 20% discount for Pass 2007 holders. The free entry to museums worked well, however. In retrospect, the Pass 2007 seems to have been a good idea poorly applied.

Issues in marketing and communications

The problems of marketing the ECOC over the whole Greater Region are underlined by the many comments made about this issue in the interviews as well as the results of the resident surveys.

Lack of resources

The basic marketing and communication issue was one of insufficient resources. Lack of staff meant that it was difficult to cover the whole Greater Region in terms of press output and listings information. By the end of 2007, the flow of information therefore tended to become more centred on Luxembourg.

In the views of some interviewees, the marketing budget was too small and there were not enough 'blockbuster' events to attract public attention:

The marketing programme was not effective. Only big events like Constantine are effective in attracting people across borders (The Constantine exhibition had €750,000 marketing budget). The communication of 2007 was also a catastrophe. (Museum Directors)

The problems with communications were reflected in comments from the general public as well. A number of people who felt that the ECOC had not met their expectations mentioned poor information, and particularly the lack of detailed and clear information in the programme as negative points. The problem of achieving the right balance between scope, clarity and depth of information is clearly one of the biggest challenges in marketing an event of this kind.

There were also complaints that Luxembourg did not get as much coverage in the international media as Sibiu in 2007:

Communication was a disaster. There were very few articles about Luxembourg in the international process. There were more articles about Sibiu. (Museum Directors)

Decentralised marketing

The use of partners was an essential mechanism for ensuring effective distribution of information across the Greater Region. A decentralised approach to the organisation of the ECOC meant that much of the marketing effort was devolved to the external project organisers, who were expected to do most of the promotion for their own events. This did not always go smoothly, particularly for new projects where there was no previous experience of marketing. In general there was a tension between the general marketing of the ECOC as a whole and the specific events which was difficult to manage, particularly over such a large region.

Organisation of communications

Many stakeholders criticised the communications of Luxembourg 2007, particularly in the early months of the year:

There were problems of communication. The responsibility for projects was not clear, and information was not easy to find in the programme. Themes were not very clear in the programme and there was a lack of an overall artistic concept. (Focus group with theatre directors)

Information overload

In Luxembourg the problem was an overload of information because of the large number of events taking place. There was no clear line of information in the programme which could help the public decipher the information more easily. Comments from cultural journalists illustrate the problems:

in the beginning sometimes it was really hard to get information. In December 2006 we made a special issue on the ECOC, but they didn't know the details of the events. The problem was there was no selection of events. Only in March or April they really made a selection. They didn't know themselves how to manage it. They didn't want to make a selection, but it was impossible for our readers, nobody knew what was going on.

It was a pity there were an overwhelming number of things so in the beginning you looked at this book, and you weren't looking forward to the cultural year, you were overwhelmed. So maybe they ought to be little gems that they can give out, because we only human, we only have one head, one life. I was just overwhelmed.

Stagflation

The labelling of events with the blue stag was also confusing sometimes, simply because there were so many labelled events. The press stopped using the logo after a while because there were so many.

However, if 'stagflation' reduced the value of the logo in Luxembourg, there was a different reaction in other parts of the Greater Region. In Trier, for example, there was a lot of attention paid to the blue stag logo, because this was arguably something new for the city (Cultural Journalist).

Internet problems

The 2007 website also had problems, particularly as the Internet platform was set up very late.

There were the 'golden duck' (Alternative Design & Communication Awards) awards, and Luxembourg 2007 won a prize for being the worst site last year. The animation was good, but if you were a journalist looking for information, it was hard. Imagine if you were a consumer just looking for what time things start, it would be impossible. And that was not a good thing. (Cultural journalist)

The combination of all these issues sometimes compounded the problems:

The fact that press conferences included coverage of events throughout the Greater Region often meant that these were very long affairs, and this was not convenient for journalists with limited time. The fact that press conferences were also organised by project leaders, the general coordination and cultural institutions meant that the calendar was very crowded, and the number of journalists present at each one fell. The flow of information to the press about specific events was also slowed by the complexity of the programme. (Cultural journalist)

Marketing and communication successes

It is clear that the marketing and communications programme suffered from a number of problems. On the other hand, many stakeholders felt that a good job had been done in difficult circumstances:

We simply have to accept the fact that as a small country it was not such a bad result in the end, and they got coverage in the international media and they made their point. (Cultural journalist)

For participants in the youth programme, there was also a feeling that the programme had benefited from the international coverage generated by the ECOC, and there was a lot of attention from the international press. However, there was also a feeling that the programme would have had a greater local impact if a specific promotional programme could have been developed for the Youth Programme alone. In the end, the Youth Programme took some of the marketing tasks on themselves, which diverted attention from other tasks.

There were positive responses from cultural venues as well:

The press were helpful – journalists visited the Philharmonie, and there were lots of articles in the foreign press (including daily newspapers). Not all of these were about the Philharmonie, but it helped to create interest in Luxembourg and therefore indirectly for the Philharmonie.

Conclusion

The marketing and communication effort for Luxembourg 2007 was complicated by the geographical extent of the programme and the range of partners involved. The need to produce material in three languages also made the programme appear even more crowded than it already was, and led to delays in information delivery. The already large geographic extent of the Greater Region meant that resources had to be concentrated, and marketing in international markets was limited. In effect, the marketing seems to have suffered from the programming approach, which was designed to be democratic, with all projects receiving equal coverage. The decision to highlight a few key events after the first few months of the ECOC improved the legibility of the information and satisfaction with the marketing, and there was praise for what was achieved within the limited budget available.

9.

TOURISM EFFECTS

Generating tourism was not a main aim of the ECOC, however it was an important objective of the cross-border programme, which aimed to 'promote the Greater Region as tourist destination through culture'. Joint marketing activities were therefore carried out in collaboration with the Luxembourg National Tourist Office (ONT).

The main aims of the Luxembourg 2007 tourism programme were to:

- Present Luxembourg and the Greater Region as a cultural destination and raise its international profile
- Present and communicate 'Luxembourg and the Greater Region. Cultural Capital of Europe 2007' as a unified tourist product
- Increase visitor numbers to cultural organizations and tourist businesses

The development of the tourism programme proceeded in three stages. In 2005 the bulk of effort was concentrated on raising awareness of the ECOC in the tourism sector in the Greater Region and internationally. In 2006 concrete tourism products were developed around the ECOC and in 2007 more attention was paid to attracting individual tourists and informing the tourism sector through editorial coverage and specific tourism marketing activity. A number of specific tourism initiatives were therefore developed for the ECOC, including a special incoming tourism agency, tourism flyers and brochures and a tourist information office.

There is evidence that the ECOC had a positive impact on tourism flows to Luxembourg in 2007. Tourist statistics indicated a growth of approximately 5% in tourist arrivals and 6% in overnight stays in 2007. The ONT attributed at least part of this rise to the ECOC, 'which had a positive effect on tourism and the hotel industry' (ONT Activity Report 2007). A similar judgement was made by the National Statistical Office (STATEC), which said that 2007 'was a good year...the hotels benefited not only from the many cultural events organised by the Luxembourg and Greater Region, Cultural Capital of Europe 2007 but also from an increase in business travel' (STATEC 2008).

Almost three-quarters of hotels in Luxembourg City judged the influence of the ECOC on their business as 'positive', with a 7% growth in overnight stays compared with 2006. The overall growth in the country as a whole was only slightly lower, indicating that the ECOC had a national impact in 2007. However, only 33% of hoteliers in the rest of the country reported a '2007 effect'.

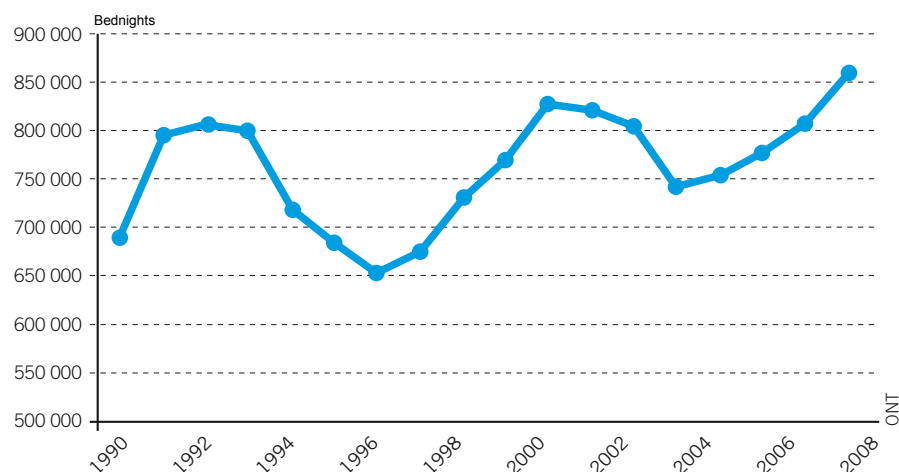
Change in tourist overnights in Luxembourg, 2007

Tourist overnights	(+/-) 07/06
Luxembourg	+6%
City of Luxembourg	+7%
Regions	
- Centre	+7%
- Ardennes	0%
- Müllerthal, Kleine Luxembourger Schweiz	-3%
- Mosel	0%
- South	+23%

STATEC

The growth in tourist overnights contrasts with the 1995 ECOC, when a fall in hotel occupancy was recorded.

Overnights in Luxembourg City, 1990-2007



The indications are that Luxembourg benefited from its status as ECOC in 2007. In 2006, the 4% growth in bednights in Luxembourg City lagged behind that of other European cities (TourMIS database, 2007), but in 2007, the 7% growth was significantly higher than the average in the rest of Europe (5%).

Voyages Emilie Weber, which acted as the official Incoming Agency for the ECOC, reported a 10% increase in business in 2007. The Incoming Agency also dealt with over 9,000 enquiries about the ECOC, although the general experience was that relatively few tour operators used the Agency to arrange their tours. The large distances between points of interest in the Greater Region meant that the Agency did not generate much business outside Luxembourg, and was seen more as a supplementary sales tool rather than the main channel for bookings. The interviews with the tourism sector underlined the fact that packaging of ECOC events was hampered by the lack of capacity for many of the major events in Luxembourg, which meant it was difficult to obtain tickets for sale to foreign groups.

The general increase in tourism to Luxembourg is confirmed by the number of tourist enquiries. Luxembourg 2007 and the Luxembourg City Tourist Office (LCTO) set up a special ECOC counter in late 2006 and in 2007, which received over 40,000 enquiries from tourists. This represented around 17.5% of the total enquiries in 2007, and the total number of enquiries grew by 6.3%, compared with a fall in 2006.

Enquiries at the LCTO, including special ECOC counter

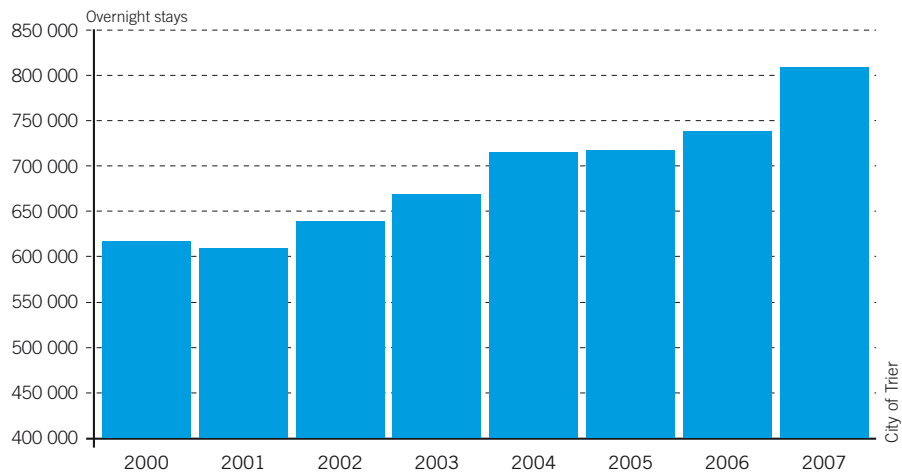
Year	ECOC counter	LCTO total enquiries 2007 (including ECOC)	% change compared with previous year
2007	40,253	229,550	+ 6.30 %
2006	3,750	215,934	- 6.49 %
2005	-	230,916	- 6.20 %
2004	-	246,174	- 4.28 %
2003	-	257,172	n/a

LCTO 2008

At the ONT information office at the Central Station in Luxembourg City enquiries increased to a total of 83,499 in 2007, a growth of 8.2 % compared with 2006. The information office also reported a considerable increase in the sale of Luxembourg Cards, which grew by 55.7% compared with 2006. There was also a notable growth in the number of guided visits in the City of Luxembourg (+22% in 2007). There is also evidence that the aim of attracting cultural tourists was met. Almost 80% of tourists interviewed in Luxembourg in the summer of 2007 indicated that they normally took 'cultural holidays'. This is a much higher level than that recorded in previous ECOC events (Richards *et al.* 2002).

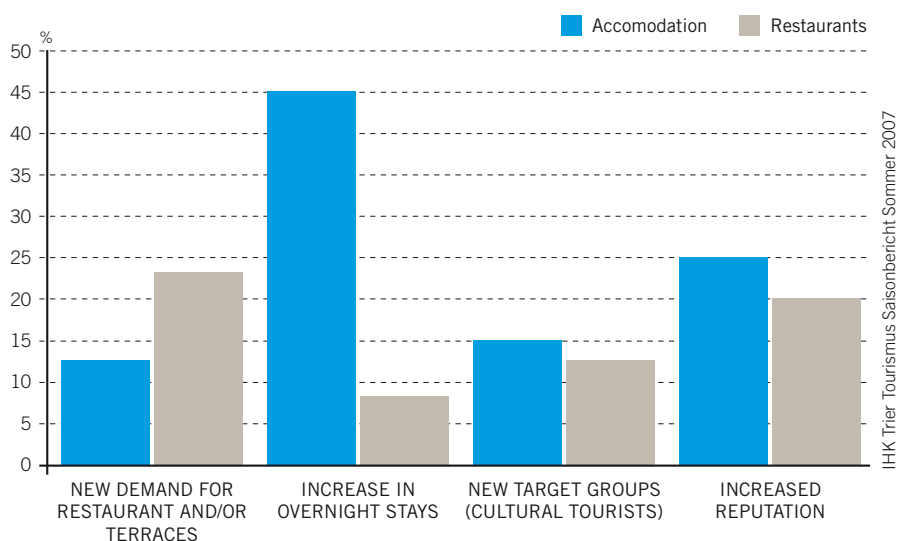
The tourism impact of the ECOC was also felt in other parts of the Greater Region, particularly in the Rhineland-Palatinate, which benefited from the Constantine the Great Exhibition in Trier. The number of visitors to the region grew to a record 7.6 million, an increase of 3.4% compared to 2006. There was also a 9.7% increase in overnight stays in the City of Trier in 2007 compared with 2006.

Overnight stays in Trier, 2000-2007



In Trier 46% of hoteliers also reported increased business as a result of the Constantine Exhibition. Tourism figures for Saarland also show a growth in tourism of around 5.2% in 2007, which indicates that the positive effects of the ECOC were also felt in that region.

How did the Constantine exhibition affect your business?

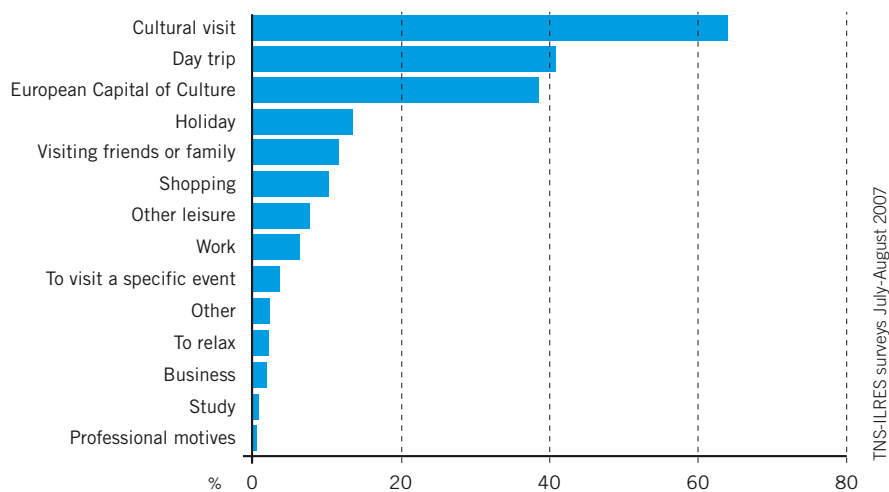


Visitor profile

The TNS-ILRES surveys conducted in Luxembourg in the summer of 2007 (July/August) indicated that the majority of tourists were making a cultural visit (63%). The ECOC was also an important visit motive for many tourists: 19% indicated they had already visited an ECOC event and a further 14% said they intended to do so.

More than 38% of those attending the programme were travelling specifically because of the ECOC. This is a much higher level than in most previous Cultural Capitals (see Chapter 15).

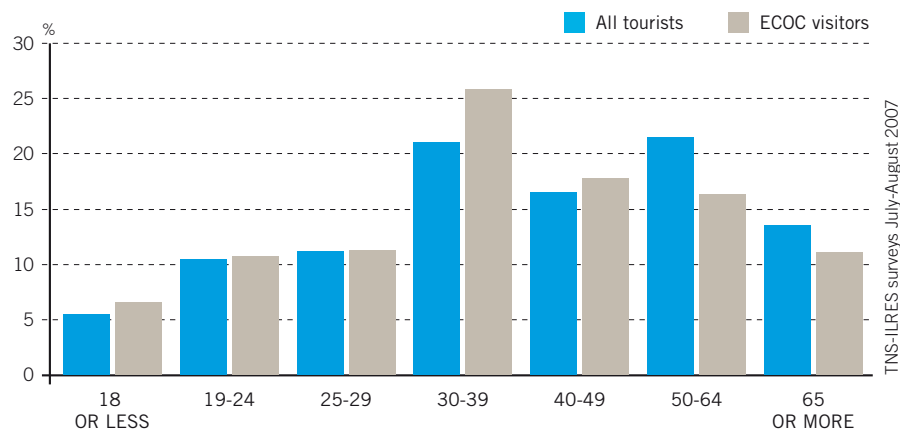
Motivation for visiting Luxembourg (tourists attending ECOC events surveyed in Luxembourg City centre)



When asked about the type of holidays they usually take, almost 80% of tourists indicated that they take cultural holidays, rising to 86% among those visiting ECOC events. This indicates that the ECOC was successful in targeting cultural tourists. In common with the usual profile of cultural tourists, those visiting the ECOC also tended to be relatively well educated. Over 60% of ECOC visitors had a higher education qualification, compared with 55% of tourists in general.

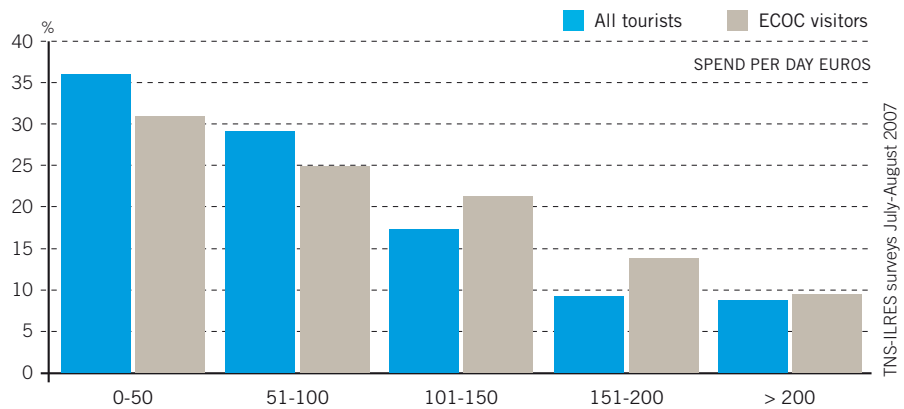
The tourists who visited ECOC events tended to be slightly younger, indicating that the profiling of the youth dimension of the ECOC also extended across borders.

Age profile of tourists in Luxembourg 2007



Those visiting ECOC events were also likely to spend more money per day than other tourists. This helped to increase the economic impact of the event (see Chapter 10).

Average expenditure of tourists in Luxembourg 2007



Almost half of the tourists coming to Luxembourg in the summer of 2007 came from other parts of the Greater Region. The Rhineland-Palatinate was particularly important, contributing over a fifth of all visits, and in total Germany accounted for over 40% of visits. This reflects the strong increase in German tourism to Luxembourg in 2007.

Tourist origin, Luxembourg 2007

Region/Country	% visitors
Rhineland-Palatinate	21
Other German Lander	14
Other European countries	11
Lorraine	10
Sarre	9
Wallonia	9
Other French region	8
Netherlands	5
Other country	5
Brussels	5
Flanders	4

TNS-ILRES surveys July-August 2007

Tourists were most likely to have visited art exhibitions, particularly painting and photography. Video art, design and architecture were also attended by a large proportion of tourists, which probably reflects the type of events being staged at the time rather than the importance of these events in the programme (see Chapter 4).

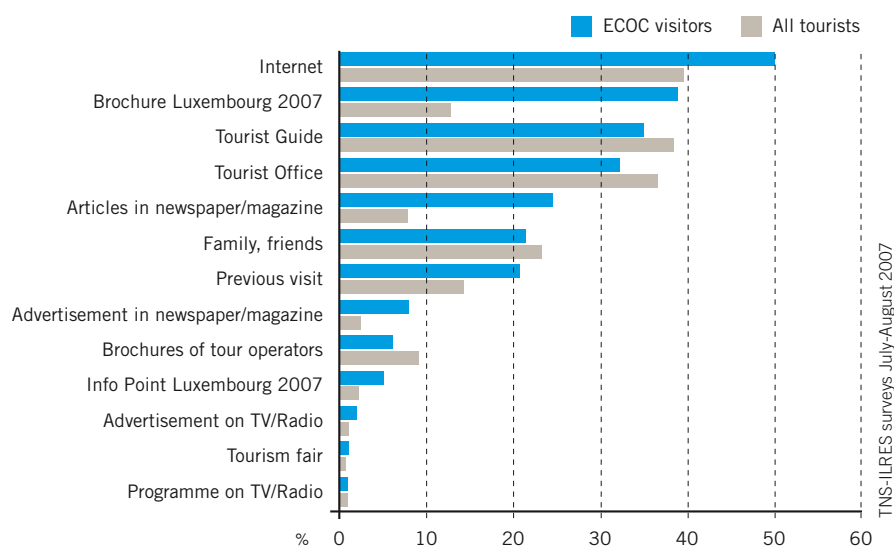
Type of event attended by tourists in Luxembourg

Event type	% of tourists
Painting exhibitions	64
Photography exhibitions	49
Video art, art installations	47
Design, graphics, architecture	43
Concerts (pop, rock, jazz, world music)	37
Festivals, firework displays	27
Concerts (classical music)	19
Cinema	12
Literature	12
Theatre	10
Dance, ballet	8
Opera, operetta, musical	3

TNS-ILRES surveys July-August 2007

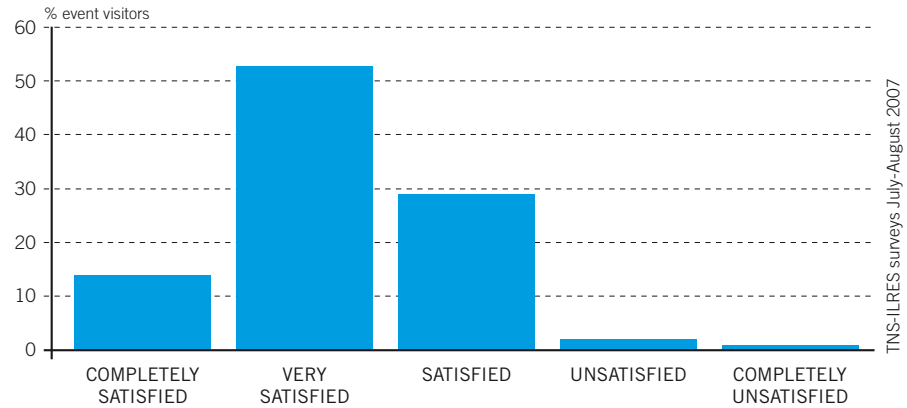
The main source of information for tourists was Internet. Around 40% of tourists in general and 50% of ECOC visitors had consulted the Internet before arriving in Luxembourg. The ECOC visitors were particularly likely to have gathered information from the Luxembourg 2007 brochure or articles in newspapers or magazines. This confirms that a large proportion of the ECOC visitors were stimulated to visit by a specific interest in the ECOC programme, and that they had probably selected the events they wished to visit before arriving. The role of the media in stimulating visits is also clear – cultural tourists tend to be relatively well educated individuals who are more likely to read reviews in the cultural pages of newspapers than the rest of the population. Tourists in general, on the other hand, were far less likely to have encountered the printed ECOC programme in advance, and if they were stimulated to visit Luxembourg by the ECOC it was more likely to be for a general experience of Luxembourg as a ‘cultural capital’ than the event itself.

Sources of information about the ECOC used by tourists



In general, tourists were very satisfied with their experience of the ECOC. Levels of satisfaction among tourists were on average higher than those of local residents during the ECOC (see Chapter 4).

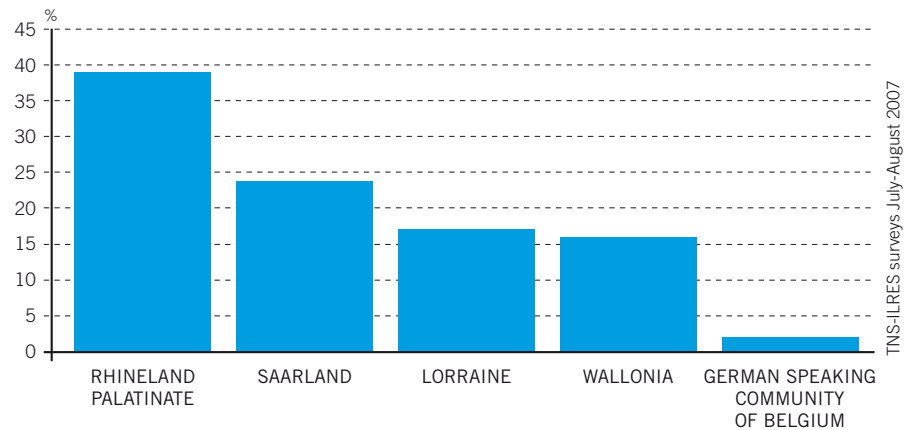
Level of satisfaction among ECOC event visitors



High levels of satisfaction also meant that tourists were very likely to recommend the ECOC to others. Only 5% said they would not do so.

The tourists attracted to Luxembourg were also likely to visit other parts of the Greater Region. In total, 75% of those interviewed said that they were planning to visit another part of the Greater Region in 2007. The largest proportion were planning to visit the Rhineland-Palatinate, which may reflect the pulling power of the Constantine Exhibition in Trier.

Tourists in Luxembourg planning to visit other parts of the Greater Region in 2007



Conclusion

The ECOC had a positive impact on tourism to and within Luxembourg and the Greater Region in 2007. Tourist overnights in Luxembourg increased more in 2007 than in Europe as a whole, which suggests that there was a positive net impact from the ECOC. The main increase in tourism was seen in Luxembourg City, where there was a large concentration of ECOC events, and in Trier, where the only 'blockbuster exhibition' of the ECOC was held. The growth in tourism was lower than in many previous ECOCs, which averaged a 12% growth in the period 1994-2004, but the performance was better than in 1995, when hotel occupancy in Luxembourg City fell.

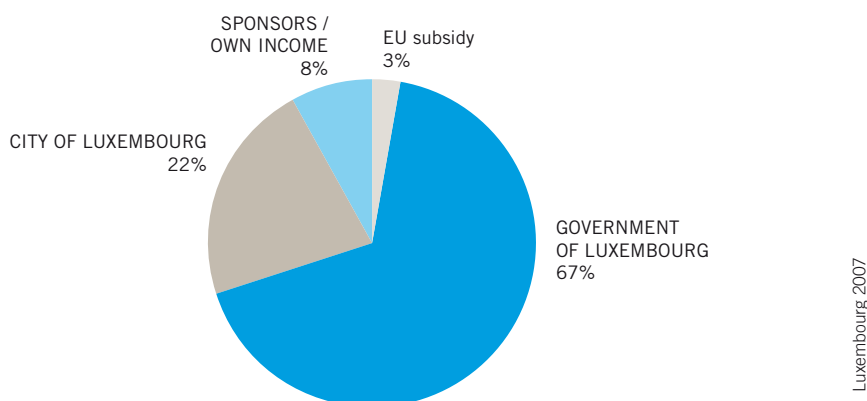
ECONOMIC EFFECTS

The ECOC has important economic effects on the host region, both through the direct economic expenditure generated by the event itself, and through the activities of businesses and ECOC visitors.

ECOC budget

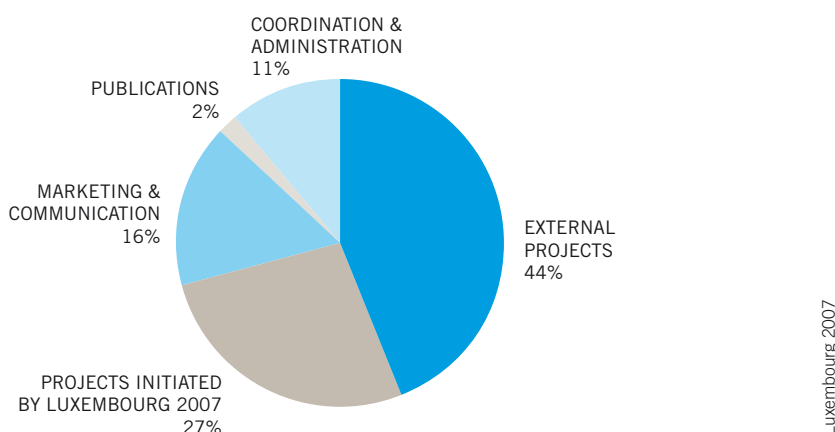
The total budget of the ECOC in Luxembourg was €45 million, of which over two thirds came from the Ministry of Culture, Higher Education and Research of the Government of Luxembourg. Over a fifth of the funding was contributed by the City of Luxembourg, while sponsorship, earned income and EU subsidy together accounted for just over a tenth of the total.

Income sources for the ECOC in Luxembourg 2007



Over 70% of the total budget was spent on projects, with the bulk of project funding going to externally-organised events. Almost 10% of the total budget (€4 million) was reserved for cross-border projects with the Greater Region. The cost of coordinating and administering the ECOC was kept to just 11% of the total budget.

Major expenditure headings for the ECOC in Luxembourg 2007



In addition, the other parts of the Greater Region also funded events and activities. The total contribution of other parts of the Greater Region came to almost €12.4 million, giving a total cost for all activities across Luxembourg and the Greater Region of €57.5 million.

Costs of activities in other parts of the Greater Region

Locations in the Greater Region	Budget
Lorraine region	€1,5 million
City of Trier	€5,2 million
Rhineland-Palatinate	€4,6 million
Saarland	€1 million
German-speaking community of Belgium	€60.000
Total	€12,360,000

Luxembourg 2007

In comparison with previous ECOCs, the budget for the ECOC across the Greater Region as a whole is about 50% greater than the average for the period 1995-2004. However, most of this difference is accounted for by the cost of events across the Greater Region and cross-border events. If these are removed from the budget, the total cost is just over €40 million, or about 10% above the average for 1995-2004.

Sponsorship

Apart from public sector funding, sponsorship was the most important source of income. Involvement of sponsors in the ECOC was a means of implicating the commercial sector in the event as well as generating additional financial resources. The sponsorship strategy was developed by a private contractor, Tailormade, in collaboration with Luxembourg 2007. A document entitled 'Sponsoring Luxembourg and Greater Region, European Capital of Culture 2007: A unique investment in the capital picture of your business' was produced to attract sponsors.

The sponsorship strategy proposed four different levels of partnership:

- Exclusive sponsor: €600,000, optimum visibility in all forms of communication of the ECOC.
- Thematic sponsor: €400,000, optimum visibility in one thematic area of the ECOC
- Official sponsor: €300,000, visibility in some forms of communication (e.g. not on posters)
- Official Supplier: €40,000 minimum of in-kind sponsorship.

The sponsorship strategy was sent to major Luxembourg businesses and international businesses covering the Benelux (more than 160 in total). A meeting was held at the end of 2005 with Luxembourg businesses, attended by the Minister of Culture, Higher Education and Research. A specific post for sponsorship was only created in January 2006, until which time sponsorship fell under the responsibility of the General Coordinator, the marketing director and occasionally the finance director.

Once information was sent to potential sponsors, two members of the Luxembourg 2007 team would visit potential sponsors to make a presentation (usually the person in charge of sponsoring and the marketing director or the General Coordinator). In order to stimulate project sponsorship, the General Coordination also organised a 'market' to allow the project organisers looking for financing to meet businesses keen to participate in the cultural year. The first sponsors recruited were Post and Telecommunications Luxembourg (P & T) and Arcelor (which become Arcelor Mittal in 2007), who contributed €600,000 each. Most of the large sponsors came from the Luxembourg public sector, and few of the large financial institutions offered support. Some sponsors gave significant support in kind: for example

P & T offered an important part of their sponsorship in the form of services such as the development of new technologies. The Luxembourg Railways offered all their support in kind in the form of premises for the official ECOC shop and train tickets. It was notable that many businesses who became engaged in cultural sponsorship through the ECOC in 1995 decided to continue with their established sponsorship programmes and therefore did not support the ECOC.

As the ECOC was a cross-border event, there was a distinction between the sponsors of the General Coordination and the sponsors of the Regional Coordinators. The sponsorship strategy aimed to find partners for the General Coordination as the body coordinating the whole programme. Sponsors of the General Coordination became general sponsors of the ECOC and were present in all forms of communication and promotion, including posters and the website. They also appeared on general promotion in the Greater Region, even though the Regional Coordinators could also find their own sponsors. Project organisers such as the MUDAM or the Philharmonie could also find their own sponsors for projects organised in the context of the ECOC, but these sponsors did not feature in the promotional material produced by the General Coordination.

Two sponsors also chose to be involved in specific events. Arcelor Mittal supported Sophie Calle's Exquisite Pain exhibition and Price Waterhouse Coopers (PWC) supported another event in Rotunda 1: Nomadic Gardens by Samuel Rousseau.

All organisers of labelled projects and the sponsors of the General Coordination had the right to use the official Blue Stag logo of the ECOC. The Official Suppliers of the ECOC probably had least visibility but they had, in common with the other sponsors, the right to use the official logo (a registered trademark), and they used it a lot in their marketing. Some even transformed their products for the ECOC, such as Rosport, who put the official ECOC logo on all the bottles of Rosport blue water. The wine producer Domaines de Vin-smoselle even created a new wine for the cultural year: the Blu Blu Deer, and more than 30,000 bottles were sold. The Villeroy and Boch cups with the stag logo and the stag in steel made by the Portal corporation were also big successes.

A large number of tickets were offered to sponsors for events in cultural venues such as the Grand Theatre and the Philharmonie and the youth programme events in Rotunda 2. A total of 2000 tickets was distributed during the year. All sponsors could also offer their employees a PASS2007 at a reduced price of €20 for the main sponsors or €40 for Official Suppliers (compared with the full price of €100). Special events for the children of the employees of sponsors were also organized throughout the year in the framework of TRAFFO or of DANCE!. The sponsors also had exclusive access to the new cultural spaces managed by Luxembourg 2007, such as the Rotundas. In principle each sponsor was entitled to one use of the space per year, but in practice a number of sponsors organised exhibition tours followed by a reception for their employees and guests.

During 2007, many meetings were organized by the General Coordination, either between the sponsors or with the Board of Directors of Luxembourg and Greater Region, European Capital of the Culture 2007. These meetings were designed to create closer links between the sponsors and the ECOC.

In spite of the efforts of Luxembourg 2007 to attract sponsorship, the expectation proved to be too optimistic, particularly as it was difficult to generate transnational sponsorship. The sponsorship policies of most corporations still function at national level, even when the organisation itself is transnational. The established cultural institutions also already had their long-term sponsorship arrangements in place, which made it difficult for Luxembourg 2007 to attract additional funding from these sources.

In addition, it was difficult to find sponsorship for themes within the programme. Although the Migrations theme was popular with sponsors (and PWC became a specific sponsor for this theme) there was little enthusiasm for the youth programme or the major festivals. Collaboration with the sponsors was also sometimes hampered by the fact that the mixture of business and cultural activities was something new for many, and communication within the sponsor organisations depended heavily on the contact person. In most cases the person responsible for sponsoring had little relationship to culture. In spite of this some good working relationships were established.

The expectation proved to be too optimistic

Merchandising

A wide range of merchandise was produced for the ECOC, and a total turnover of €231,323 was generated through the sale of 72,000 items. Sales were well distributed across the product range, but scarves and ties were particularly strong sellers.

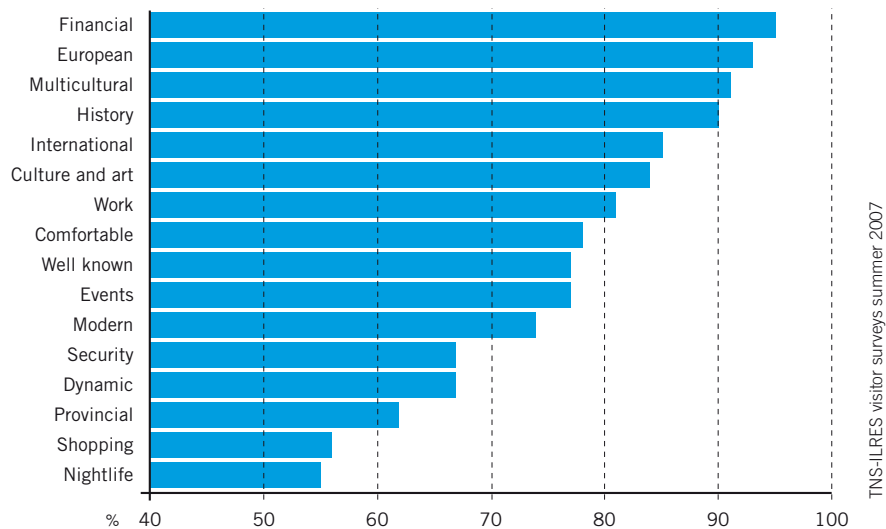
There was a sales peak in March when many display racks were placed in shops. However there was a strong slowdown in sales towards the second half of the year, as both the public and retailers anticipated the end of the ECOC.

Image effects

One of the objectives of the ECOC was to change the image of Luxembourg and the Greater Region, to increase its international profile and to strengthen the cultural dimension of its image.

The major challenge for Luxembourg in particular is the fact that its international image is dominated by the role of the Grand Duchy as a financial centre. In the surveys carried out among residents in April 2007, it is clear that this aspect of the image is still the strongest. However, Luxembourgers also have a strong image of their country as a multicultural place, and history and culture and art are seen as important aspects of the image by over 80% of the population.

Image effects



The cultural tourism surveys carried out by ATLAS during 2007 indicate that Luxembourg was scored among the top five destinations for a cultural holiday by around 3% of a sample of over 3000 cultural visitors in Europe (ATLAS 2007). Although this seems like a small percentage, it places Luxembourg above cities such as Linz and Helsinki, and also above former ECOCs Glasgow and Rotterdam and the current ECOC Liverpool. Perhaps not surprisingly, Luxembourg is particularly likely to be seen as a cultural destination by visitors to its partner ECOC in 2007, Sibiu.

Some residents of Luxembourg also felt that the ECOC had improved the cultural image: For once, Luxembourg had international media coverage unrelated to banks or Mr. Juncker. It was also interesting to act as a part of the Greater Region and to see one's neighbours from a different perspective. In addition, there was the possibility to go see numerous exhibitions by famous artists here in Luxembourg or at least in close proximity. (TNS-ILRES online interview December 2007).

The results of the media impact analysis (see Chapter 8) also show that Luxembourg achieved considerable media coverage abroad. The total estimated media spend equivalent value of €6.5 million is likely to have a long term impact on the image of the country as well.

Visitor expenditure impacts

The bulk of the economic impact of any ECOC comes from the expenditure generated by visitors to the event. In the case of the ECOC in Luxembourg and Greater Region, estimates of economic impact can be made on the basis of tourism statistics and visitor surveys conducted in Luxembourg and at the Constantine the Great exhibition in Trier. The tourism statistics for Luxembourg indicate that about 5% more tourists stayed in Luxembourg in 2007, and it is also likely that there was a significant growth in day visits as a result of the ECOC (although no statistics are available on these). The TNS-ILRES survey also data indicate that about 29% of the population of the Greater Region had visited Luxembourg and a further 33% had the intention of doing so in 2007. If we assume that about half those intending to visit had actually done so by the end of the year, then the proportion of the Greater Region population visiting Luxembourg would be about 45%. On average, 15.6% of Greater Region residents visiting Luxembourg came for the ECOC, which indicates that about 7% of the Greater Region population travelled outside their region to attend an ECOC event in 2007. This gives some indication of the size of the day tourist market for the ECOC.

Figures from the ECOC event surveys in July also indicate that a large number of Greater Region residents came to Luxembourg. Just over half the visitors interviewed at ECOC events in Luxembourg were local residents, 18% came from the Greater Region and a further 15% from other parts of Belgium, France and Germany. About 14% came from other countries. It is safe to assume that during the rest of the year the proportion of local residents attending events would have been higher and the number of tourists lower. Using these basic data about the structure of the visits to ECOC events, and evidence from the economic impact study conducted at the Constantine the Great exhibition in Trier, we can develop some conservative estimates of the economic impact of the ECOC. These indicate that the total expenditure generated by domestic and foreign tourists (both day visitors and overnight stays) was about €56.4 million. Expenditure by local residents, who accounted for over 60% of total visits, was not considered because this does not represent additional expenditure for the destination.

Estimation of visitor expenditure generated by ECOC events

Visitor group	Number of visits	% of total visits	Average spend per visit €	% attributable to ECOC	Total spend €
Residents	2,002,000	60.6	n/a	n/a	n/a
Domestic visitors (Greater Region)	1,200,000	36.4	14.88	38%	17,856,000
Foreign staying visitors	98,000	3.0	393.88	100%	38,599,142
Total	3,300,000	100			56,455,142

These calculations only include visitors who can be assumed to have travelled specifically because of the ECOC. For domestic visitors this is taken as 38% of the total, which is equal to proportion of visitors whose stated visit motive was the ECOC in the TNS-ILRES surveys. For foreign visitors, the total number of tourists has been estimated on the basis of those motivated by the ECOC (from the TNS-ILRES surveys in Luxembourg or attending the Constantine exhibition). These figures might be considered as fairly conservative, since the impact assessment of the Constantine exhibition calculated the expenditure for that event alone to be €28.4 million.

SOCIAL EFFECTS



The ECOC had a number of social impacts, notably in terms of provision for young audiences, the development of new venues in regeneration areas and encouraging participation by minority groups.

Audience development

As already noted in Chapter 4, the ECOC was very successful in stimulating young people to participate. The level of participation in the ECOC was over 40% for all age groups, indicating that the ECOC did a good job of reaching younger audiences who usually do not participate so frequently in cultural activities.

One area not covered by the TNS-ILRES surveys was the involvement of schoolchildren, because those under the age of 15 were not interviewed. However, the depth interviews revealed that 113 of the 150 schools in Luxembourg were included in the programme organised by the Ministry of Education in 2007.

The fact that the ECOC stimulated active participation by young people was also seen as very important by those involved in the youth programme:

I believe that there are really two different aspects (to the youth programme). One is to attract young audiences: we were astonished how many young people came to see our event..... But what was a lot more important for us was the active participation of young people in the project.. For me personally, and for our association, this is THE success of the youth programme of 2007. (Youth Programme project leader).

The ECOC was not just an event for young people, but also a cultural space.

It was important to dedicate from the beginning one of the Rotunda to youth. TRAFFO became THE youth place. I am very much in favour of the Carré Rotunda and of the plans for the future development of the Rotundas, to have a place where young people can meet again (after 2007) because they know that there is a cultural space for them. (Youth Programme organiser).

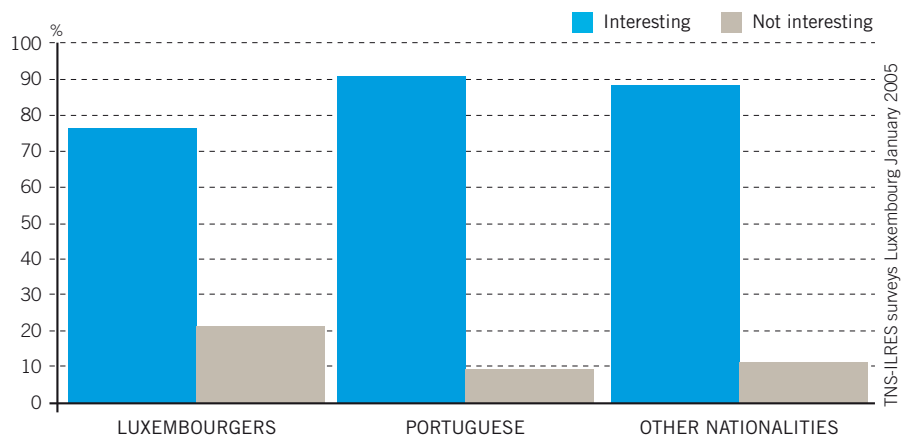
One area of participation that did not work so well in Luxembourg was the 2007 Club, which only attracted 241 active members. This was very small in comparison to similar initiatives in previous ECOCs (for example Lille 2004 had 17,000 'ambassadors'). This was arguably due to the 'context' of Luxembourg and the Greater Region, with the large distances to be covered and the relative lack of students in Luxembourg itself. The Regional Coordinators were not willing to become involved in developing the Club because of lack of resources, which limited its impact in the Greater Region. In addition, the programme was launched relatively late, and there was no broad-based attempt to activate social groups and associations to increase participation in the Club.

Social cohesion

The ECOC provided a number of opportunities to develop social cohesion, not only by increasing access to culture, but also by tackling themes of intercultural communication and migration.

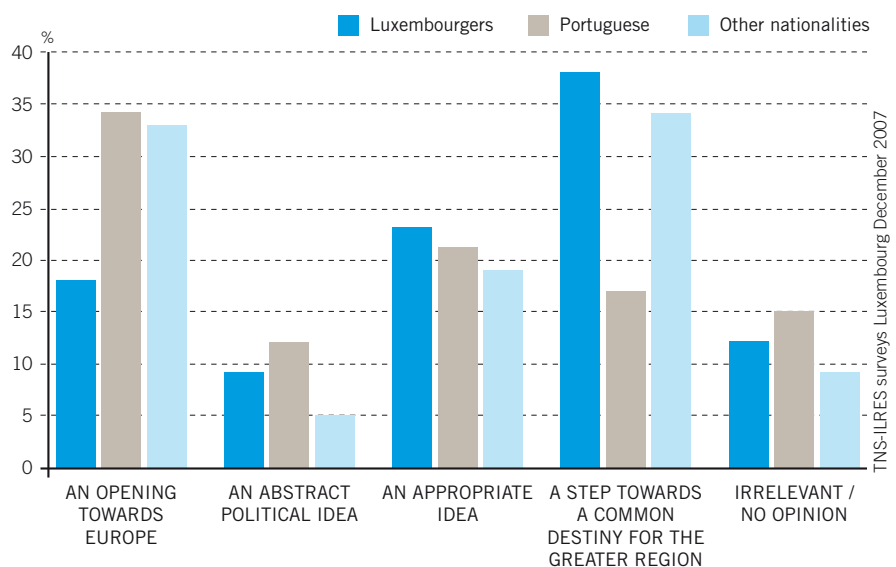
The 'migrations' theme for the ECOC was considered interesting by over 80% of the Luxembourg population in January 2005. Perhaps not surprisingly this theme was particularly interesting for people who were migrants themselves.

Do you think the theme 'migrations' is interesting? by origin of Luxembourg residents



The ECOC also helped to increase levels of participation among migrant groups (see Chapter 5), which suggests that the migration theme worked as a means of developing links between the different communities. The TNS-ILRES surveys indicate that 43% of Portuguese nationals living in Luxembourg visited more cultural events than normal in 2007. The ECOC did not appear to have harmonised attitudes towards the Greater Region, however. In particular, Portuguese nationals were far less likely to see it as a step towards a common destiny. In general, foreign nationals tended to emphasise the European dimension of the event above the regional dimension.

Attitudes towards the ECOC by nationality

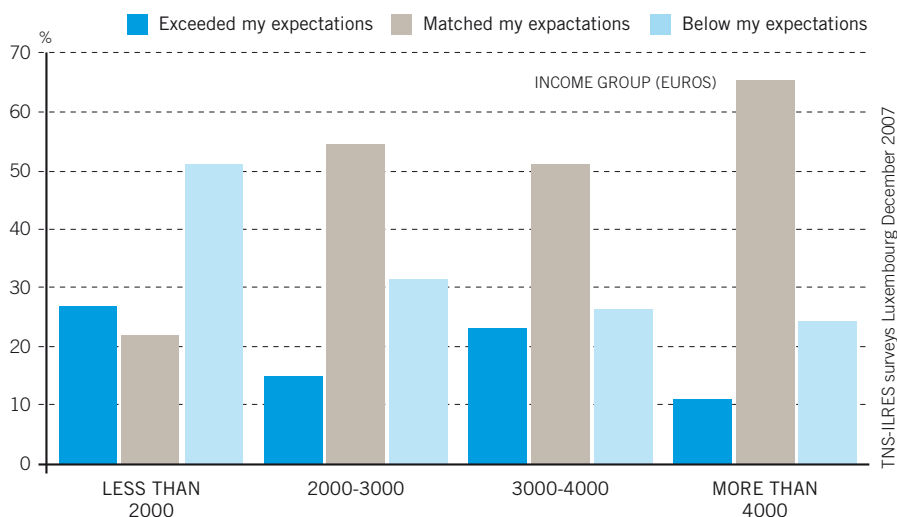


However, not all of these opportunities were fully exploited. One project leader commented:

The youth project in Rotunda 2 has certainly allowed young people to be initiated to culture. Certain projects were very strong in this message and approach (for example the project DANCE! in the Rotundas). Other projects also dealt with the theme of migration, such as Return of Babel, but in terms of social cohesion it remains to be seen if the impact will be bigger than the annual migration festival already organized by the same association (CLAE).. Unfortunately the «poor» were not able to benefit from better access to culture (tickets, etc.). This fight remains for the years to come!

The problem of access for those on low incomes seems to be reflected in the TNS-ILRES surveys as well. As shown in Chapter 5, those on lower incomes were less likely to have attended ECOC events. For those among the lower income groups who did attend, the level of satisfaction was likely to be less than those on high incomes. For the lowest income group (below €2000 a month), more than half the respondents said their expectations were not met.

Extent to which the ECOC met original expectations by income group (monthly income, euros)



Some of the comments made by ECOC visitors also indicated that physical access to some of the venues may have been a problem as well:

I was disgusted after 'All We Need'; the entry reduction is not very useful for a disabled person if there is sand on the ground floor that makes it inaccessible.... Gravel in front of the Rotundas also made access difficult (survey respondent).

This comment highlights one potential problem of using old industrial spaces as cultural venues. Unless considerable investment is made in facilities for the disabled, they may be unable to match the accessibility of new, purpose-built facilities.

Conclusions

The ECOC seems to have been largely successful in reaching its major target groups, including young people and foreign nationals living in Luxembourg. The overarching 'migration' theme also seems to have struck a chord with the whole population, particularly those with roots elsewhere. However there is some evidence that those on lower incomes were not as satisfied with the outcome of the ECOC, which may indicate that the event was not so successful in reaching this target group.

12.

REGIONAL COLLABORATION

The European Cultural Capital Event organised by Luxembourg and Greater Region in 2007 was perhaps the most ambitious ECOC to date in terms of regional collaboration. The programme included events staged in all parts of the Greater Region, across four different countries and three different language areas. Each part of the Greater Region was given considerable freedom to determine its own programme and themes. There was also a sizable budget (€4 million) devoted to cross-border programmes.

The original aim of the ECOC was to organise between 20 and 30 cross-border projects, defined as projects involving partners from at least two different countries in the Greater Region. However, the final number of trans-border projects organised during the ECOC was 139 out of a total of 584 projects, or over 22%. The success of the cross-border projects was due to a number of factors:

- The highly professional work of the regional coordinators and the managers of cross-border projects.
- Strong support from politicians, journalists and other key decision-makers.
- The enthusiasm of project partners for collaboration with colleagues across historic borders.
- The organisation of thirty thematic round tables which established the basis for many fruitful collaborations.
- The positive interaction between the central coordination of the ECOC and the regional coordinators.

The success of the cross-border projects is underlined by the fact that 15 of the project managers have already indicated their intention to continue their activities after 2007.

Distribution of projects by initiating region

Lead Region	Cross-border Projects	Other projects	Total
Luxembourg	37	352	389
Lorraine	22	28	50
Rhineland-Palatinate	25	31	56
Saarland	37	34	71
Wallonia	18	0	18
Total	139	445	584

Luxembourg 2007

Just over two-thirds of the projects were led by Luxembourg, and one third by the rest of the Greater Region. The proportion of events initiating in the Greater Region was slightly lower than had been foreseen at the beginning of the ECOC, largely because of the cancellation of some Greater Region events.

Planned and actual ECOC events by region

	Planned %	Actual %
Luxembourg	57.4	66.6
Lorraine	11.2	8.6
Rhineland-Palatinate	12.1	9.6
Saarland	15.6	12.2
Wallonia	3.7	3.1

Luxembourg 2007

As Chapter 5 has indicated, the attendance at ECOC events was reasonably well distributed across the Greater Region. Cross-border projects, however, tended to be less well attended, accounting for 15% of the projects that reported visit figures, but just over 10% of recorded attendance. For the regional coordinators, however, quality not quantity was the important thing:

The question was not if we were going to get 150,000 visitors but ‘is it a project that will allow us to weave links between the cultural partners of the Greater Region?’ In terms of ... the objectives that we had set at the beginning, we are not disappointed, because from the outset it was clear that we were not going to attract thousands of people in our region. (Interview with Regional Coordinators).

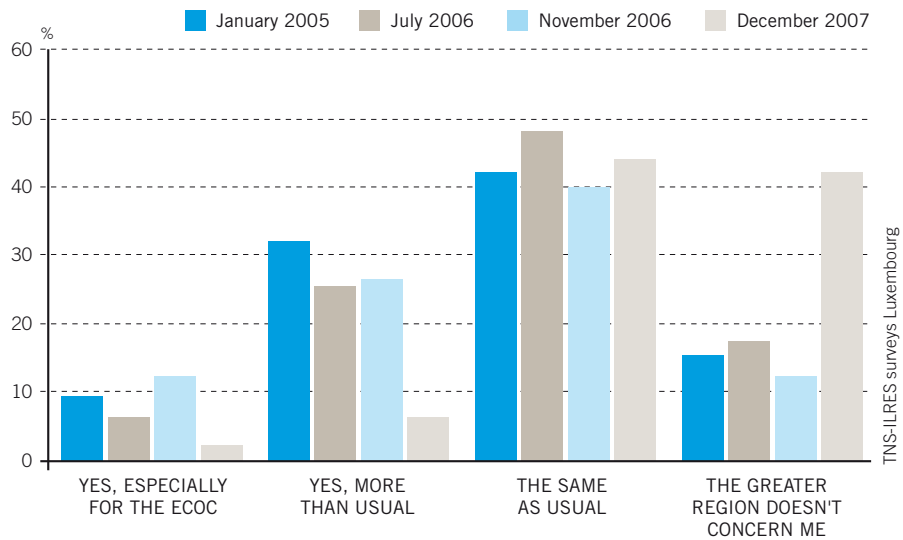
Even so, it was clear that in parts of the Greater Region which do not usually host many cultural events, the impact of the ECOC was significant. In spite of the relatively low number of events organised in Wallonia, for example, the 25,000 visitors to the Arbres d’Acier exhibition was seen as an ‘immense’ impact. A similar effect was seen in Trier, where apart from the Constantine the Great exhibition, the sheer number of cultural events underlined the difference made by the ECOC. In some areas there was also a notable difference in the audience:

We asked our project leaders: ‘Did you note an increase in attendance and a diversification of visitor origin?’ In the half of the cases the people said yes, there was diversification, but more in the origin than in the number of visitors from the Greater Region. (Regional Coordinator).

Impacts on audiences

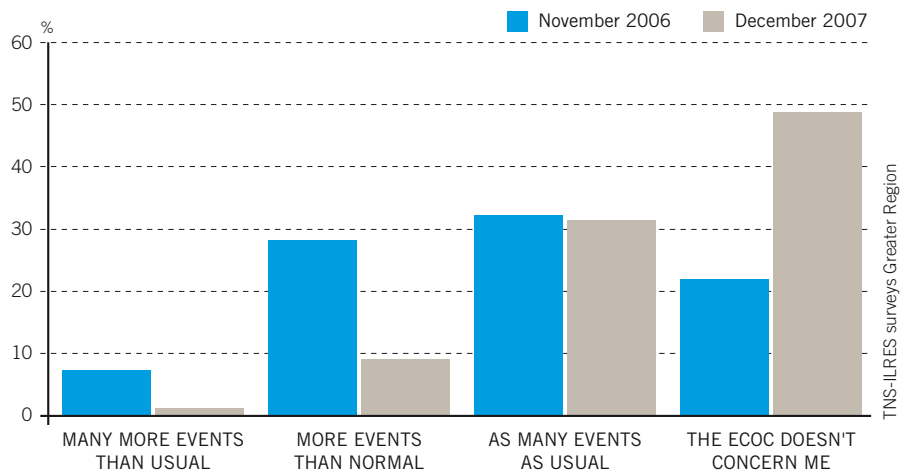
The impact that the ECOC had in the Greater Region can be seen from the surveys of cross-border attendance at events. The extent to which the ECOC convinced residents of Luxembourg to travel to other parts of the Greater Region seems to have been disappointing. In the run-up to the event, over 10% of residents indicated that they would travel to other parts of the Greater Region especially for ECOC events. However, by the end of the ECOC, the level of additional cross-border travel seems to have tailed off as the programme wound down.

Attendance at events in other parts of the Greater Region by Luxembourg residents



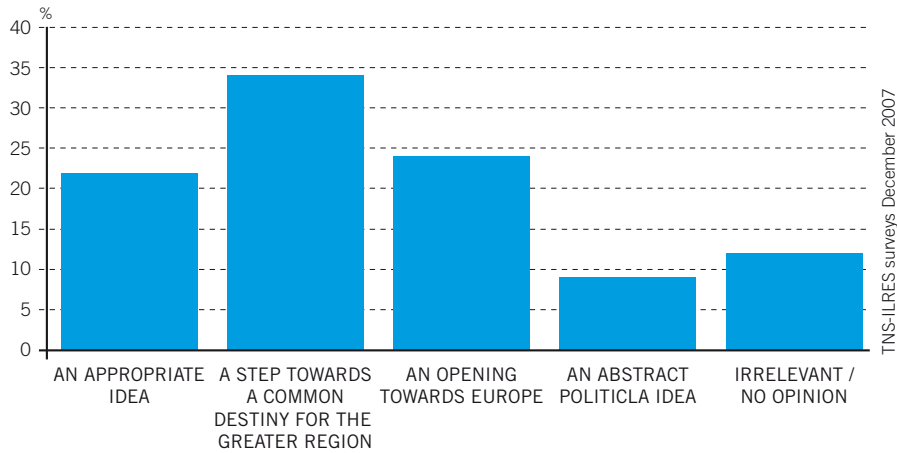
For residents of other parts of the Greater Region, there was a considerable difference between the number of people intending to attend more cultural events than normal during the ECOC before the event (November 2006) and those that had actually done so by the end (December 2007). Across the Greater Region as a whole, around 10% of residents attended more cultural events in 2007, compared with around a third who had expected to attend more.

Attendance at events in other parts of the Greater Region by residents of Belgium, France and Germany.



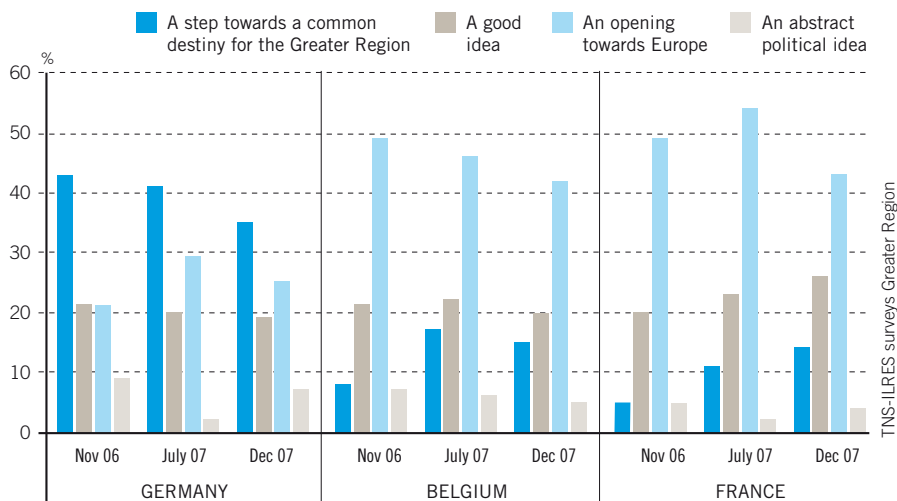
When asked their opinion about the participation of the Greater Region in the ECOC, residents of Luxembourg were generally positive, tending to see this as a step towards a common destiny for the Greater Region or an opening towards Europe. Those seeing the link between the Greater Region and the ECOC as a step towards a common destiny grew from around a quarter in 2006 to over a third by the end of 2007.

Attitudes towards the participation of the Greater Region in the ECOC among residents of Luxembourg



In other parts of the Greater Region, opinion was more divided about the impact of participation in the ECOC. Although respondents in the German regions were more positive about the role of the event in creating a common destiny for the Greater Region, residents of French and Belgian regions were more concerned with the European dimension. In Germany the proportion of people seeing the ECOC as part of a common regional destiny declined steadily through the year, whereas in France the proportion seeing the ECOC as a ‘good thing’ rose steadily.

Attitudes towards the Greater Region (residents of Belgium, France, Germany)



In line with the expressed objective of the City of Luxembourg to use the ECOC as a means of engaging cross-border workers with the cultural life of the city, the event seems to have been a success. 68% of cross-border workers interviewed in the summer of 2007 had visited at least one manifestation in the ECOC, compared with 39% of tourists. Only 12% said they had no intention of participating in the ECOC.

Challenges of regional collaboration

Not surprisingly, the innovative forms of cross-border collaboration developed during the ECOC were not without their problems. The regional coordinators identified the following major issues:

- A better understanding needs to be developed of the cultural landscape of the Greater Region, including its cultural actors, institutions and administrative and the different financial systems for culture. This in turn requires more information exchange between cultural actors in the Greater Region.
- Synergies need to be created in the area of common communication.
- New publics need to be attracted across borders and familiarised with the regional cultural landscape.
- Support for cross-border activities in terms of financing, professional guidance, administrative structures and information exchange between regions.
- Identification of venues and meeting spaces, as well as support for resolving intercultural and linguistic problems during meetings.

Interviews with the Regional Coordinators underline some of the practical problems faced. In particular, the expectations of the partners differed by location. In France, for example, the view of the ECOC was heavily influenced by the ECOC in Lille (2004).

There were enormous expectations (in Lorraine) and this is had to the fact that the ECOC in Lille in 2004 was an extraordinary success. All the actors said that it would be like Lille, but we said right away that that would not be the same thing, because the context, budgets, objectives, realities are different. But in their heads they had the idea 'this will be 2004'. In Lille 2004 there was an artistic director that did the programming which was completely different in comparison with Luxembourg, where the administration had the objective of attracting an international public, to increase its international profile. (Regional Coordinator).

The relationship between Luxembourg and the Greater Region was also problematic in different ways. There were some difficulties in making the cultural actors in some parts of the Greater Region aware that the ECOC involved more than just Luxembourg. On the other hand, those that did participate often expected Luxembourg to provide all the financing, and were sometimes disillusioned when they realised that the Greater Region projects had to be financed locally:

I believe that for the cultural actors there was resentment because they expected a big sum of money that would at last allow them to organise the project they had always dreamed about, but they never received financial assistance... (Regional Coordinator).

The Regional Coordinators also felt there was a lack of political implication of the Greater Region at key moments in the ECOC. One of the areas that the cultural actors were also unhappy about was the lack of visibility of their projects, which was a general complaint about the communication of the ECOC as well: 'there were too many labelled projects, and they were all at the same level and therefore invisible in the communications.' The Regional Coordinators also cited a lack of experience in the General Coordination, as well as poor communication and a lack of understanding of the regional partners 'I feel a lack of diplomacy and of comprehension from the Luxembourgers towards the others.'

Sustainability of cross-border projects

The experience gained with cross-border projects in 2007 should have a durable effect on future collaboration in the Greater Region, largely thanks to the structures put in place during the ECOC. At the Conference of the Cultural Ministers of the Greater Region held on September 29th 2007, it was agreed that the Ministers would continue to meet at 18 month intervals to continue the collaborative work which had been given a significant impulse during the ECOC. The work of the Cross-border association established in 2007

will be continued under the name Espace culturel Grande Région, and the Blue Stag will be used as a unifying symbol for cross-border cultural activities. The exchange of information between the regions will also be supported through tools such as the Internet portal www.plurio.net, which provides a guide to cultural events and institutions throughout the Greater Region.

The political will to continue is reflected among cultural actors as well: 'Of our 40 questionnaires to project leaders, 39 said they wished to continue to develop cross-border projects in future' (Regional Coordinator). This increased interest in collaboration should also be supported by increased funding in some parts of the Greater Region. In Trier, for example, some of the additional funding for 2007 will be sustained in 2008, and there is now a coordinator for cross-border projects.

Conclusion

The cross-border dimension was a significant element of the ECOC in Luxembourg and the Greater Region in 2007. A large number of projects were organised with finance from Luxembourg and the other regional partners, and these attracted a total of over 340,000 participants. The cross-border programme was important in establishing new links between cultural producers throughout the Greater Region and strengthening existing cultural links. It seems certain the 2007 will have a lasting legacy across the Greater Region through the structures which have been put in place to support cultural cooperation in the long term. Inevitably, such innovative forms of collaboration also ran into problems, which will need to be ironed out to ensure smoother running of cross-border projects in the future.

13.

COLLABORATION WITH SIBIU ECOC 2007

Luxembourg and Greater Region shared the title of European Capital of Culture with Sibiu in Romania in 2007. Sharing the ECOC title has been relatively common in recent years, although 2007 was the first year in which a country from an existing Member State had been paired with one of the post-2004 EU entrants. This is now an established system for the future ECOCs up to 2019, so the experience of 2007 is interesting to examine as the first such collaboration.

In the past, sharing the title has not been very successful, because the pairing of cities was not planned and most cities felt they were 'forced' into collaboration. However, the idea of Luxembourg and Romania sharing the title in 2007 was originally the idea of the Luxembourg Ministry of Culture, Higher Education and Research. Luxembourg 2007 also strongly supported the candidacy of Sibiu to the European Commission to Brussels.

Octavie Modert, Secretary of State for Culture, Higher Education and Research commented:

Romania didn't have any idea about this, they had other problems. It was a proposition that my predecessor made to the then Culture Minister of Romania, since in the Transylvania region Luxembourg has historical ties. Luxembourg was there more often and so the idea of taking Sibiu was proposed after the idea of Romania. And then the Culture Minister said why not, good idea, and then the name of Sibiu was proposed. That was in September 2002 and we had to put them a little bit on the right track. They were a little bit reluctant in the beginning, but in the end they were eager to claim their share of the success. And they gave very little money, but fortunately the Mayor of Sibiu was very capable.

The joint
Luxembourg-Sibiu
cultural programme
consisted of
48 projects
with 90 events

The main objective of the collaboration was firstly to generate cultural exchange between cultural operators and artists from Luxembourg and Sibiu, and secondly to support cooperation between the Greater Region and Romania as a whole. It was not the intention to run the programme from the coordination offices in Luxembourg and Sibiu, but rather to allow the cultural actors themselves to engage in the adventure of an exchange spanning the 1400 km between the two cities. The financial support given to the projects was intended to help overcome the managerial and intercultural obstacles posed by such collaboration, while maintaining project quality and visibility.

The joint Luxembourg-Sibiu cultural programme consisted of 48 projects with 90 events, far more than originally foreseen. These projects covered a wide range of disciplines and themes: contemporary art, theatre, music, dances, photography, film, symposiums/publications, literature and youth. Of the 48 projects, 32 linked Luxembourg and Romania, while 16 projects involved one or more partners in the Greater Region.

Anne Schiltz was appointed to the General Coordination in Luxembourg to develop links between the programmes of Luxembourg and Sibiu, and she worked hard to develop links not only with Sibiu, but with other parts of Romania as well. In Luxembourg, of the joint projects with Romania were organised by the Kulturfabrik in Esch/Alzette. Serge Basso, Director of the Kulturfabrik said:

It was a great project because artistically it went well, particularly for a country that was in the middle of an artistic evolution. It was a beautiful artistic project, a beautiful human project (world music) and it gave us new budgets, which for us was a true blessing. We were able to put on theatrical productions costing €50,000-60,000 which would normally be impossible. Therefore artistically it went well, financially it was something that we could not have done before, and finally we had a new (Romanian) public, which was very interesting for us.

Close collaboration between the Luxembourg and Romanian partners meant that the projects worked well, because people knew each other and they knew what to expect. The collaboration benefited both the Luxembourg and Romanian partners. For the Kulturfabrik

We got recognition from the institutions for our ability to run important projects. We did the whole Romania programme, but it was necessary to do it! As a result, the project was more coherent, better, and artistically more reliable.

The programme was supported at a political level by meetings between the Luxembourg Ministry of Culture, Luxembourg and Greater Region, European Capital of Culture 2007 and the City of Sibiu, and Sibiu, European Capital of Culture Association 2007. Visits by Grand Duke Henri of Luxembourg to Bucharest and Sibiu and by President Basescu of Romania to Luxembourg helped to cement political relations between the two cities and the two projects.

In terms of the concrete coordination of the joint programme, both Luxembourg and Sibiu appointed a coordinator to manage the projects. The coordinators had to identify potential project participants and then establish a mode of working between Luxembourg 2007 and Sibiu 2007. The coordinators also acted as intermediaries between project leaders and the ECOC associations, ensuring the flow of information and evaluating project content. The coordinators also assisted the projects in the executing phase, helping to find venues and accommodation for artists, for example.

Communication between the coordinators in Luxembourg and Sibiu was maintained through reciprocal visits. A special publication detailing the common projects was produced by Luxembourg 2007, and a cultural press trip was organised from Luxembourg to Sibiu in September 2006. The travel agency Voyages Emilie Weber also helped to develop a tourism product for Sibiu and Romania for the ECOC. The eventual tourism impacts of the joint projects were limited, partly because of the lack of direct flights between Luxembourg and Romania. There was no appreciable increase in Romanian tourism to Luxembourg in 2007. The surveys conducted in Sibiu in 2007 also indicated that the Luxembourg presence there was low (3% of foreign tourists – Richards and Rotarui, 2008). However, the programme had a significant impact on the cultural collaboration between Luxembourg and Sibiu, and between Luxembourg and Romania. The most important factor in this was the intensive personal working relationships formed by Anne Schiltz with the Romanian partners during the preparation and execution of the ECOC, which will undoubtedly spark future collaboration as well. Octavie Modert, Secretary of State for Culture, Higher Education and Research commented: 'Sibiu worked very well ... with this efficient team around a very efficient Mayor, so that worked very well. This is a new cultural capital and they have done a great job on the heritage, tourism and the cultural content, prepared in a short period. It was a little bit easier for us than for them to deal with, but they did extremely well.'

One of the more problematic areas for collaboration was project financing. While in Luxembourg all the allocation of funding was managed directly by Luxembourg 2007, in Romania the situation was more complex, and often several funding bodies were involved with a single project. The involvement of the Romanian Ministry of Culture also meant that communications had to be maintained between Luxembourg, Sibiu (where most Romanian projects took place) and Bucharest. The principal of territoriality also meant that project money coming from each country could only be spent within that country, so each joint project had at least two separate budgets. One youth project leader recounted that different financial systems were sometimes accompanied by cultural differences:

We worked on cultural diversity. For us it was cultural heritage, for them it was cultural diversity. Therefore one had two different conceptions of cultural diversity to work with. It was very difficult. We also had a youth exchange. But on their side there were

a lot of problems, and there was nobody who had a budget. It was necessary to use our budget and to transfer money to them. We worked a lot in order to do something there.

There were also some problems relating to the content of events planned in Sibiu. The Mayor of Luxembourg City, Paul Helminger commented:

I have one little negative point. Our theme was migrations and one of the things would have been the migration of people from this area to Sibiu a couple of centuries ago. One of the exhibitions here was about the Roma, This was a splendid exhibition, I think it was one of the best exhibitions they have ever mounted, very comprehensive, very scientific, really very good exhibition. And the idea of course was to take it to Sibiu, but that did not take place. And all sorts of arguments were raised, including financial, and I'm sure we could have come to some arrangement about that, but I'm afraid that in the end it was too politically sensitive to take it to Sibiu. And that is something that I find hard to accept, because if we don't use culture and these sorts of bridges to talk about delicate and sensitive subjects then this is a problem.

Collette Flesch, Councillor for Culture in Luxembourg City added:

We knew that an exhibit about gypsies was dangerous stuff for Romania, but they helped us a lot in setting up (the Gypsy exhibition held in Luxembourg). Then we were supposed to take it to Romania, but that did not materialise. We got material from them, films, pictures and stuff.

The Regional Coordinators had a mixed experience in collaborating with Sibiu. One commented that they did nothing with Sibiu, because they had enough on their plate with the Greater Region. Another organised a music project with Romanian partners, but the project underwent significant change in the process of development, with new partners and new content, and Sibiu itself became less visible in the project. However, they did manage to send their exhibition material to Sibiu.

Conclusion

The collaboration between Luxembourg and Sibiu (and other parts of Romania) worked relatively well compared with previous city pairings for the ECOC. This stemmed from the pre-existing cultural links between Luxembourg and Romania which in turn rested on the shared cultural heritage of Luxembourg and Sibiu. One tangible result of these links was that the Sibiu 2007 staff were housed in the 'Casa Luxembourg' in Sibiu. In addition, there was considerable work done by the Kulturfabrik and others to ensure that a coherent programme of Romanian activities took place in Luxembourg. There were a number of practical problems in organising joint projects, not least because Romania only joined the EU at the start of 2007 and was still coping with new financial and other rules. The Luxembourg Ministry of Culture will continue its fruitful collaboration (which has been in place for the last ten years) with the City of Sibiu and surrounding towns in Romania.

As an ephemeral event which concentrates large amounts of energy, creativity and resources in a relatively short period of time, the issue of long-term impacts and sustainability is an important one for all ECOCs. In some cases the cultural year come and goes, and leaves little tangible evidence of its passing. In the case of Luxembourg 2007, the intention to leave a lasting legacy was stated at the outset in the idea '2007 begins in 2008'. This part of the report therefore examines what lasting impacts there are likely to be from 2007, even though the full story will only unfold in the years to come.

The sustainability of a major event such as the ECOC has a number of different dimensions, including

- Cultural sustainability
- Social sustainability
- Economic sustainability
- Physical sustainability
- Political sustainability

For Luxembourg and Greater Region 2007 one can identify elements of all these different dimensions of sustainability. In particular there seems to be a strong political will to continue the work of the ECOC across the Greater Region as a whole. The document launched by the Ministry of Culture, Higher Education and Research and the City of Luxembourg at the closing session of the ECOC in December 2007 (MCESR/VdL 2007) identifies a number of key areas of sustainability:

- New spaces for culture
 - Rotundas
 - Centre de Production et de Création Artistique (CPCA) in Bonnevoie
 - Espace Paul Wurth
 - Former steelworks in Dudelange
 - Halle des Soufflantes in Esch / Belval
- Cultural events and festivals
- Collaboration across the Greater Region
- Collaboration with Sibiu

One of the major legacies of 2007 will therefore be physical – the provision of new cultural spaces in Luxembourg. These are also very different spaces from those constructed in the aftermath of the 1995 ECOC. They are not new structures, but re-used industrial spaces.

The Rotundas, former railway turntables behind the main station in Luxembourg City, will be re-opened to the public in 2010. In the meantime the former industrial site will be decontaminated and the buildings restored. The popular Serre Bleu restaurant and the EXIT 07 pub will be reinstated on the site. The Rotundas will also continue as a site with an emphasis on youth culture and creativity. While the Rotundas are being renovated, Espace Paul Wurth will function as a temporary cultural space, run by the association 'Carré Rotondes-Espace Paul Wurth'. The site will receive a grant of €1.1 for running the space and its youth programme and a further €400,000 from the City of Luxembourg to continue with TRAFFO festival. The CPCA will be renovated and used as a creative space following the success of Dance Palace in 2007. The steelworks at Dudelange (originally scheduled for demolition) will be developed into studios and spaces for local and national cultural and social organisations. The Gouvernement has decided to re-use the Halle des Soufflantes in Esch/Belval as an active store-area for the Museum of Modern Art as well as for the Luxembourg Federation of Professional Theatres. Furthermore, it is consider-

ing providing accommodation to the National Museum of Resistance during the period of refurbishment.

Organisational sustainability will also be ensured to a certain extent by the appointment of leading members of the 2007 team to oversee the transformation and re-opening of the Rotundas. This will ensure continuity in terms of the management of these facilities, but it will also mean that the organisational capital built up over the course of the ECOC will not be dissipated.

The administration is also committed to the continuation of a series of cultural events developed in 2007. These include Festival Total Théâtre, Dance Palace the Best of Nature exhibition and the LX5 platform for youth projects. The National Youth Service also intends to continue some of the youth projects initiated in 2007. Many other projects will continue in 2008 and subsequent years, although the exact form of many is still under discussion.

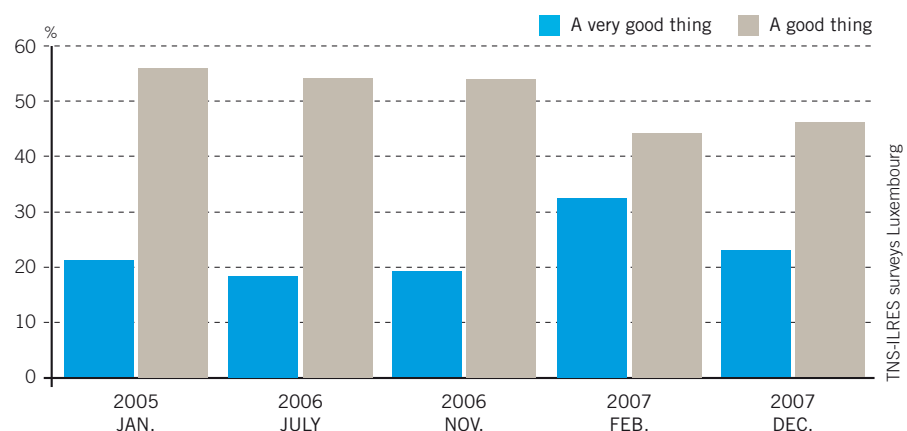
The decision of the Ministers of Culture of the Greater Region to continue collaboration after 2007 (see Chapter 12) means that a structure will be put in place to support cross-border projects in the future. The Luxembourg and Greater Region Capital of Culture 2007 Cross-border Association *Espace culturel Grande Région* will be reconstituted to carry on this work. A number of cross-border events have already been identified to be continued under the new umbrella. A number of projects will also be developed with Sibiu as an extension of work done in 2007.

The interviews with cultural producers also revealed that many intend to continue with projects initiated in 2007. For example, in 2008 the Danz Festival will travel in its entirety from Luxembourg to Nancy and then to Zagreb. Hurt, Dignified will be staged again during the ECOC in Stavanger in 2008. Ni vu ni connu has secured funding from the Ministry of Culture to present two editions during the autumn of 2008.

Residents attitudes towards the ECOC

An important indicator of the social sustainability of the ECOC is the attitude of residents towards the event and its legacy. A majority of Luxembourg residents consistently indicated that they felt the ECOC was a good thing for the country. Once the ECOC got underway, the number of people thinking it was a 'very good thing' increased, although there was a slight fall again at the end of 2007.

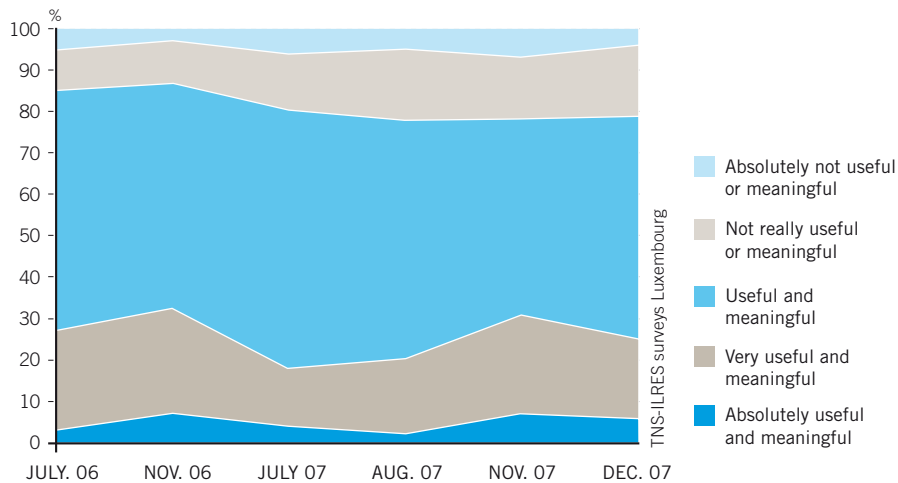
Attitudes towards the ECOC



A similar pattern emerged in the responses to the question 'do you think the ECOC is useful and meaningful?' Around 80% of the population considered that the event was useful and meaningful throughout the preparations for and the implementation of the ECOC.

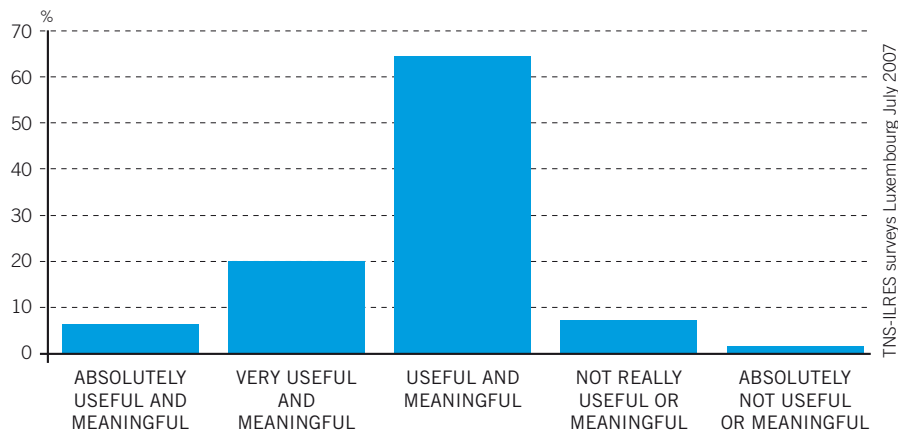
However, the number of most enthusiastic supporters of the event peaked in November 2006, just before it started, and then again towards the end of 2007. The pattern that seems to emerge is that people have high expectations before the event starts, which are then somewhat dampened by the reality of the programme (and their own inability to attend as many events as they anticipated – see Chapter 5). Towards the end of the event, however, it seems that people begin to reflect more on the event as a whole, and tend to become more positive again.

Utility of the ECOC



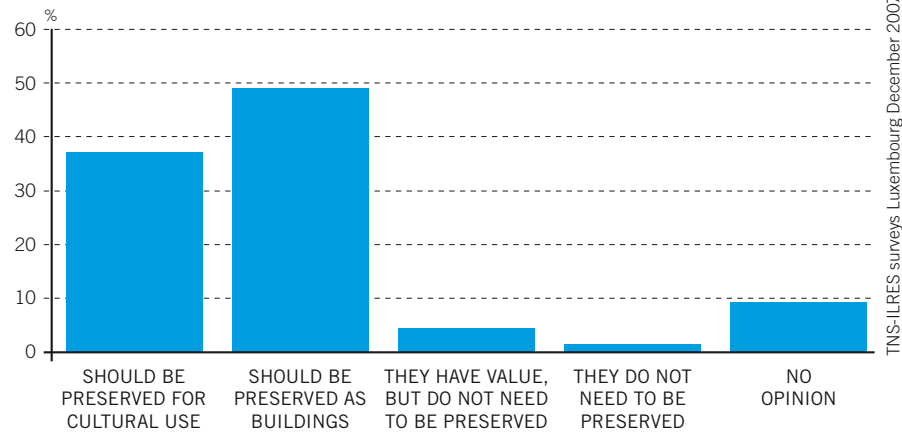
In the rest of the Greater Region, almost a quarter of respondents said that the ECOC was very useful and meaningful in July 2007, a slightly higher figure than in Luxembourg itself.

Utility of the ECOC - Greater Region residents (Germany, France and Belgium)



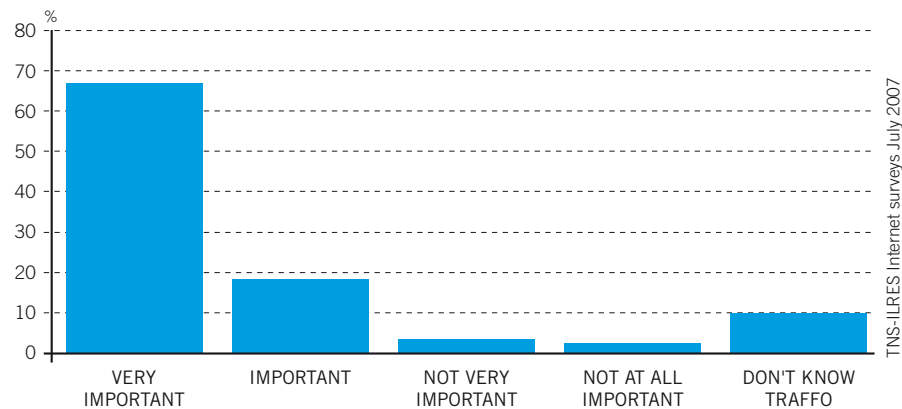
There was a great deal of support for the idea of developing the legacy of 2007 through the re-use of the Rotundas and other new spaces. When asked their opinion on the future use of the Rotundas at the end of the ECOC, over a third of residents felt they should be preserved for cultural use. A further 50% said the Rotundas should be preserved as buildings, but without a specified use.

Future use of Rotundas



Not surprisingly, support for maintaining the youth programme was high among those who had actually visited events at the Rotundas in 2007. Almost 70% of Rotunda visitors agreed it was very important to stage events in the style of the TRAFFO festival after 2007.

Importance of TRAFFO-style events after the ECOC (Visitors to the Rotundas)



Almost three quarters of Rotunda visitors also said it was very important that the Rotundas continue to be used as an event space after 2007. 90% thought that the Rotundas were an enrichment for the cultural life of Luxembourg.

Conclusion

It seems clear that the ECOC will leave a considerable legacy, not just in Luxembourg but across the Greater Region as a whole. The most visible physical legacy is likely to be concentrated in Luxembourg where the re-use of industrial buildings will add considerably to the supply of new cultural spaces. However, the establishment of new structures to continue cross-border collaboration will ensure that the creative activity stimulated by the ECOC continues across the Greater Region and to a lesser extent through links to Sibiu as well. Viewed overall, it seems that the 2007 ECOC was sustainable across a number of dimensions, particularly the cultural, political, social and physical dimensions.

HOW DID LUXEMBOURG 2007 COMPARE WITH OTHER ECOCs?

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Luxembourg 1995 and 2007

Luxembourg is the only region that has hosted the ECOC twice. It is perhaps not surprising that many people referred back to the first Luxembourg ECOC in 1995 as a reference point for 2007. The comparison of ECOCs is not purely restricted to Luxembourg, since there was evidence that the expectations of cultural actors in Lorraine were also shaped by the ECOC in Lille in 2004.

Direct comparison between 1995 and 2007 is difficult, because much has changed in Luxembourg and the Greater Region in the intervening 12 years. Most notably, the wave of cultural development which was stimulated by the ECOC in 1995 had a significant impact in terms of new cultural venues, including the MUDAM and the Philharmonie, which both opened shortly before 2007. Clearly, in cultural terms, Luxembourg was a very different place in 1995. The shortage of cultural venues at that time meant that many of the events were held in a tented area in the centre of the city. The 1995 ECOC was also largely restricted to Luxembourg City, and there was no collaboration with other regions or cities as happened in 2007. Another major difference was that in 1995 a much higher proportion of cultural events happening in Luxembourg were included in the ECOC than in 2007. The expansion of the cultural scene in Luxembourg after 1995 meant that the ECOC in 2007 only formed one part of the cultural programme.

The 1995 ECOC attracted 1.1 million visits, of which 43% came from outside Luxembourg. In 2007 total attendance for the whole ECOC was 3.3 million visits, although spread over the whole Greater Region and with a larger number of events in total. If we take the attendance for Luxembourg alone, then the total 770,000 visits in 2007 was lower than in 1995, although with fewer projects (389 events in 2007, 500 in 1995). In terms of the average attendance per event in 1995 there were 2,400 per event and in 2007 there were 3,100 per event (for those that reported visit figures). Across the Greater Region as a whole, the average number of visitors per event was 5,650.

In terms of sheer numbers of visits, therefore, it seems that 2007 generated more activity than 1995. The sensation that many interviewees had that 1995 was busier and more lively may well be attributable to the concentration of events in the centre of Luxembourg City. The tented city and the staging of open air events created a feeling of festivity which some seemed to miss in 2007.

In addition, one of the key aims of the 1995 ECOC was to stimulate tourism, and this seems to have led to a significant increase in visitors attending major exhibitions in Luxembourg City. Around 48% of tourists attending exhibitions in the 1995 ECOC were first time visitors, as were 31% of tourists attending performances. In 2007, only 36% of tourists were first time visitors. This underlines the higher degree of integration of the Greater Region in 2007, with Luxembourg being a much more established destination 12 years after the first ECOC.

Luxembourg 1995 generated a 26% growth in tourism enquiries in the whole country and a 48% growth in Luxembourg City. In 2007, the increase in tourist enquiries was just over 8% (however, ECOC enquiries accounted for almost 18% of the total in 2007). The 1995 ECOC seems to have generated mainly day tourism, because the overnights spent in hotels in Luxembourg City actually fell in 1995, compared with a 6% growth in 2007.

It is possible that the 1995 ECOC generated a general increase in visitors to Luxembourg who were not so interested in the cultural programme. The ECOC was a primary motivation for 15% of the visitors in 1995, compared with almost 40% who mentioned this as a motive in 2007.

The total additional visitor spend generated by the ECOC in 1995 was estimated to be €12.6 million, or the equivalent of €18.1 million at 2007 prices. This compares with an estimated economic impact of €56 million for the ECOC in 2007. If we consider the eco-

Direct comparison between 1995 and 2007 is difficult, because much has changed in Luxembourg and the Greater Region

conomic impact for Luxembourg alone in 2007, then the total visitor spend in 2007 can be estimated at around €33 million, or almost double the impact of 1995.

In spite of the increased scope of the ECOC in 2007, a number of respondents expressed disappointment in comparison with 1995. Among the perceptions were:

- There was more going on in 1995, with more blockbuster exhibitions and more activities for families.
- The organisation was better in 1995, particularly because things were more centralised in Luxembourg City.
- The quality of events was higher in 1995.

For many people, the memory of 1995 was more positive than the reality of 2007. In part, this seems to stem from the way in which the two events were organised, In 1995 the events were more concentrated and more took place in public space, which increased the visibility of the ECOC and created more 'atmosphere'. At the same time, the fact that everything took place in Luxembourg made communication much simpler, and it was therefore easier for people to find out what was going on. In 2007, the emphasis on creativity and participation rather than large scale public events meant that much activity was effectively invisible for the general public, especially when activities were aimed at particular target groups, such as youth.

Other ECOCs

In comparison with other ECOCs held during the period 1996-2004, the total of 3.3 million visits for Luxembourg in 2007 is slightly higher than the overall average of 3.1 million.

Total number of visits to ECOCs 1996-2007

City	Year	ECOC visits
Copenhagen	1996	6,920,000
Reykjavik	2000	1,473,724
Avignon	2000	1,500,000
Bologna	2000	2,150,000
Helsinki	2000	5,400,000
Rotterdam	2001	2,250,000
Porto	2001	1,246,545
Salamanca	2002	1,900,000
Bruges	2002	1,600,000
Graz	2003	2,755,271
Lille	2004	9,000,000
Genoa	2004	2,835,960
Cork	2005	1,300,000
Luxembourg	2007	3,327,678

Palmer-Rae (2004) and ECOC reports

One interesting comparative measure is the proportion of ECOC visitors who were motivated to travel by the event. This shows that the proportion of the audience motivated by the ECOC itself was relatively high in Luxembourg. This is probably the result of the lack of blockbuster events in the programme, which tends to draw people to a specific event, even when they are not aware of the ECOC programme as a whole.

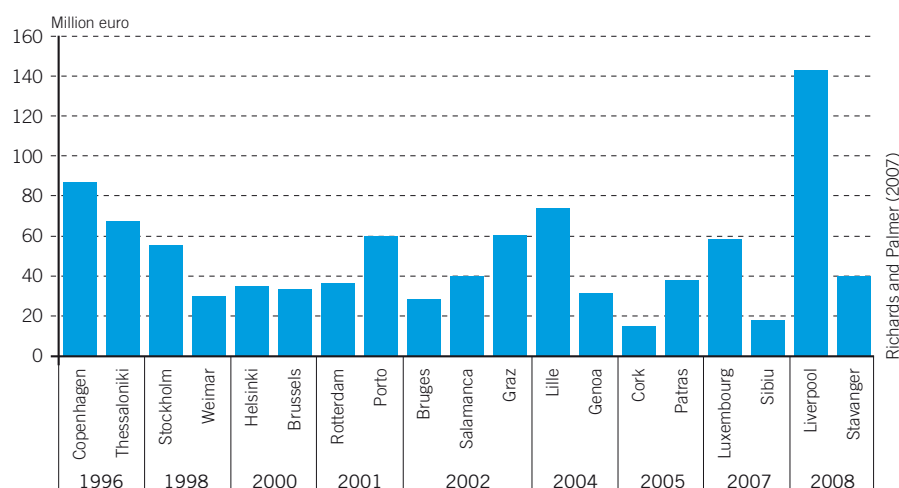
% of visitors motivated to travel by the ECOC

City	% motivated to travel by the ECOC
Rotterdam 2001	7.2
Porto 2001	16.4
Salamanca 2002	34.0
Luxembourg 2007	38.0
Sibiu 2007	32.0

Richards and Palmer (2007)

The total budget for Luxembourg 2007 was higher than the two previous events in Cork and Patras, but lower than a number of other recent ECOCs, such as Copenhagen, Thessaloniki and Lille. The cost of Luxembourg 2007 is also very modest when compared to the ECOC in Liverpool in 2008.

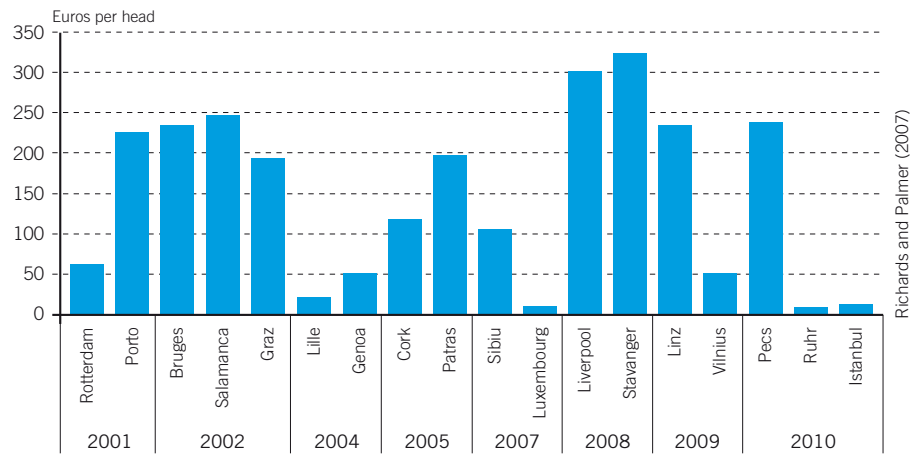
Operational budgets for ECOCs 1996-2008



Richards and Palmer (2007)

When measured in terms of cost per head of population, the Luxembourg 2007 budget seems very modest. When the total budget is divided over the 11 million inhabitants of the Greater Region, the cost is just over €5 a head, considerably lower than the ECOCs for 2008, both of which are spending around €300 a head on their events.

Total spend per head of population for ECOCs 2001-2010



Conclusion

One of the important factors influencing the attitude of both participants and producers to the ECOC in 2007 was the experience that Luxembourg had with the previous ECOC in 1995. It is perhaps inevitable that the first edition of such an event will make more impact than the second. This was one important reason why the organisers were keen to avoid repeating the same formula. Although there were many detractors who felt that 2007 did not match up to 1995, at least in terms of quantitative indicators 2007 made more impact in a number of areas. It was a larger programme staged across a much bigger region which attracted three times as many participants. In comparison with some more recent ECOC events, Luxembourg 2007 also fares well. Although it was not the biggest ECOC of recent times, it did attract an audience with a high level of motivation related to the ECOC itself, which suggests that the event was more successful than some in reaching its desired audience.

THE MANY FACES OF 2007: SOME CONCLUSIONS BY THE GENERAL COORDINATION

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About the Final Report

Not the usual self-purification

The General Coordination considers this independently-produced final report is an excellent document, giving a general and balanced view of successes and failures and offering some useful recommendations to the next generation of ECOCs.

Some previous ECOCs have presented only the positive aspects of the event, whereas this report attempts to present the many faces and many mirrors of Luxembourg 2007. Even if the direct protagonist logically has a slightly more positive view than any external evaluator, the General Coordination can broadly accept most of the objectively determined errors and failures, and of course most of the successes as well.

What's missing (because somebody should have been willing to pay for it)

In addition to the overall report, the General Coordination had planned to publish some more specific evaluations. The costs of these were intended to be assumed by other partners than Luxembourg 2007:

- Tourism impact (Ministry of Tourism)
- Economic impact (Ministry of Economy)
- Image impact for Luxembourg City (City of Luxembourg)

However, none of these partners was ready to pay for the detailed studies. Those aspects have instead been analyzed at a more general level in the evaluation report.

A general feeling of satisfaction

The rest of this Final Report gives a very balanced and independent view of the successes and failures of Luxembourg 2007. No major changes were made to it by the body responsible for the organization. Nevertheless, some of the apparently contradictory statements and opinions about the ECOc which appear in the report deserve some comment and contextualization. This has led the Coordinator General to add the following remarks about the view of the ECOc from the inside.

What 2007 was not supposed to be

Not a mainstream popular fiesta

Some people complain that 2007 lacked 'highlights'. Others claim that there were too many events so that selecting the highlights was impossible. So what?

The fact is that a lot of highlights were not recognized as such because they didn't belong to the twilight zone between art and popular entertainment. The Coordination deliberately avoided going shopping (although money is the least of Luxembourg's problems) for middle-of-the-road, prestigious, unsurprising and uncourageous projects. In normal years, Luxembourg and the Greater Region feature enough prestigious, popular and even eclectic events to satisfy every segment of the cultural audience.

Not the 'expected' ECOC

The role of an ECOC should be to show new paths to new cultural awareness with unexpected rather than comfortable highlights. By taking its 'unexpected' motto seriously, the General Coordination wanted the real highlights be the unexpected, but artistically high profile exhibits and events. A minimum of audacity was asked from the public.

Not spreading manna over the land, but claiming responsibility

Some local authorities inside Luxembourg complain about the lack of events in their region or town. But the ECOC was not supposed to be a touring agent spreading ready-made events all over the land, but on the contrary it built the programme mostly on the locally-manufactured projects of institutions, NGO's and artists. Sorry, but some local authorities simply missed the boat.

What 2007 was supposed to be

A balance of 12 years of investment in culture

Since the first ECOC edition in 1995, Luxembourg has invested a record amount of money in new cultural buildings. New or refurbished institutions as well as old and new private organizations were supposed simply to show that the public investments were worth the money. Obviously, they were!

First steps in cross-border cultural projects

The challenges of regional collaboration were and still are huge, and 2007 really does begin in 2008. In spite of some experiences in specific areas, nearly everything had to be done from scratch. This grass-roots adventure was only possible because of the strong commitment of the regional coordinators. This was a truly pioneer work, with difficulties, successes and failures.

Platform for the next generation of artists and young audiences

The most important challenge of ECOC 2007 was the identification, motivation and follow up of young start-up projects created and managed by the new generation of artists. They can be considered as the great beneficiaries of the ECOC in 2007. Public and private financiers should think about sustaining them more strongly in the coming years. The young audience programme will be continued within the 'Carré Rotondes' and later the 'Espace Culturel Rotondes': another amazing achievement of the ECOC.

Put Luxembourg on the cultural map

Like the citizens of every capital, Luxembourgers sometimes tend to think they are the hub of the universe. Luxembourg may be strong on the financial and political map, but a fairly improbable cultural epicenter. The ECOC's press agencies found it sometimes hard to attract herds of journalists to Luxembourg. The best results were probably the lone German reporters discovering that Luxembourg stands for more than banks, petrol and Juncker and that it is a fast developing cultural area.

A true reflection of Luxembourg's cultural level

Whatever the criticisms, the 2007 programme was mainly made by local institutions and actors and represents what Luxembourg is able to achieve in 2007, no more and no less. The achievements are impressive, but development is still possible and in many areas quite necessary.

Opening some new venues and creating regular events

The most time-wasting effort was opening access to the new venues, mostly former industrial buildings. Luxembourg is small, and contacts are very tight, so good will and sense of adventure helped a lot to make the impossible happen. Creating new festivals and other regular events was even more difficult, with the public and the press expecting perfection from the first edition on. It could be Luxembourgers are quite pampered...

Continue after 2008

The continuation of the 2007 spirit after 2008 was considered as the most important issue for an ECOC less focused on transient events. The balance is surprising compared to the most optimistic expectations in 2006. Most of the new venues will be available for culture after different phases of refurbishing, most of the important festivals will also be continued and the new artistic initiatives, after taking a pause for breath, will continue on their way.

Some glimpses of the Coordinator's point of view

The theme controversy

One theme for 2007 was impossible. Considering only Luxembourg (city and country), 'migrations' would have been the perfect programme line. But with each region supplying their own subject (or none), it was sheer fantasy imagining one motto related to an artistic theme. In fact, most ECOCs don't have a clear theme, and if they have, it's not strictly respected. Bob Palmer's idea of using 'border crossing' for the 'cultural' aspect of the event and 'unexpected' for the artistic purpose was appropriate. But the General Coordination didn't succeed too well in imprinting this on the public consciousness.

The artistic director question

Having both a coordinator and an artistic director could have been a good system for preparing the ECOC. The Coordination left too much freedom to everybody, but still it is criticized for not being diplomatic enough and imposing thematic guidelines. What if the coordination had qualified the local scene as 'self-overestimating', as Martin Heller, artistic director of Linz09, did, raising a tsunami of indignation?

The ECOC was only a segment of the 2007 programme

Considering the audience figures, it's important to remember that the ECOC represented less than 20% of all cultural events in the cultural agenda in 2007, in some regions even less than 5%. Most of the theatre, music, dance and festival programme, including crowded events like the National Celebration Day or the annual Fair were not included in the ECOC programme. Taken as a minority section in a voluminous agenda, the ECOC programme nonetheless attracted an appreciable part of the mainstream audience.

How to find highlights, memories from a process

Reading back the internal reports from 2003 to 2007 is illuminating. All the potential actors knew from 1999 that there would be a second ECOC in Luxembourg in 2007. The first deadline for project ideas was December 2003, the second deadline for project proposals was November 1st 2004. An internal report in November 2004 listed the projects of institutions with a ranking from 'local interest' to 'European highlight'. As there was only one project listed as 'European highlight', urgent meetings had to be organized to gather real highlights. This urgent action 'Saving public culture 2007' didn't keep some people from waiting until the very end of the programme deadline.

For a balanced ECOC all over the Greater Region, some conditions were not fulfilled in 2007

Why some museums feel unhappy

Contacts with Museums were made from 15th October 2003 on, the day of the Coordinator's appointment. Knowing that the ECOC year for Luxembourg was fixed in 1999, there was enough time to search for and find good ideas.

In fact, the Coordination's artistic projects were conceived in areas insufficiently considered by external projects: multimedia art in the Rotunda 1, the global society theme (Belval) and art in public space (Transient City). No proposals were made by the museums; collaboration was offered, but denied. Add to that the usual interpersonal problems, and frustration will triumph. As well as self-fulfilling prophecy, this guarantees satisfaction for notorious moaners.

Two major exhibits that could have been museum highlights did not take place: the 'Museum of the museums of the Greater Region' (called 'Les 4 Grâce') was withdrawn because the long-existing Greater Region federation of museums could not manage it. A groundbreaking Art Nouveau proposal also disappeared in somebody's drawer.

Instead of blaming transient others, museums should perhaps take the first steps towards self-criticism. That can help a lot. And they should keep on asking for more public and private funding of temporary exhibitions: together with good ideas, this is likely to lead to exhibition highlights, in the next edition of the ECOC...

Mission impossible Greater Region

People have debated the question if in the end the involvement of the Greater Region had been a good or a bad idea. For the event itself, it is obvious that the organization, the focusing on one theme and the readability of the program would have been easier without the extension to the neighbouring regions. Luxembourg made a lot of diplomatic efforts to avoid creating a feeling of cultural imperialism, leaving (too) much freedom to the regions. This may explain the complaints from the regional coordinators about both the lack diplomacy and the need for a stricter artistic direction, which seems quite contradictory.

For a balanced ECOC all over the Greater Region, some conditions were not fulfilled in 2007: not enough financial engagement of the regions, internal political barriers, lack of political support and little acceptance of a stronger direction in artistic matters. Maybe there should have been, besides the 'cultural technicians', a mainly political task force, led by some elder statesmen like Mr. Santer or Mr. Nothomb, who might have been able to calm political spirits and raise cultural interest among the stakeholders and the local population.

It is difficult to report the unbelievable complexity of those pioneer efforts to fulfill this mission impossible, knowing that the promising restart in 2008 won't be that much easier, but after 2007 nobody can step back anymore. It's now a political issue rather than a managerial one.

The Sibiu surprise

At the beginning, Sibiu appeared to be even more difficult than the Greater Region. Surprisingly enough, and in spite of all differences of mentality, the common programme can be qualified as the most amazing achievement.

Waiting for new sponsor strategies

Actual and potential sponsors seem to have quite divergent views about either their absence from the ECOC or their return on investment. If some pretend not having known about the programme, this is definitively untrue, since all potential sponsors were sent the sponsoring file before October 2005.

The mistake in the strategy was to focus, besides the three main sponsors, on a middle level offering insufficient visibility for the investors. Luxembourg 2007 should have offered specific packages to single sponsors, offering them high visibility at hallmark events and venues. On the other hand, some firms don't have a coherent sponsor or philanthropy strategy besides the personal preferences of single managers. More professionalism on both sides is needed in the future.

Communicating the unexpected

ECOCs are not easy to communicate: too much programme, too many different events, too many diverse publics, overblown expectations ... and finally Europe is quite a big territory! It would be better to communicate a single big event, that's much easier.

The ECOC 2007 used two modes of communication: its own resources and the friendly domestic and foreign press. Many of Luxembourg 2007's own efforts were very originally designed for a hip artistic audience, with a focus on design rather than content and user friendly practicability. The broader public was more than a little puzzled with this enigmatic chic. On the other hand, the cultural journalists, a small minority in their respective media, were absolutely flooded with the mass of high- and lowlights. It was only from the moment the Coordination exhumed the idea of regular newspaper supplements (an idea previously refused by the media partners) that the public was able to find some path through the cultural jungle.

Putting a tax paradise on the cultural map

Hoping to host half of Paris in Luxembourg and Greater Region because of the ECOC, the TGV and low tax shopping was an illusion. All European capitals and major cities compete with the same combination of new cultural venues, spectacular heritage attractions and specific shopping niches. Are Sophie Calle, Wim Delvoye or Martin Parr more sexy in Luxembourg than in Basel, Prague or Hamburg? Originality was achieved only in a few cases, such as 'All We Need'. A good lesson for the future, which also begins in 2008....

17.

CONCLUSIONS AND RECOMMENDATIONS

Drawing general conclusions about such a large and complex event as 'Luxembourg and Greater Region, European Cultural Capital 2007' is an almost impossible task. With so many projects organised by so many different organisations across such a wide geographical area, it is inevitable that the ECOC sparked a host of different reactions in the many people that it touched, from the wildly enthusiastic through the implacably indifferent to the downright hostile. It is clear that no event of this scale can please all of the people all of the time, but the important question which has to be answered at the end of the day is whether the event met the aims that it set itself at the beginning.

In trying to evaluate this, we will first of all recap on some of the essential elements of the ECOC.

Was the ECOC well conceived?

The concept for the ECOC in Luxembourg and Greater Region was innovative and ambitious. As the first of a new generation of ECOCs held under the revised guidelines established by Brussels following the Palmer-Rae Report in 2004, Luxembourg anticipates the greater role given to regional collaboration in the event. Such collaboration is almost inevitable for a city such as Luxembourg which has a resident population of less than 100,000 people (although the population more than doubles during the day with cross-border workers). In framing an ambitious cross-border regional collaboration, Luxembourg has perhaps established a model of a regional ECOC which might become more common in future, and in this sense, 2007 has acted as a pioneer at a European scale.

At the same time, Luxembourg has been the only region to have hosted the ECOC twice. This created further challenges in trying not to repeat what had been done in 1995 and in trying to expand on the significant cultural development stimulated by 1995. This meant that Luxembourg 2007 had to try and break the mould as far as the ECOC was concerned, and try something innovative and risky rather than adopting tried and tested ECOC models (whether from Luxembourg or elsewhere). This meant that 2007 concentrated on developing its own 'feel', with an emphasis on contemporary and locally-based creativity rather than international blockbusters. The event also highlighted active participation rather than passive viewing, as part of a commitment to building the creative capacity of the region and developing a basis for sustainable regional collaboration in the future.

With all of these challenges in mind, the resulting concept of the ECOC was more complex than many previous events have been, embracing many different themes, production models and regional programmes. The organisational model of the event was also a departure, with a central and a regional coordination, and a general coordinator in place of the traditional ECOC model of an artistic director. The desire to be democratic may have order being imposed on this complex cultural landscape, with resulting problems of clarity and communication (see below). There is little doubt that the concept of the 2007 ECOC was ambitious and a serious attempt to develop a different kind of ECOC.

Was the event well organised?

The organisational complexity of the ECOC required a new organisational model to be developed in 2007. The basic structure of two coordination systems, one for Luxembourg and the programme in general, and one for the other four regions, was perhaps the most obvious way of structuring the organisation. However, it may have contributed to the feeling in other parts of the Greater Region that the regional programmes were effective satellites of Luxembourg.

At a political level, there was a large degree of satisfaction at the way in which the General Coordination handled the organisation, and this was one area in which 2007 was seen to be superior to 1995, perhaps because lessons had been learned from the earlier event. A great degree of stability was created by the Coordinator, and the team responded well to the informal organisation culture. From the outside, however, informality was sometimes interpreted as disorganisation.

Was the programming effective?

The original programming concept was based on a number of overarching themes for the programme as a whole as well as individual themes for each of the participating regions. In the end, however, the sheer scale of the programme overwhelmed the themes, which became increasingly invisible as the event developed. The 'migrations' theme, which permeated the whole event (and which was the only theme to find a sponsor) seemed to work well, and was appreciated by the Luxembourg public. In general, however, people found the programme hard to 'read', and this probably had a negative effect on marketing and communication, particularly in the early months of the event. A more pragmatic approach of identifying 'highlights' was introduced during the ECOC, and this seems to make the programme more legible, even though it reduced the visibility of the themes still further.

Did it stimulate people to participate in culture?

The fact that 3.3 million visits were made to the ECOC programme underlines the success of the event in stimulating cultural participation. New audiences were reached, particularly in the areas of young people (even though the 'young' were sometimes older than was initially anticipated) and migrant groups. It also stimulated new cultural links with different parts of the Greater Region, stimulating more cross-border cultural consumption as well. The development of new cultural spaces, such as the Rotundas and Espace Paul Wurth helped to open up the cultural scene in Luxembourg to new publics as well as developing new links between creators and their audiences.

The impact on the 'traditional' cultural scene in Luxembourg was far less marked, but this was not one of the main aims of the event. There was no dramatic growth in museum attendance as there had been in 1995, but this was largely because the museums were not the venues for the main events in the ECOC programme as they had been in 1995. There was also no vast increase in performing arts attendances, but the major venues in Luxembourg already operate almost to capacity. The main form of cultural development undertaken in 2007 lay therefore not in a dramatic increase in audience numbers, but rather in a qualitative change in the type of audience. By creating new spaces for young people, the ECOC reached an audience which had been largely neglected in the past.

The ECOC also had an important effect on the (non-Portuguese) foreign residents of Luxembourg, over half of whom attended at least one event in the programme. Their enthusiasm for attending such events in the future also suggests that this group will be important for the future development of cultural participation in Luxembourg.

Was it effectively marketed?

The complexity of the ECOC made it a difficult product to communicate and sell. The resources available for marketing were insufficient to allow a constant flow of information to all the potential markets throughout the year. The strategy was therefore to concentrate resources largely on the Greater Region, and within the Greater Region to concentrate on those areas where most events were being held. The need to maintain regularly updated programme information in three languages meant that most of the media budget was allocated to print material, and there was little room for Radio or TV advertising. For audiences not accustomed to using Internet or gathering cultural brochures, therefore, the flow of information was probably less than optimal. On the other hand, the ECOC was successful in generating a large amount of free media coverage which helped to raise awareness of the event and probably had the effect of improving the cultural image of Luxembourg as well.

In terms of the efficiency of the marketing and communication expenditure, Luxembourg 2007 was among the better performing ECOCs of recent years. The spend per visit was lower than many comparable events, and lower in constant price terms than the ECOC in Luxembourg in 1995.

In terms of effectiveness it is clear that some of the main target groups were well informed about the ECOC. Participation levels among young people, usually a notoriously difficult audience to reach, were just as high as that for older age groups. The participation of groups such as the Portuguese community also increased over the course of the ECOC to reach levels commensurate with their weight in the resident population. In terms of reaching specific target groups, Luxembourg 2007 therefore performed better than previous ECOCs, such as Rotterdam (Richards and Hitters 2002; Richards and Wilson 2004).

What were the tourism impacts?

Luxembourg 2007 generated a large number of tourist visits, although most of these were accounted for by cross-border trips within the Greater Region. This is perhaps not surprising given the fact that the bulk of the marketing and communication effort was placed there. Tourism in Luxembourg grew by almost 6% in 2007, and Luxembourg City had a 7% increase in tourist overnights. Similar growth was seen in the Trier area, largely as a result of the Constantine Exhibition. Other areas of the Greater Region also experienced tourism growth.

The real acid test of tourism success will come in the next few years, when it becomes clear if the gains made in 2007 are structural, or simply represent an ECOC peak (as is the case in many other cities). The fact that 2007 had a positive impact on the image of Luxembourg, particularly as a cultural destination, suggests that there may be grounds for optimism in this respect.

What were the economic impacts?

The total cost of staging the ECOC in Luxembourg and Greater Region in 2007 was around €57 million. The bulk of the budget came from the Government of Luxembourg and the City of Luxembourg. Sponsors contributed around 9% of the budget, which was a lower proportion than in 1995. The basic sponsorship strategy does not seem to have been successful, with many large companies opting to continue with their regular sponsorship

patterns rather than allocating money to the ECOC. While this may have been detrimental to the budget of the ECOC, it has probably avoided a complaint often heard in other ECOC events – that the cultural year diverts resources away from regular programming and/or produces a surge in sponsorship which is followed by a relative drought.

Because of the large number of visits generated by the ECOC, the overall economic balance is fairly positive. With a conservative estimate of around €56 million generated by tourism spending, there is a considerable economic spin off for the whole Greater Region. Hotels, restaurants and other tourist-related businesses had a good year in 2007, not solely because of the ECOC, but with the ECOC as a strong additional impulse to tourism expenditure.

What were the social impacts?

The aim of developing new audiences for culture brought new participants and creators into the cultural scene in 2007. There is also evidence to suggest that considerable mixing of different social groups took place at some of the new cultural spaces developed for the ECOC. This indicates a greater level of success in social cohesion terms than in some other ECOCs, where different population groups have tended to participate in separate events, rather than mixing at the same venues (Richards *et al.* 2002). The fact that the ECOC concept rested heavily on the collaboration of local associations and NGOs also ensured that the participation of those not normally involved in culture was higher than might otherwise have been the case.

In contrast to some other ECOCs, however, Luxembourg did not succeed in creating an associative organisation of its own. The Club 2007 can be considered a failure, even in a small country such as Luxembourg. This was a missed opportunity to build a tool for future audience development.

Did the ECOC partners collaborate well?

The ECOC has to be a collaborative venture. But 2007 also tried to introduce new collaborative structures, most notably in cooperating with the other parts of the Greater Region, but also with Sibiu, its partner ECOC.

The collaboration with the Greater Region was an undoubted political success, but the concrete results were variable. It was difficult to create a unified 'feel' or branding to the event when the funding and implementation structures differed so widely. But the collaboration was a success in terms of the involvement of people from across the Greater Region, and in getting at least a part of the audience to travel to new parts of the Greater Region. It also helped to stimulate the cultural scene in different parts of the Greater Region, as well as involving cross-border workers in Luxembourg itself.

The collaboration with Sibiu was relatively successful, particularly given the poor record of collaboration between ECOC host cities in the past. Key factors in this were probably the appointment of a specific coordinator for joint projects in Luxembourg and the staging of many of the Romanian events at one venue in Luxembourg. This gave the programme more coherence than has perhaps been achieved by ECOCs in the past. The joint programme was ambitious and innovative, and brought Luxembourg in touch with its cultural past. The collaboration with Sibiu was complicated by the different political structures and the fact that Romania only entered the EU on the day the ECOC opened in Sibiu. This meant a steep learning curve for Sibiu, but it also provided the chance for both sides to learn different things from each other.

The collaboration between the ECOC and local partners in Luxembourg was also not without problems. In particular, the museums in Luxembourg felt they had been sidelined

by the event, and they adopted a negative stance towards the whole affair. This meant that both parties lost out: the ECOC did not benefit from the organisational experience of the museums, and the museums ran a small ECOC programme. In contrast, relations between the main performing arts venues and the ECOC were very positive. The funding from the ECOC allowed them to do things they would not otherwise have done, and the ECOC gained important exposure from the platform provided by the established venues.

Will the event be sustainable?

The long-term sustainability of the 2007 ECOC is of course hard to judge at present. However there are already a number of important indications about what 2007 will leave behind as a legacy.

Most importantly, the new cultural spaces created by the ECOC will continue to have a cultural function, and the youth focus of the ECOC will be preserved with the re-opening of the Rotundas (and perhaps just as importantly the Serre Bleu Restaurant and the EXIT café). The Espace Paul Wurth and the CPCA will continue to function as cultural venues, and will provide continuity for key events such as TRAFFO. The Halle des Soufflantes will be used by the MUDAM and the Luxembourg Federation of Professional Theatres. The new facilities will help to provide a platform for existing and new cultural producers, supporting creativity and cultural participation.

The cross-border dimension of the ECOC will also be continued through the political agreement at ministerial level in the Greater Region, as well as a continuing function for the *Espace culturel Grande Région*. In these terms, two of the most important actions of the ECOC are ensured a long-term future.

Did the event meet its aims?

Looking back to the original aims of the event, one can begin to assess the extent to which these were met.

Firstly, in terms of the more formal objectives:

- Present the creative and artistic potential of the region, and particularly the avant-garde aspects of local/European creativity

This was certainly achieved, not only judging by the number and quality of events staged, but also the complaints from some that the events were too 'elitist'.

- Develop projects with a European dimension

The European dimension was visibly present, both in the collaboration across the Greater Region and in the joint programme with Sibiu. In comparison with some recent ECOCs, where the European dimension has largely been ignored at the expense of promoting the local, Luxembourg took a step back towards the original aims of the ECOC concept, while at the same time adding a new dimension to the ideal of regional collaboration.

- Project a more contemporary image of the region to attract young people and young audiences

The ECOC was a very successful event in terms of attracting young audiences, and there is evidence that it has boosted the cultural image of Luxembourg.

- Welcome numerous European and international cultural actors

The emphasis on creation within the ECOC programme ensured that many actors in the international cultural sector were involved.

- Place the enlargement of the EU in perspective through new relations between the Greater Region and Sibiu, as well as other European countries.

The link with Sibiu helped to throw light on the challenges of European enlargement, both in terms of its positive and negative sides.

- Present an original and innovative European culture

The new model of the ECOC developed in Luxembourg should help to fuel discussion about the nature of 'culture' in Europe, and has certainly helped to stimulate thought in Luxembourg and the Greater Region on this subject.

In the final analysis we can also come back to the statement in the introductory chapter, that the ECOC should be judged in terms of 'what survived the cultural year, appealed to the public and contributed to forging the image of a genuine "Greater Luxembourg Region" at the heart of Europe'. It is clear that much will survive 2007, even though the legacy will be different to the new cultural infrastructure created in the aftermath of 1995. What survives is likely to provide a vital resource for the future development of Luxembourg and the Greater Region, since innovation and creative resources have undoubtedly been boosted by the event. This will be essential in ensuring not just that Luxembourg and the Greater Region have new cultural spaces for the future, but also that these spaces can be filled with cultural activities and enthusiastic audiences.

Much about 2007 also appealed to audiences. Although there were few blockbuster events, the level of participation and audience satisfaction was high. The big experiments of 2007, most notably the Rotundas, All We Need and the TRAFFO festival, were also much appreciated by their audiences. The successful events of 2007 are also likely to become part of the living legacy of the event.

In terms of image impacts, 2007 also seems to have been a success. People in the Greater Region felt the event was positive, and they adopted the Blue Stag enthusiastically, not just as a symbol of 2007, but also as a symbol of future collaboration the Greater Region.

It seems that 2007 does indeed begin in 2008.....

Recommendations For Future ECOCs

Based on our experience of organizing Luxembourg 2007, the General Coordination would like to offer some recommendations to colleagues organizing future ECOC events.

Artistic direction vs coordination

The question of the choice between an artistic director and a Coordinator General may have been a specific Luxembourg debate. But if you look behind the chessboard of interwoven artistic and political challenges, the question has a universal dimension. Landing as an artistic director, often from outside, in a mature landscape of cultural institutions and artistic scenes is often as difficult as the diplomatic challenge of getting along with a local

political scene that can be as divided and full of landmines as the cultural one. In some ECOCs artistic directors had to be dismissed even before the beginning of the programme because of either artistic or political deadlocks.

Based on the experiences of 1995 and 2007 of Luxembourg ECOC, the following recommendations could be useful for future ECOCs:

- it is very important to have full political support for an ECOC. In Luxembourg, the four major political parties stood firmly behind the project, in some of the four participating regions the support was not so unitary.
- If an artistic director is appointed, he or she has to bear in mind that they will land like a Zeppelin on the cultural field and that some, but not all actors will see them as a temporary invader rather than a friendly guest.
- More important than the question of having an artistic director or a coordinator is the necessity of having, at least two years before the event, a confirmed budget with clear criteria of project selection and attribution of funding or co-financing.

Highlights vs. originality, quality or popular impact?

The concept of highlights of the hardcore artistic scene and audience will surely differ from that of political, economic and tourism stakeholders who prefer the well-known and renowned values to avant-garde or emerging artistic experiences.

Luxembourg 2007 was very lucky that political and economic stakeholders didn't try to influence the general orientation of the programme too much or impose particular events because of populist considerations. On the other hand the General Coordination sometimes could have been stricter on quality standards, thus raising strong resistance, especially from established actors and institutions.

Institutions and emerging scenes

A radical concept of an imaginary ECOC could be just to consider new projects of emerging artists and collectives under a very precise and original theme, leaving the institutions with their normal programme. This concept could work in a city without a strong net of experienced institutions, but normally most of the local actors should be on the ECOC boat. The least ECOC directors should ask from them is to propose something really original and be ready to discuss each proposal frankly with the artistic direction of the ECOC. Resistance is inevitable, but the fight should not end in a guerrilla war with the cultural vanguard, but rather in a democratic and transparent procedure for the whole ECOC process.

Liberty, equality, bureaucracy?

Some of the Luxembourg institutions and project partners judged the evaluation and selection procedure of ECOC 2007 as too bureaucratic. From the very beginning the ECOC team wanted to make sure that everybody, from the most influential institutions to the most modest NGO, should have the same level of opportunity to present their projects. The criteria were numerous, since it was not possible to focus on one single theme or level of professional quality, but they were clear from the beginning.

In spite of some criticisms, the Luxembourg ECOC Coordination strongly believes that a strict procedure in the evaluation, selection and contract building is one of the most crucial conditions for a successful ECOC. Of course, the best possible support should be available for all levels of project partners, from the initiation of budgets and contracts until the final balance is drawn up after the closing party.

Different levels of communication

Since the ECOC concept is often conceived of as a mix between a mass event and a high-quality arts festival, one single level of communication never can reach a public beyond the core of 5-10% of arts and culture addicts. Luxembourg 2007 made the error of focussing mainly on a very contemporary design of visual communication, mainly targeting a very cultivated and culturally educated audience. ECOC managers should bear in mind that the audience of ECOC events goes beyond the cultural public and that they should incorporate in their communication strategy as many different levels as there are identified publics.

Choose between quantity and quality

With some 584 projects in 2007, the ECOC was often considered to be an exaggerated anthill of too many projects and events, leading to a huge and unreadable programme. On the other hand, it is quite difficult to be very strict in the selection of projects after having persuaded every potential actor to present an original or extraordinary project for the ECOC.

If some future ECOC succeeds in persuading cultural actors and the public that the ECOC is just one peak emerging from an ocean of valuable cultural activities and that there is cultural life before, during and after the ECOC, this could strengthen the recognition of the ECOC as a major festival and celebration rather than a year-long burden on every art biotope in the city.

The sustainability issue

Luxembourg ECOC 2007 seems to be quite successful in terms of sustainability. This was less due to the slogan '2007 really begins in 2008' rather than to the precise list of desirable sustainability targets in different domains such as cultural venues, continuation of new projects and festivals, strengthening of young cultural actors, reinforcement of coordination structures and the continuation of the ECOC spirit of cultural innovation.

It seems important that each future ECOC defines its own sustainability goals right before it finalizes the programme.

Is the ECOC still worth the blood, sweat and money?

The question of re-evaluating the spirit and the sense of ECOC has been largely dealt with by Palmer-Rae's (2004) study and by the subsequent discussions within and outside the European Commission and the Parliament.

On one hand, every ECOC tends to do more or less the same things, with the same companies for the opening and closing ceremonies and similar big names for the blockbusters. On the other hand, too much regional specificity may attract only local audiences, especially when the city is not situated right in the middle of the continent, wherever the centre of Europe might be. The motto of the unsuccessful application of Goerlitz for 2010 outlined the challenge: 'from the middle of nowhere to the heart of Europe'. But how can one combine local originality and pan-European standards of culture? The debate around how ECOCs can or should develop in the future should stay alive, especially within the new coordination structure of former, current and future ECOCs.

APPENDIX A: REFERENCES



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B.

APPENDIX B : STUDY METHODOLOGY

The basic methodology for the evaluation was based on experience from previous ECOC events and other major cultural events in Luxembourg and elsewhere. The study involved a mixture of quantitative and qualitative research, as well as a longitudinal aspect which allowed the changing impacts of the event over time to be evaluated.

Key target groups for the research were identified as residents of Luxembourg and the different areas of the Greater Region (Belgium, France, Germany), visitors to ECOC events, visitors to Luxembourg from other parts of the Greater Region and beyond and cultural actors in Luxembourg and the Greater Region.

For the resident population, regular surveys were carried out by TNS-ILRES via CATI interviews. In Luxembourg these interviews began in January 2005, almost two years before the start of the ECOC. The surveys continued at regular intervals in the build-up to the event, and then monthly during the ECOC itself. In each survey round 500 residents were interviewed, with a larger sample of 1000 residents in the final survey in December 2007. In the Greater Region, surveys were carried out in November 2006 (just before the start of the ECOC), July 2007 and December 2007 and covered a radius of 50km from the Luxembourg border in each country. A total of 500 interviews per country or 1500 in total were conducted in each survey round. All the surveys were conducted with a representative sample of the population, based on the TNS-ILRES panel of respondents in each region. There were also ad hoc surveys of users of the Pass 2007 and an Internet forum on attitudes to the ECOC in general (carried out at the end of 2007). These studies allowed a clear picture to be built up of resident attitudes to the event, both in terms of ECOC participants and the public at large.

Event visitors were surveyed at specific events in order to capture the response of audiences to specific events and to compile audience profiles. A specific study of tourists was also undertaken in the summer of 2007 to evaluate the impact of the ECOC on tourism. This covered 1500 visitors to the City of Luxembourg. An online survey was also carried out using laptops installed in the museums and exhibition venues in order to analyze the event-specific satisfaction and opinions of visitors.

Information on the experiences of project organisers was collected via the reports submitted to Luxembourg 2007. In addition, a specific questionnaire was sent out to project organisers in December 2007 asking them a number of questions about the wider results of their project, problems experienced and plans for the future.

A wider review of stakeholder views was undertaken through a series of focus groups and depth interviews held in February and March 2008. The focus groups covered were:

- Cultural journalists
- Theatre directors
- Museum directors
- Cultural NGOs
- Youth Programme participants
- Tourism sector

Each focus group session lasted around two hours and consisted of between 6 and 10 participants. The focus groups were run independently of Luxembourg 2007 and facilitated by Charles Margue and Greg Richards. In addition a number of individual interviews with key figures were carried out:

- Octavie Modert, Secretary of State Ministry of Culture, Higher Education and Research
- Guy Dockendorf, General Director, Ministry of Culture, Higher Education and Research
- Paul Helminger, Mayor of Luxembourg City
- Colette Flesch, Counsellor for Culture, City of Luxembourg
- Claude Frisoni, Director of the Centre Culturel de Rencontre Abbaye de Neumünster
- Serge Basso, Director of the Kulturfabrik in Esch/Alzette

In total, 52 people participated in the focus groups and depth interviews. The selection of participants covered the main direct stakeholders in the event as well as some specific groups related to the objectives of the ECOC (especially the Youth Programme and Cultural NGOs). The interviews were transcribed and analysed independently of the General Coordination.



APPENDIX C: LIST OF PROJECTS IN THE PROGRAMME OF LUXEMBOURG AND GREATER REGION, EUROPEAN CAPITAL OF CULTURE 2007

This list contains the 530 projects which were included as labelled events in the ECOC programme. A further 54 supporting projects which were not given a full ECOC label have been omitted from this list.

Lead region codes (designates the region in which the project originated, even though the project might have been cross-border):

LUX = Luxembourg

LOR = Lorraine

RLP = Rhineland-Palatinate

SAAR = Saarland

Lead region	Project title	Project organiser	Project type	Location(s)
LUX	(De)Constructing Lux	Luxembourg 2007	Contemporary art	Luxembourg
LUX	DirActor's Cut - Luxembourg City International Film Festival	Luxembourg 2007	Cinema	Luxembourg
LUX	Gladius - Création d'Albena Petrovic pour guitare électrique et ensemble	Luxembourg 2007 + Noise Watchers Unlimited	Classical music	Luxembourg
LUX	Assorted Cocktail, Martin Parr	Luxembourg 2007	Contemporary art	Luxembourg
LUX	CONTINUUM	Luxembourg 2007	Contemporary art	Luxembourg
LUX	Douleur Exquise. Sophie Calle	Luxembourg 2007 + Erna Hecey	Contemporary art	Luxembourg
LUX	Dysfashional, Adventures in post-style	Luxembourg 2007	Contemporary art	Luxembourg
LUX	Global Multitude	Luxembourg 2007	Contemporary art	Luxembourg
LUX	Roundabout	Luxembourg 2007	Contemporary art	Luxembourg
LUX	The hungry Planet	Luxembourg 2007	Contemporary art	Luxembourg
LUX	Trans(ient) City	Luxembourg 2007	Contemporary art	Luxembourg
LUX	Graphythm	Luxembourg 2007	Design	Luxembourg
LUX	Rotonde 2	Luxembourg 2007	Film documentaire	Luxembourg
LUX	Fête de Printemps	Luxembourg 2007	Interdisciplinary	Luxembourg
LUX	Studio ABC Rotonde2	Luxembourg 2007 + ABC (Art basics for Children)	Interdisciplinary	Luxembourg
LUX	Atlas des arts contemporains	Luxembourg 2007 + Musée Grand Hornu	Literature (publication)	
LUX	Guide culturel du Luxembourg et de la Grande Région	Luxembourg 2007 + Editions Îlots	Literature (publication)	
LUX	Les saveurs de la Grande Région	Luxembourg 2007 + Editions Guy Binsfeld	Litterature (publication)	
LUX	APPARAT (live)	Luxembourg 2007	Modern music	Luxembourg
LUX	Bant Night	Luxembourg 2007	Modern music	Luxembourg
LUX	be my guest	Luxembourg 2007	Modern music	Luxembourg
LUX	be my guest jazz	Luxembourg 2007	Modern music	Luxembourg
LUX	Bingo sonore	Luxembourg 2007	Modern music	Luxembourg
LUX	Coverband recovered	Luxembourg 2007	Modern music	Luxembourg
LUX	D*I*R*T*Y NIGHT	Luxembourg 2007	Modern music	Luxembourg
LUX	EXIT 06 - New Year's Party	Luxembourg 2007	Modern music	Luxembourg
LUX	Fête d'Automne - Festival Me You Zick	Luxembourg 2007	Modern music	Luxembourg
LUX	Fête de la Musique	Luxembourg 2007	Modern music	Luxembourg
LUX	I'm from Barcelona	Luxembourg 2007	Modern music	Luxembourg
LUX	Japan Night	Luxembourg 2007	Modern music	Luxembourg

Lead region	Project title	Project organiser	Project type	Location(s)
LUX	Konono N° 1	Luxembourg 2007	Modern music	Luxembourg
LUX	Loopdating	Luxembourg 2007	Modern music	Luxembourg
LUX	Musiques volantes	Luxembourg 2007	Modern music	Luxembourg
LUX	Morr Music Label Night	Luxembourg 2007	Modern music	Luxembourg
LUX	Oudjpo	Luxembourg 2007	Modern music	Luxembourg
LUX	Smalltown supersound label night	Luxembourg 2007	Modern music	Luxembourg
LUX	Warp Night	Luxembourg 2007	Modern music	Luxembourg
LUX	Musiques nomades	Luxembourg 2007	Modern music and world music	Luxembourg, Ettelbruck, Esch-sur-Alzette, Dudelange
LUX	/intro (slashintro)	Luxembourg 2007	Multimedia	
LUX	All we need	Luxembourg 2007	Socio-cultural	Esch-sur-Alzette
LUX	DANCE !	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Avanti !	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO: Carrousel	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Chiffonnade	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Children Cheering Carpet	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Der Standhafte Zinnsoldat	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Die goldene Gans	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Die Kreuzritter	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Echoa	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Eng grouss Piisch	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Erde, Stock und Stein	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Fallschirmspringer oder die Kunst des Fallens	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Feedback	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Georg in der Garage	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Grão de Bico	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Ich bin nicht Siegfried	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - In the beginning was the drum...	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Jardins d'Eden, provisoirement	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Kannst du pfeiffen Johanna	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Kugelmenschen	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - La bossa Fataka de Rameau	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Le parti pris des choses	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - L'Uccello di fuoco	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Nebensache	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Pallina	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Portofino Ballade	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Stone !	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Titus	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO -Un petit Chat dans un grand sac	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Was macht das Rot am Donnerstag?	Luxembourg 2007	Theatre/dance	Luxembourg
LUX	TRAFFO - Zolderling	Luxembourg 2007	Theatre/dance	Luxembourg

Lead region	Project title	Project organiser	Project type	Location(s)
LUX	Fête de clôture	Luxembourg 2007	Theatre/dance: street festival	Luxembourg
LUX	Fête d'ouverture	Luxembourg 2007	Theatre/dance: street festival	Luxembourg
LUX	New Trends of Architecture in Europe and Asia-Pacific 2006-2007	Fondation de l'architecture et de l'ingénierie FAI	Architecture	Luxembourg
LUX	wunn-raum-kultur	Ministère du Logement	Architecture	Luxembourg
LUX	Massimiliano Fuksas	Istituto Italiano di Cultura	Architecture (Conference)	Luxembourg
LUX	Exposition EUROKA 2007 'L'architecture au fil de la vie'	Euroka / OAI	Architecture (Exhibition and Conferences)	Luxembourg, Metz, saarbrücken, Arlon, Strasbourg
LUX	Polygonal - Meet the Makers	Parc Naturel de l'Our/ Parc Naturel de la Haute Sûre et Coopérations asbl de Wiltz)	Art	Luxembourg, Tandel, Heiderscheid
LUX	BUNICA	Minotaurus Film sàrl	Cinema	Luxembourg
LUX	Crazy cinématographe - Le cinéma forain en tournée dans la Grande Région	Cinémathèque Luxembourg	Cinema	Luxembourg, Trier, Saarbrücken, Thionville, Liège
LUX	Einst süße Heimat – Begegnungen in Transsylvanien	FrameLab Filmproduktion / Kulturverein Punkum	Cinema	Esch-sur-Alzette, Sibiu, Cluj
LUX	Entrée d'Artistes - Jazz, Musetten a Fuesmusik	Rattlesnake Pictures s.à.r.l	Cinema	Luxembourg
LUX	Exil oder...	Lycée classique de Diekirch	Cinema	Luxembourg, Diekirch, Sibiu
LUX	Grand Duché et film d'animation	Isabelle reslinger	Cinema	Luxembourg
LUX	Grenzenlos ? - Sans limite ?	Unique productions - Film- und Fernsehproduktions GmbH	Cinema	Luxembourg, Metz, Saarbrücken, Eisenborn
LUX	L'anti-star féminine - hier et aujourd'hui	CAPE - centre des arts pluriels Ed.Junker asbl	Cinema	Ettelbruck, Luxembourg
LUX	Luxembourg, USA	CNA Centre National de l'Audiovisuel	Cinema	Luxembourg, Bruxelles
LUX	Plein d'essence	Samsa Film	Cinema	Luxembourg
LUX	Stam. Nous restons là	Samsa Film	Cinema	Esch-sur-Alzette, Merzig, Nannay, Saint-Dié-des-Vosges, Sibiu
LUX	Sura Open Air Kino 2007	Ciné Sura asbl	Cinema	Echternach, Remich, Waldbillig, Wellenstein, Berdorf, Bourglinster
LUX	Troeller revisited - Film	Samsa Film	Cinema	
LUX	Babel	Salle de Concerts Grande Duchesse Joséphine Charlotte -- Philharmonie	Classical and contemporary music	Luxembourg, Metz, Saarbrücken, Trier
LUX	Chemins de Pèlerinage aux XIII et XIV siècles - Chemin de Saint-Jacques de Compostelle	Festival d'Echternach asbl	Classical music	Echternach
LUX	Commande au compositeur: <u>Ivo Malec</u>	OPL- Orchestre Philharmonique de Luxembourg	Classical music	Luxembourg
LUX	Commande au compositeur: <u>Marcel Reuter</u>	OPL- Orchestre Philharmonique de Luxembourg	Classical music	Luxembourg
LUX	Commande au compositeur: <u>Roland Wiltgen</u>	OPL- Orchestre Philharmonique de Luxembourg	Classical music	Luxembourg
LUX	Concerts échange Sibiu-Luxembourg	Lëtzebuurger Gesellschaft fir Nei Musek - LGNM	Classical music	Ettelbruck, Sibiu, Mediasch
LUX	Concours International de Direction d'Orchestre Evgeny Svetlanov	Concours International de Direction d'Orchestre Evgeny Svetlanov	Classical music	Luxembourg
LUX	Coopération musicale de la Grande Région - CMGR, Orchestre des Jeunes de la Grande Région	Conservatoire de musique d'Esch-sur-Alzette	Classical music	Luxembourg, Nancy, Liège, Völklingen, Mainz

Lead region	Project title	Project organiser	Project type	Location(s)
LUX	EUBO in Luxembourg: The baroque orchestra	European Union Baroque Orchestra	Classical music	Luxembourg
LUX	EUYO Residency in Luxembourg, July / August 2007	European Union Youth Orchestra	Classical music	Luxembourg
LUX	Gemeinsames Konzert OPL - DRP Saarbrücken	OPL- Orchestre Philharmonique de Luxembourg	Classical music	Luxembourg, Saarbrücken
LUX	Internationaler Konzertabend	Fanfare des 3 frontières Lieler asbl	Classical music	Ringhuscheid, Lieler, Oudler
LUX	Internationaler Orgelwettbewerb - Orgel ohne Grenzen	Fimod	Classical music	Dudelange, Luxembourg, Saarbrücken, Metz
LUX	Les Journées du Chant Grégorien à Clervaux	De Cliärrwer Kanton	Classical music	Clervaux
LUX	Musique dans la Vallée: Compositeurs de la GR pour chœurs et ensembles de la GR	Syndicat Intercommunal	Classical music	Grande Région
LUX	Musiques et musiciens de la Grande Région	Groben Joseph	Classical music	St. Wendel, Trier, Mensdorf, Saarbrücken, Montigny-les-Metz, Esch-sur-Alzette, Verdun, Tournai, Speyer
LUX	Odyssey Reloaded - Création d'un opéra de chambre de Claude Lenners	Festival d'Echternach	Classical music	Luxembourg
LUX	Orchesterseminar in Fels / Rencontre symphonique de Larochette	Symphonie in Fels asbl	Classical music	Larochette, Luxembourg
LUX	Orchestre de jeunes du CMNord - Lieu de rencontres	Conservatoire de Musique du Nord	Classical music	Grande Région et Sibiu
LUX	Orchestre d'Harmonie des Jeunes de l'Union Européenne	Union Grand-Duc Adolphe	Classical music	Luxembourg, Habay-la-Neuve
LUX	Rainy Days 2007	Salle de Concerts Grande-Duchesse Joséphine-Charlotte	Classical music	Luxembourg
LUX	The Young Symphony	Salle de Concert Grande-Duchesse Joséphine-Charlotte -- Philharmonie	Classical music	Luxembourg
LUX	Zwischen Alter und Neuer Welt - Musikalischer Kulturtransfer zwischen Europa und Lateinamerika	KMVL Kammer Musék Veräin Lëtzebuerg	Classical music	Ettelbruck, Nancy, Saarbrücken
LUX	Acanthes 2007 / Ircam	ACDA	Classical music	Metz, Mons, Luxembourg
LUX	La Luxembourg Sinfonietta dans la GR - «Grenzenlos». Eine musikalische Reise der Luxembourg Sinfonietta durch die Grossregion der europäischen Kulturhauptstadt - Luxembourg 2007	Luxembourg Sinfonietta	Classical music	Luxembourg, Saarbrücken, Metz, Mainz
LUX	Jazz & Violons: liaisons dangereuses	Allen and Overy Luxembourg	Classical music and jazz	Luxembourg
LUX	Soirée musicale Grande Région	ERSL- Etablissement public	Classical music, jazz (radio broadcast)	
LUX	Luxembourg, Cité de la Musique	radio 100,7 - établissement public	Classical music, modern, contemporary, jazz (radio broadcast)	
LUX	4e Biennale d'Art Contemporain	Commune de Strassen	Contemporary art	Strassen
LUX	Aires de Conflu(x)ence	Arsenic	Contemporary art	Luxembourg, Sibiu
LUX	art4lux	Agence luxembourgeoise d'action culturelle -- ALAC	Contemporary art	Luxembourg
LUX	Capricci (possibilités d'autres mondes)	Casino Luxembourg - Forum d'art contemporain	Contemporary art	Luxembourg
LUX	Empreintes	Athenee du Luxembourg	Contemporary art	Luxembourg
LUX	Expo aux 4 coins de Grevenmacher	Administration communale de Grevenmacher	Contemporary art	Grevenmacher

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LUX	Glenn Ligon - Some changes	Fondation Musée d'Art Moderne Grand-Duc Jean -- Mudam	Contemporary art	Luxembourg
LUX	In a place like this	Erna Hecey	Contemporary art	Luxembourg
LUX	Jardins nomades	Pwc /Luxembourg 2007	Contemporary art	Luxembourg
LUX	Kutter et l'expressionisme européen	MNHA Musée national d'histoire et d'art	Contemporary art	Luxembourg
LUX	L'œil-écran ou la nouvelle image. 100 vidéos pour repenser le monde	Casino Luxembourg - Forum d'art contemporain	Contemporary art	Luxembourg
LUX	L'élan artistique «Du tableau noir à l'oeuvre d'art»	Apea	Contemporary art	Luxembourg
LUX	Malancrav, Portrait of a Village	British Council - Brussels	Contemporary art	Luxembourg
LUX	Michel Majerus	Fondation Musée d'Art Moderne Grand-Duc Jean (Mudam)	Contemporary art	Luxembourg
LUX	Nuit de la vidéo. HERO - EROS	Casino – Forum d'art contemporain	Contemporary art	Esch-sur-Alzette, Athus, Liège, Metz, Saarbrücken
LUX	ON / OFF	Casino – Forum d'art contemporain	Contemporary art	Luxembourg, Metz, Saarbrücken
LUX	Râleur officiel	Casino – Forum d'art contemporain	Contemporary art	Luxembourg
LUX	Salon du CAL : «Grand-Duché et Grande Région»	Cercle artistique de Luxembourg	Contemporary art	Luxembourg
LUX	The game of life	Martine Feipel	Contemporary art	Saarbrücken, Eupen, Luxembourg
LUX	Tomorrow Now - Design and Science-Fiction	Fondation Musée d'Art Moderne Grand-Duc Jean -- Mudam	Contemporary art	Luxembourg
LUX	Ultramoderne	artcontemporain.lu asbl	Contemporary art	Luxembourg
LUX	Welcome to Our Neighbourhood	artcontemporain.lu asbl	Contemporary art	Metz, Saarbrücken, Luxembourg
LUX	Wim Delvoye, Cloaca 2000-2007	Casino – Forum d'art contemporain	Contemporary art	Luxembourg
LUX	In a wilderness of mirrors – création pour deux pianos et deux percussions	Noise Watchers Unlimited Asbl	Contemporary music	Luxembourg
LUX	Musique/visuelle 2007	Salle de Concerts Grande-Duchesse Joséphine-Charlotte -- Philharmonie	Contemporary music	Luxembourg
LUX	Colophon 2007 - International Magazine Symposium	Editions Mike Koedinger S.A.	Design	Luxembourg
LUX	Festival des cabanes	Service National de la Jeunesse -SNJ / OAI	Design	Marienthal
LUX	La chaise, machine pour s'asseoir	Istituto Italiano di Cultura	Design	Luxembourg
LUX	Mind and Matter - European Arts and Crafts Convention	LuxExpo	Design	Luxembourg
LUX	Armando Milani: Graphique et design	Istituto Italiano di Cultura	Design (conference)	Luxembourg
LUX	Frères et Lumières - Mer de Lumière	Ville d'Esch-sur-Alzette	Festival	Esch-sur-Alzette
LUX	150 ans de Roses luxembourgeoises - Hommage à Soupert & Notting	Lëtzebuurger Rousefrënn asbl, secrétariat	Heritage	Luxembourg, Saeul, Calmus,
LUX	2007 Véhicules Historiques	Conservatoire National de véhicules historiques	Heritage	Diekirch, Luxembourg, Heinerscheid, Hosingen, St Vith, Neihaischen, Ösling
LUX	Europom 2007	Stiftung Hellef fir d'Natur	Heritage	Luxembourg, Bertrange
LUX	Exposition de poteries roumaines de 1789 à nos jours	Syndicat d'Initiative	Heritage	Nospelt
LUX	Journée européenne de la culture juive	Consistoire israélite de Luxembourg	Heritage	Metz, Luxembourg, Trier, Arlon
LUX	Réinventer les terroirs	Slowfood Luxembourg	Heritage	Luxembourg, Strassen

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LUX	Signalisation des Chemins de Saint-Jacques traversant le Grand-Duché de Luxembourg	Frënn fum Camino de Santiago de Compostella	Heritage	Grand Duché
LUX	The Best of Nature	MNHN Musée national d'histoire naturelle	Heritage	Liège, Körperich, Luxembourg, Villers-lès-Nancy, Nancy, Landsweiler-Reden
LUX	Un prince de la Renaissance: Pierre-Ernest de Mansfeld (1517-1604)	MNHA Musée national d'histoire et d'art	Heritage	Luxembourg
LUX	Deux Jésuites au Brésil	Pères Jésuites de Luxembourg	Heritage	Luxembourg
LUX	Die selige Yolanda von Vianden im Spiegel des Codex Mariendalensis	Dr. Guy Berg und Gilbert Hauf-Brusberg	Heritage	Luxembourg, Trier, Veldenz, Mettlach, Himmerod, Nennig
LUX	Drockkonscht - A arte da gravura de Tita do Régo Silva	Kulturhuf	Heritage	Grevenmacher
LUX	Eglises et Culture - Kirchen und Kultur	Eglise Catholique à Luxembourg - Service communication et presse	Heritage	Asselborn, Greiweldingen
LUX	Kulturlandschaft und Geologie der Region Schengen	Stiftung Hellef fir d'Natur	Heritage	Nennig, Perl, Mettlach, Wintrange, Remich, Kockelscheuer
LUX	Spillkaarten -made in Luxembourg-	Kulturhuf	Heritage	Grevenmacher
LUX	Via Vera - ein Kulturweg für die Gemeng Betzder	Musék am Syrdall	Heritage	Betzder
LUX	Interregionaler Gestaltungswettbewerb für Handwerk und Design der Großregion Saar-Lor-Lux - 'Augenweide - schöne Dinge für den Alltag'	Handwerkskammer Luxembourg + Handwerkskammern der Großregion	Heritage (Exhibition and concours)	Luxembourg
LUX	Luxembourg – Antwerp – America. Migrations	Vlaamse Club	Heritage (Exhibition and Conference)	Larochette
LUX	Attention, Tsiganes! - Histoire d'un malentendu	Musée d'Histoire de la Ville de Luxembourg	Heritage (Exhibition)	Luxembourg
LUX	Europa foi Camiño	Ville d'Echternach	Heritage (Exhibition)	Echternach
LUX	Luxembourg – USA - A story of migration	Ministère de la Culture / Ville de Luxembourg	Heritage (Exhibition)	New York
LUX	Monnaies grecques - Monnaies celtes	Banque Centrale du Luxembourg	Heritage (Exhibition)	Luxembourg
LUX	Le Monde de deux mains	Centre culturel de rencontre Abbaye de Neumünster (CCRN)	Heritage (Exhibition, concert, Conference)	Luxembourg
LUX	Exilland Luxembourg	Centre national de Littérature - CNL	Heritage (Exhibition, Conferences, Literature)	Mersch
LUX	Colpach - un petit noyau d'Europe	Cercle des Amis de Colpach	Heritage (Exhibition, seminar and concert)	Luxembourg, Ell, Attert
LUX	Les 'Quinze-Dix' de la Bibliothèque nationale de Luxembourg	Bibliothèque nationale de Luxembourg	Heritage (Exhibitions)	Luxembourg
LUX	RosaLi -un quartier en Roses-Limpertsberg 2007	Lamperbierger Syndicat asbl	Heritage naturel	Luxembourg
LUX	Duerchzuch um Giele Botter, Evolutiounsgeschichten an aner bewegend Biller	MASKÉNADA	Heritage naturel (parcours, Exhibition)	Lamadeleine Niedercorn
LUX	Cirque des Sciences	MNHN Musée national d'histoire naturelle	Interdisciplinary	Luxembourg
LUX	Europe on the move	Stiftung Bauhaus Dessau	Interdisciplinary	Luxembourg
LUX	Hemecht: Luxembourgers in Winona County	Winona County MN Historical Society & Consortium	Interdisciplinary	Winona county (USA)
LUX	Le calendrier des migrations	Administration communale de Beckerich	Interdisciplinary	Attert, Arlon, Redange, Beckerich, Steinfort, Oberpallen
LUX	ParaDies	Service National de la Jeunesse (SNJ) / Centre Hollenfels	Interdisciplinary	Luxembourg
LUX	Rencontre Européenne des cultures	AS La jeunesse d'Esch	Interdisciplinary	Esch-sur-Alzette

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LUX	Semaine culturelle algérienne au Luxembourg	Du Pain pour chaque enfant asbl	Interdisciplinary	Luxembourg
LUX	Sentiers rouges	CIGL (Centre d'Initiatives et de Gestion Local)	Interdisciplinary	Schifflange, Kayl, Ehlerange, Sanem, Esch-sur-Alzette, Dudelange
LUX	The final countdown	Service National de la Jeunesse (SNJ)	Interdisciplinary	Luxembourg
LUX	Tout lézard: du projet pédagogique au spectacle total	Lycée de Garçons de Luxembourg	Interdisciplinary	Luxembourg
LUX	Belles Roumanies	Kulturfabrik	Interdisciplinary	Esch-sur-Alzette, Thionville, Sibiu
LUX	Às portas do mundo – Aux portes du monde	CCPL - Confédération de la Communauté Portugaise	Interdisciplinary (Exhibition and Conference)	Luxembourg
LUX	European Creativity Project der Kulturhauptstadt Luxembourg und Großregion 2007.	All Access	Interdisciplinary (Exhibition)	Luxembourg
LUX	Melting Art and People - Un projet innovateur d'art et d'intégration de la Ligue HMC	Ligue HMC asbl	Interdisciplinary (Exhibition, music, spectacles)	Capellen
LUX	Hommage à Primo Levi	Istituto Italiano di Cultura	Interdisciplinary (film and seminar)	Luxembourg
LUX	Dudelange, Cité des Migrations	Ville de Dudelange	Interdisciplinary (music, Conferences, spectacles, Exhibitions)	Dudelange
LUX	Tounka	Collectif d'Associations (Porté par Denkadi a.s.b.l.)	Interdisciplinary (music, fête, dance)	Dudelange
LUX	Quelle place pour les CULTURES dans la SOCIÉTÉ?	Institut de Formation Sociale	Interdisciplinary (seminar)	Luxembourg
LUX	Von der Baustelle zur Schaustelle - Kultur als Entwicklungsstrategie einer innovativen und nachhaltigen Stadtentwicklung ?!	Agora, société de développement	Interdisciplinary (symposium, Contemporary art)	Esch-sur-Alzette
LUX	L'Art de la Rencontre	Circulo Cultural Español Antonio Machado	Interdisciplinary sur le flamenco (dance, song, film, Conference)	Luxembourg, Esch-sur-Alzette, Ettelbruck
LUX	Assises européennes de la traduction poétique	Académie européenne de poésie, asbl	Literature	Luxembourg
LUX	Migration - L'Europe, rêve et réalité	PEN-Zentrum Deutschland	Literature	Luxembourg, Mersch
LUX	Une soirée avec Dacia Maraini	Istituto Italiano di Cultura	Literature	Luxembourg
LUX	Virilies-Concours Concours de lecture à haute voix	Ministère de l'Education Nationale	Literature	Luxembourg
LUX	Désir d'Europe	Le Jeudi (Editpress Luxembourg s.a.)	Literature (Conferences)	Luxembourg
LUX	Le Grand-Duché du Luxembourg dans la revue roumaine Transilvania	Université du Luxembourg	Literature (publication)	
LUX	Luxembourg et la Grande Région - Monographie historique et culturelle	Groben Joseph	Literature (publication)	
LUX	Museumsführer Großregion	Verlag Guy Binsfeld	Literature (publication)	
LUX	Buchprojekt 'Produits du terroir in der Großregion'	Verlag Guy Binsfeld	Literature / Publication	
LUX	Literatur aus der Groussregion - Eng Anthologie zu de Walfer Bicherdeeg 2007	Administration Communale de Walferdange	Literature: (salon and publication)	Walferdange
LUX	Sibiu-Luxembourg-Bucarest: le dialogue des cultures	Institut Pierre Werner - IPW	Litterature	Luxembourg, Bucarest
LUX	Ange VS Paul Moutschen	Rockhal -- Etablissement Public Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette
LUX	Belgian Nights (series)	Rockhal -- Etablissement Public Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette

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LUX	Belgian Nights -part II	Rockhal -- Etablissement public Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette
LUX	Different Moods	Kulturfabrik	Modern music	Esch-sur-Alzette
LUX	Hip Hop Round 4	Maison des jeunes et de la culture de Bettembourg + Virus asbl	Modern music	Luxembourg
LUX	Ladies only...'	Rockhal - Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette
LUX	Live Recording - Jef Neve et Pascal Schumacher	Centre culturel de Rencontre Abbaye de Neumünster	Modern music	Luxembourg
LUX	Local Heroes (series)	Rockhal -- Etablissement Public Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette
LUX	Morrissey	Rockhal -- Etablissement Public Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette
LUX	Music 4 All	Info-Handicap, Groupes des Jeunes	Modern music	Luxembourg
LUX	Music Lab (series)	Rockhal -- Etablissement Public Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette
LUX	Open-Mic (series)	Rockhal -- Etablissement Public Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette
LUX	Paolo Conte	Rockhal -- Etablissement Public Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette
LUX	Printemps musical - Festival de Luxembourg	Luxembourg City Tourist Office, dépt. Events & Culture	Modern music	Luxembourg
LUX	Red Rock Festival	Rockhal - Etablissement Public Centre des Musiques amplifiées	Modern music	Esch-sur-Alzette
LUX	Rock Um Knuedler - The Third Stage	Luxembourg City Tourist office LCTO	Modern music	Luxembourg
LUX	Sonic Faces Festival	Kulturfabrik	Modern music	Esch-sur-Alzette
LUX	Sonic Visions Festival	Rockhal -Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette
LUX	Sophia	Rockhal -Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette
LUX	Special Sets (series)	Rockhal -Centre de Musiques Amplifiées	Modern music	Esch-sur-Alzette
LUX	Festival de Wiltz: Dee Dee Bridgewater's Malian Project	Festival de Wiltz	Modern music and jazz	Wiltz
LUX	A Touch of Noir jazz on movies	La belle Usine asbl	Modern music, jazz	Dudelange
LUX	Creative Commons Luxembourg	Luxcommons asbl	Multimedia	Luxembourg
LUX	flash007	Jusqu'ici asbl	Multimedia	
LUX	Polygonal - On the Move	Parc Naturel de l'Our (en partenariat avec le Parc Naturel de la Haute Sûre et Coopérations asbl de Wiltz)	multimedia	Vianden
LUX	www.immigration.lu	ASTI - Association de soutien aux Travailleurs immigrés	Multimedia	
LUX	Chanson - Itinéraires croisés	ChantSong a.s.b.l.	music	Esch-sur-Alzette
LUX	Concert de Salvatore Adamo	Théâtre de la Ville d'Esch-sur- Alzette	Music	Esch-sur-Alzette
LUX	Tulles und sein Schatten	United Instruments of Lucilin	music contemporary	Luxembourg
LUX	LX5	Installation LX	music, theatre, art, Cinema, photo, Literature, design	Luxembourg, Trier, Esch-sur-Alzette, Grande Région
LUX	Festival de chansons populaires - La musique populaire dans tous ses états	Syndicat d'Initiative et de Tourisme de Bourscheid	music: Folksongs	Bourscheid
LUX	Musik der Wanderungen	Folk-Clupp Lëtzebuerg asbl	music: Folksongs	Luxembourg, Esch-sur- Alzette
LUX	Musiques traditionnelles de Roumanie	Folk-Clupp Lëtzebuerg asbl	music: Folksongs	Esch-sur-Alzette

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LUX	Eurodjanglo	Agence luxembourgeoise d'action culturelle -- ALAC	music: jazz	Luxembourg
LUX	Bloom!	Ministère de la Culture, de l'Enseignement supérieur et de la Recherche	Photography	Luxembourg
LUX	De l'Europe	CNA Centre National de l'Audiovisuel	Photography	Dudelange
LUX	Différences partagées	Café-Crème asbl	Photography	Dudelange
LUX	Edward Steichen Award Luxembourg	Edward Steichen Award Luxembourg	Photography	Luxembourg
LUX	Family of Man 2007 - Connecting cultures	Association de Soutien aux Travailleurs Immigrés -- ASTI	Photography	Luxembourg, Mamer, Clervaux, Vianden, Esch-sur-Alzette, Arlon, Longwy, Berncastel
LUX	In Siebenbürgen: 'Mehr wie zum Leben braucht man nicht'. Eine Ethnographie in Wort und Bild	Klaus Lückert, M.A.	Photography	Luxembourg, Regensburg, Sibiu
LUX	James Nachtwey – Reporter anti-guerre	Galerie Clairefontaine	Photography	Luxembourg
LUX	Kirchenburgen in Siebenbürgen	Thomas Schulz	Photography	Niederanven
LUX	North South East West (NSEW)	British Council Brussels	Photography	Luxembourg
LUX	photomeetings luxembourg 2007	Art-Fountain a.s.b.l.	Photography	Luxembourg
LUX	Sibiu & Romania, A Renaissance, Photographs by Russell Young and Scott Eastman	Scott Eastman	Photography	Luxembourg
LUX	Sibiu/Luxembourg, échanges photographiques	Photoclub ORIZONT Sibiu	Photography	Luxembourg, Sibiu
LUX	24e Festival des Migrations, des Cultures et de la Citoyenneté, 7e Salon du Livre des Cultures	Clae - Comité de Liaison et d'Action des Etrangers	Socio-cultural	Luxembourg
LUX	Bourse du Bénévolat	Agence du Bénévolat - Service de l'ASSOCIATION DU BENEVOLAT	Socio-cultural	Luxembourg
LUX	Concert de lancement et déjeuner de solidarité avec les demandeurs d'asile	Association de Soutien aux Travailleurs immigrants -- ASTI	Socio-cultural	Luxembourg
LUX	Dessine-moi un mouton - ou le regard sur l'autre-moi	Du Vague l'Art	Socio-cultural	Bettembourg, Luxembourg
LUX	Diversité = Enrichissement - Fir méi Chancegläichhéit	ASTI asbl.	Socio-cultural	Luxembourg
LUX	Festival 'Rencontre avec la culture de Madagascar'	DENKADI asbl	Socio-cultural	Dudelange
LUX	Troeller revisited - Volet pédagogique	Action Solidarité Tiers Monde (ASTM)	Socio-cultural	Grand-Duché
LUX	Get up! Stand up! Volunteering in Europe	Conférence Générale de la Jeunesse Luxembourgeoise	Socio-cultural (Conference)	Luxembourg
LUX	Migration des jeux, jeux des migrants	Capel	Socio-cultural (congress)	Luxembourg
LUX	Cosmos. La langue de la communication - le Russe	La fondation de bienfaisance de Larionova et Kulikov (LiK)	Socio-cultural (Exhibition)	Luxembourg
LUX	Kinderarbeit, einst und jetzt	Aide à l'Enfance de l'Inde asbl	Socio-cultural (Exhibition)	Esch-sur-alzette
LUX	Migration, voyages dans le temps et dans l'espace à travers le deuxième millénaire	Service des Sites et Monuments nationaux	Socio-cultural (Exhibition)	Bitburg, Hobscheid, Echternach, Wellenstein, Luxembourg, Wiltz
LUX	ReTour de Babel - Exposition et +	CLAE + Centre de documentation sur les migrations humaines - CDMH	Socio-cultural (Exhibition, concerts, Conferences, ateliers)	Dudelange
LUX	Déi lescht Rees	Capel	Socio-cultural (Exhibition, concerts, Conferences, workshops)	Luxembourg

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LUX	1492 + 2007 = pour une nouvelle découverte	Movimiento Latino asbl	Socio-cultural (festival)	Luxembourg
LUX	L'identité européenne et les défis du dialogue interculturel	Istituto Italiano di Cultura	Socio-cultural (seminar)	Luxembourg
LUX	Le City-Management en Grande Région - Comment optimiser l'attractivité du centre-ville en Grande Région ?	Chambre de Commerce du Grand-Duché de Luxembourg	Socio-cultural (seminar)	Luxembourg
LUX	Le Jansénisme et l'Europe	Université du Luxembourg	Socio-cultural (seminar)	Luxembourg
LUX	Les Rencontres de Luxembourg. Coopération culturelle transfrontalière en Europe	Association des Villes et Régions d'Europe pour la Culture 'Les Rencontres'	Socio-cultural (seminar)	Luxembourg
LUX	Polygonal - Le voyage des Plantes	Parc Naturel de l'Our (en partenariat avec le Parc Naturel de la Haute Sûre et Coopérations asbl de Wiltz)	Socio-cultural: festival of gardens	Grand-Duché et Grande Région
LUX	Polygonal - Festival	Parc Naturel de l'Our (en partenariat avec le Parc Naturel de la Haute Sûre et Coopérations asbl de Wiltz)	Socio-cultural: fêtes, rencontres, seminar, workshops, Literature, concerts	Wilwerwiltz, Winseler, Boulaide, Esch-sur-Sûre, Clervaux, Hoscheid, Redange, Liefrange, Insborn, Enscherange, Vianden
LUX	Sterben Gespenster ? Ein Jugendmusical, angelehnt an Oscar Wildes „Das Gespenst von Canterville»	CAPe - centre des arts pluriels Ed.Junker asbl	Spectacle musical	Ettelbruck, Trier
LUX	BD - Brigade Douanière - Mobile künstlerische Einsatztruppe	KulturDirekt e.V	Theatre/dance	Esch-sur-Alzette, Bar-Le-Duc, Völklingen, Dillingen
LUX	Cabaregion	Kulturelle Vereinigung Spektrum 87	Theatre/dance	Ettelbrück, Trier
LUX	Circus & co	Capel	Theatre/dance	Luxembourg, Merl
LUX	Corps et Voix - Festival de théâtre transfrontalier - jeune public	Ministère de l'Education Nationale	Theatre/dance	Luxembourg
LUX	Cultures of Diversity – Diversity of Cultures. Ein internationales theaterpädagogisches Peer Training Projekt	4 motion asbl	Theatre/dance	Luxembourg
LUX	Drown Desdemona	Grand Théâtre de la Ville de Luxembourg	Theatre/dance	Luxembourg
LUX	Semaine de cirque sous chapiteau	Zaltimbanq' asbl	Theatre/dance	Luxembourg
LUX	WaZiRo (WaZiCo goes ROmania)	Zaltimbanq' asbl	Theatre/dance	Luxembourg, Sibiu, Rasinari
LUX	La Poche Parmentier - de Georges Perec	Théâtre d'Esch-sur-Alzette	Theatre/dance theatre	Esch-sur-Alzette
LUX	Festival Humour pour la paix	Centre culturel de rencontre Abbaye de Neumünster - CCRN	Theatre/dance: cabaret	Luxembourg
LUX	Akram Khan / Sylvie Guillem / Sacred Monsters	Grand Théâtre de la Ville de Luxembourg + Akram Khan Company	Theatre/dance: dance	Luxembourg
LUX	Anne Teresa De Keersmaeker / Steve Reich	Grand Théâtre de la Ville de Luxembourg + Anne Teresa de Keersmaeker / Rosas vzw	Theatre/dance: dance	Luxembourg
LUX	Ballet de Sao Paulo	Théâtre de la Ville d'Esch-sur-Alzette	Theatre/dance: dance	Esch-sur-Alzette
LUX	Dance Palace	Centre de Création Chorégraphique Luxembourg 3C-L	Theatre/dance: dance	Luxembourg
LUX	Danz Festival Lëtzebuerg	Danz Festival Lëtzebuerg	Theatre/dance: dance	Luxembourg, Sibiu
LUX	Double deux - de Gilles Jobin	CAPe - centre des arts pluriels Ed.Junker asbl	Theatre/dance: dance	Ettelbruck
LUX	François Raffinot / Set pour sept femmes	Snarc-François Raffinot/ Résidence à l'Arsenal	Theatre/dance: dance	Luxembourg

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LUX	Frédéric Flamand	Grand Théâtre de la Ville de Luxembourg	Theatre/dance: dance	Luxembourg
LUX	Nederlands Dans Theater I	Grand Théâtre de la Ville de Luxembourg	Theatre/dance: dance	Luxembourg
LUX	Othello - contemporary dance performance	Andzelika Cholina Dance Theatre	Theatre/dance: dance	Luxembourg
LUX	Zero Degrees	Grand Théâtre de la Ville de Luxembourg	Theatre/dance: dance	Luxembourg
LUX	Musical «Fusion»	Ecole de Musique de l'Union Grand-Duc	Theatre/dance: musical	Luxembourg
LUX	O fortuna – Spectacle musical autour de Carmina Burana	INECC Luxembourg - Institut européen de chant choral	Theatre/dance: musical	Luxembourg, Insborn, Vittel
LUX	Fintenzauber (Die toten Winkel der Sehnsucht)	Camille Kerger	Theatre/dance: Opera	Luxembourg
LUX	Medea / Sasha Waltz	Grand Théâtre de la Ville de Luxembourg	Theatre/dance: opera	Luxembourg
LUX	Opéra de quat'sous	Université du Luxembourg	Theatre/dance: opera	Luxembourg, Nancy, Liège, Metz, Trier, Kaiserslautern, Saarbrücken
LUX	Sasha Waltz / Insideout	Grand Théâtre de la Ville de Luxembourg	Theatre/dance: opera	Luxembourg
LUX	Wagner Dream / Jonathan Harvey	Grand Théâtre de la Ville de Luxembourg	Theatre/dance: opera	Luxembourg
LUX	Festival de Wiltz: Ballet Teatro Espagnol de Rafael Aguilar 'Bolero Flamenco'	Festival de Wiltz	Theatre/dance: spectacle	Wiltz
LUX	Meluxina	Luxembourg City Tourist office	Theatre/dance: spectacle son et lumières	Luxembourg
LUX	Der bittere Honig	Théâtre National du Luxembourg	Theatre/dance: theatre	Esch-sur-Alzette
LUX	Dream 2007	New world theater club asbl	Theatre/dance: theatre	Tétange, Sandweiler
LUX	Été théâtral - «Les métamorphoses» adaptation des poèmes d'Ovide	Centre culturel de rencontre Abbaye de Neumünster - CCRN	Theatre/dance: theatre	Luxembourg
LUX	Heiner Goebbels	Grand Théâtre de la Ville de Luxembourg	Theatre/dance: theatre	Luxembourg
LUX	Hurt, dignified - A play about refugees, from reality to stage	Dr. (Ph.D.) Dana Rufolo	Theatre/dance: theatre	Dudelange
LUX	Le nombril du monde - Laboratoire de recherche théâtre	Jucam asbl	Theatre/dance: theatre	Luxembourg, Dudelange, Metz
LUX	Le Pianiste de Wladislaw Szpilman	Théâtre des Capucins	Theatre/dance: theatre	Luxembourg
LUX	Maach Theater !	Théâtre National du Luxembourg	Theatre/dance: theatre	Luxembourg
LUX	Maach Theater am Jugendhaus	Maison des jeunes Mersch	Theatre/dance: theatre	Luxembourg, Mersch
LUX	MacBeth	Grand Théâtre de la Ville de Luxembourg	Theatre/dance: theatre	Luxembourg
LUX	Mercury Fur	Independent Little Lies	Theatre/dance: theatre	Luxembourg
LUX	Nature morte dans un Fossé de Fausto Paravidino	Théâtre des Capucins	Theatre/dance: theatre	Luxembourg
LUX	Ni vu ni connu	Théâtre du Centaure	Theatre/dance: theatre	Luxembourg
LUX	Nous sommes tous des Papous	Théâtre d'Esch-sur-Alzette	Theatre/dance: theatre	Esch-sur-Alzette
LUX	Procès ivre	Théâtre National du Luxembourg	Theatre/dance: theatre	Luxembourg
LUX	Semianyki	Théâtre d'Esch-sur-Alzette	Theatre/dance: theatre	Esch-sur-Alzette
LUX	Sketchs pour la diversité	Commissariat du Gouvernement aux Etrangers	Theatre/dance: theatre	Luxembourg
LUX	Torquato Tasso	Théâtre National du Luxembourg	Theatre/dance: theatre	Luxembourg
LUX	Total théâtre	Théâtre National du Luxembourg	Theatre/dance: theatre	Liège, Luxembourg, Saarbrücken, Thionville, Trier

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LUX	Tournoi international d'improvisation théâtrale	Art Attitudes asbl	Theatre/dance: theatre	Luxembourg, Arlon, Florange
LUX	Unter Eis von Falk Richter	Théâtre des Capucins	Theatre/dance: theatre	Luxembourg
LUX	Winch Only / Christoph Marthaler	KunstenFESTIVALdesArts	Theatre/dance: theatre	Luxembourg
LUX	Zwee Haerzer fir en Taxi	DenTheater.lu	Theatre/dance: theatre	Luxembourg, Ettelbruck, Esch-sur-Alzette
LUX	Les personnages de la Commedia dell'Arte	Istituto Italiano di Cultura	Theatre/dance: theatre (Exhibition)	Luxembourg
LUX	Concert de Bevinda 'pessoa en pessoas'	CAPe - centre des arts pluriels Ed.Junker asbl	World music	Ettelbruck
LUX	concert de MISIA 'drama box'	CAPe - centre des arts pluriels Ed.Junker asbl	World music	Ettelbruck
LUX	The spiritual and physical power of drumming and dancing forum	Dede Ali	World music	Luxembourg
LUX	Zyklus 'Autour du monde'	Salle de Concerts Grande-Duchesse Joséphine-Charlotte -- Philharmonie	World music	Luxembourg
LOR	30ème Festival du Film Italien de Villerupt	Pôle de l'Image de Villerupt	Cinema	Villerupt, Audun-le-Tiche, Région LOR, Grand-Duché
LOR	Aye Aye Film Festival (Anciennement L'autre / Le même)	Aye Aye VO	Cinema	Nancy
LOR	Festival du film fantastique de Gérardmer «Fantastic'arts»	Festival du film fantastique de Gérardmer	Cinema	Gérardmer
LOR	Beethoven et l'héritage européen	Ensemble Stanislas	Classical music	Nancy, Heusweiler, Saarbrücken
LOR	La musique de l'Europe dans les jardins	Ensemble Stravinsky	Classical music	Scy-Chazelles, Bitche, Pont-à-Mousson, Perl, Merzig, Pange
LOR	Le Cerf dans tous ses états	Ville de Montigny-les-Metz	Contemporary art	Montigny-lès-Metz
LOR	Merveilleux !	Conseil général de la Moselle	Contemporary art	Manderen
LOR	Les Rencontres professionnelles musiques actuelles et populaires de la Grande Région (avant: ForuMa)	L'Autre Canal	contemporary music (seminar)	Nancy
LOR	Made in Meisenthal	Centre international d'art verrier	Design (Exhibition and Conference)	Meisenthal
LOR	Verrerie Art Nouveau, l'exemple des Frères Muller	Ville de Nancy - Musée de l'Ecole de Nancy	Design (Exhibition)	Nancy
LOR	Jardin de cristal (avant: Cristal - design et innovations)	Pôle verrier - EEIGM	Heritage	Pont-à-Mousson
LOR	Christian, une famille de verriers	Musée du verre et du Cristal de Meisenthal	Heritage (Exhibition and catalogue)	Meisenthal
LOR	Regards européens sur Jeanne d'Arc	Conseil général des Vosges	Heritage (Exhibition and Conference)	Domremy-la-Pucelle
LOR	Daum et l'esthétique des années 1950	Ville de Nancy - Musée des Beaux Arts	Heritage (Exhibition)	Nancy
LOR	De mille éclats / Jacques Le Chevallier, exposition promenade	Fondation Solange Bertrand	Heritage (Exhibition)	Montigny-les-Metz
LOR	De Pompéi à Bliesbruck-Reinheim, vivre en Europe Romaine	Conseil général de la Moselle	Heritage (Exhibition)	Parc Archéologique Européen de Bliesbruck-Reinheim
LOR	Jules Bastien-Lepage	Conseil général de la Meuse	Heritage (Exhibition)	Verdun
LOR	Le pèlerinage de Constantin à Grand: les visions de l'Empereur	Conseil général des Vosges	Heritage (Exhibition)	Grand
LOR	Transparences histoire du verre et du cristal en LOR	Musée Lorrain - Ville de Nancy	Heritage (Exhibition)	Nancy

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LOR	Verre, cristal et faïence: un itinéraire en LOR	Pôle verrier - EEIGM	Heritage (Exhibition)	Meisenthal, Sarreguemines, Pont-à-Mousson, Nancy
LOR	Art nouveau et société	Ville de Nancy - Musée de l'Ecole de Nancy	Heritage (seminar)	Nancy
LOR	Aventure au cœur de la mine	Syndicat mixte pour la création et la gestion du musée de la mine	Heritage (Exhibition)	Petite Rosselle
LOR	Série blanche. La céramique, naissance d'une industrie au cœur de l'Europe	Musées de Sarreguemines	Heritage : Exhibition	Sarreguemines, Virton
LOR	THIONVILLE Lumières	Ville de Thionville	Installation urbaine	Thionville
LOR	Tous les soleils	Communauté d'agglomération du Val de Fensch	Installation urbaine	Uckange
LOR	Une promenade culturelle dans la ville - Transparence et opacité : le jeu des métamorphoses	Ville de Nancy	Installations	Nancy
LOR	Festival International de Géographie	Association de développement du Festival international de Géographie (ADFIG)	Interdisciplinary	Saint-Dié-des-Vosges
LOR	LOR-Mondial Air Ballons 2007	Les portes du ciel	Interdisciplinary	Chambley
LOR	Année 2007: Festivités du Tricentenaire de la mort de Vauban	Ville de Longwy	Interdisciplinary (Cinema, theatre, Exhibition, Conference, parcours)	Longwy
LOR	Festival de la langue francique et des langues de France 'Mir redde Platt	Ville de sarreguemines	Interdisciplinary (festival, concert, dance, theatre)	Sarreguemines
LOR	Triptyque 2007	Conservatoire Régional de l'Image Nancy LOR	Interdisciplinary: Cinema, installations	Luxembourg, St. Ingbert, Nancy
LOR	Toute la LOR en scène	Conseil Régional de LOR	Interdisciplinary: Fête, music	Metz
LOR	Les citadelles de feu	Aparte 57	Interdisciplinary: fire installations, music, parcours	Luxembourg, Sibiu, Saarlouis, Birtche, Longwy, Tour, Marsal
LOR	Prix des lecteurs de la Grande Région	Conseil Régional de LOR - Centre régional du Livre de LOR	Literature	Grande Région
LOR	Autres rives, autres livres	Ville de Thionville	Literature (Exhibition)	Thionville
LOR	Table ronde: Panorama de l'édition francophone transfrontalière	Ville de Nancy	Literature (seminar)	Nancy
LOR	Crossborders 2007	art metz	multimedia	Metz
LOR	Le nouveau paysage familial	Surface sensible	Photography	Nancy, Aubange, Metz, Esch-sur-Alzette, Kirkel, Saint-Dié-des-Vosges, Bar-le-Duc, Forbach, Sélestat, Arlon
LOR	Colloque international: «Robert Schuman et les Pères de l'Europe: cultures politiques et années de formation»	Conseil général de la Moselle (Maison de Robert Schuman)	seminar	Metz
LOR	Destins huguenots- Du Pays messin au Refuge allemand	Académie nationale de Metz	seminar	Metz
LOR	Talents au travail: mobilité Grande Région et Europe des cultures	European	Socio-cultural (Exhibition)	Grande Région
LOR	La LOR, le Luxembourg et les Pays Wallons, du Moyen-Age à nos jours	Conseil Régional de LOR - Comité d'Histoire Régionale	Socio-cultural (seminar)	Metz
LOR	Migrants de la cité à la citoyenneté: Etat des lieux des recherches européennes	Office culturel municipal de Talange	Socio-cultural (seminar)	Luxembourg, Dudelange, Talange
LOR	Autoroute du soleil	Osmosis Cie	Theatre/dance: dance	Petite Rosselle
LOR	Parades - Rencontres chorégraphiques	Centre culturel André Malraux (CCAM)	Theatre/dance: dance	Vandoeuvre-lès-Nancy

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LOR	Tenue correcte exigée	Compagnie PH7	Theatre/dance: dance	Frouard, Luxembourg, Bar-le-Duc, Bitche, Metz
LOR	Grandeur et décadence de la Ville de Mahagonny	Opéra national de LOR	Theatre/dance: opera	Nancy, Luxembourg
LOR	Passages 2007, festival des théâtres de l'Est de l'Europe	Theatre de la manufacture	Theatre/dance: theatre	Nancy, Luxembourg
LOR	Le Tournoi de Chauvency	Arsenal / Metz	Theatre/dance: theatre, spectacle musical	Metz, Luxembourg
LOR	Scènes au bar	Association polar sur la ville	Theatre/dance: theatre, spectacles, song	Vallée de la Fensch
RLP	Carmina Burana	Kulturdezernat der Stadt Trier-Kulturbüro	Classical music	Trier
RLP	Die Musik der großen Kurfürsten Balduin von Luxemburg, Karl von Lothringen und Clemens Wenzeslaus von Sachsen	Trierer Konzertchor	Classical music	Trier
RLP	Ein Leben für die Musik - Johann Anton Zinnen (1827-1898)	Kreismusikverband Bitburg-Prüm e.V.	Classical music	Neuerburg
RLP	Europäische Persönlichkeiten und (ihre) Musik	Bildungszentrum der Stadt Trier	Classical music	Trier, Saarbrücken
RLP	Klassik ohne Grenzen - Konzerte des Landesjugendorchesters Rheinland-Pfalz in Metz, Luxembourg und Trier aus Anlass des 20-jährigen Bestehens	Richard Wagner Verband Trier	Classical music	Luxembourg, Metz, Trier
RLP	PLAY IN der Jugend	Landesmusikverband Rheinland-Pfalz e.V.	Classical music	Rheinland Pfalz
RLP	THE APOSTLES OP. 49 - von Edward Elgar	Kulturdezernat der Stadt Trier - Kulturbüro	Classical music	Trier
RLP	Treveris	Theater der Stadt Trier	Classical music	Trier
RLP	Two Worlds - One Music, European Jazzstars und das Philharmonische Orchester der Stadt Trier	Jazzclub EuroCore im Saar-Lor-Lux-Trier Musik e.V.	Classical music and jazz	Trier, Luxembourg
RLP	antike.aktuell	Europäische Kunstakademie	Contemporary art	Trier
RLP	Artecelli	MW Consulting GmbH	Contemporary art	Lieser, Tholey, Oberthal, Mettlach, Homburg, Koblenz, Echternach, Luxembourg, Nancy
RLP	Best of Robert Schuman	Europäische Kunstakademie/ Stadt Trier-Kulturdezernat	Contemporary art	Trier
RLP	Bezugspunkte-übergrenzend / art2007plus	Atelier Rolf Weiland	Contemporary art	Tétange, Saarlouis, Trier, Esch-sur-Alzette
RLP	Der Pilgerweg des Lächelnden Christus in der Großregion Luxembourg	EVBK	Contemporary art	Luxembourg, Echternach, Knaufesch, Welschbillig, Krewinkel, Buchet
RLP	Ein Maler im Dialog mit einem Bildhauer	Manfred Freitag	Contemporary art	Bourglinster
RLP	Grenzbewegungen - Kunst an der Plakatwand Grenzbewegungen - L'art s'affiche	Kulturkreis Schönecken	Contemporary art	Bertrange, Kyllburg, Malberg, Eupen, Oortal
RLP	Konstantin - Kunst & Provokation	Tuchfabrik Trier	Contemporary art	Trier
RLP	Kultur-transfer-culturel - Zeichensetzung - Orte und Passagen zwischen Realität und Imagination retiré	Europäische Kunstakademie	Contemporary art	Trier
RLP	Kunst Grenzenlos	Kulturkreis Schönecken	Contemporary art	Malmédy, Schönecken, Kyllburg, Malberg
RLP	Kunstpreis Robert Schuman	Stadt Trier- Museum Simeonstift	Contemporary art	Trier
RLP	LandMarken-StandPunkte	Michel Roland	Contemporary art	Kastel-Staad, Bitburg, Ferschweiler, Nommern, Waldbillig

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RLP	Ortsgedächtnis - Projektionen um urbanen Raum und in der Landschaft	Kulturbüro der Stadt Konz	Contemporary art	Konz
RLP	Ortsgedächtnis II: caché - Gegenwartskunst im öffentlichen Raum: Projektion und Installation an „verborgenen Orten“	Veldues & Schumacher	Contemporary art	Konz, Luxembourg
RLP	Provinzial - Engagement im Rheinland für zeitgenössische Kunst im Dialog mit der Europäischen Kunstakademie - Auswahl 5 und Aussicht 5	Europäische Kunstakademie	Contemporary art	Trier
RLP	Alltag in Konstantins Reich-Römische Erlebniswelt	Mobile Spielaktion e.V.	Heritage (Exhibition)	Trier
RLP	Die spätantike Villa Wittlich	Rheinisches Landesmuseum Trier	Heritage (Exhibition)	Wittlich
RLP	Gallier, Römer und Germanen in Zinn	Freilichtmuseum Roscheider Hof	Heritage (Exhibition)	Konz
RLP	Konstantin der Große	Konstantin-Ausstellungsgesellschaft	Heritage (Exhibition)	Trier
RLP	Räuberhauptmann Schinderhannes und Hochwälder Spießgesellen	Hunsrück Holzmuseum	Heritage (Exhibition)	Morbach
RLP	Auf den Spuren der Eifeler Arbeitswanderer	Museum Prüm der Verbandsgemeinde Prüm	Heritage (Exhibition)	Prüm
RLP	Erinnerungsräume: Architekturen des Krieges in Trier und in der Großregion	FH Trier: Dr. Christina Threuter/ Prof. Anna Bulanda-Pantalacci/ Bernd Weihmann	Heritage (Exhibition, installations, projections, workshops)	Metz, Trier, Liège, Hinzert-Pöler, Wormeldange
RLP	Straße der Römer	Mosellandtouristik GmbH	Heritage (parcours)	Moselland
RLP	Nikolaus von Kues als Europäer	Cusanus-Gesellschaft	Heritage (seminar)	Trier
RLP	2007 Fluxus	Casa Esperanza	Interdisciplinary	Deutsch-Luxembourgisches Naturpark
RLP	Brot und Spiele 2007	Kulturdezernat der Stadt Trier-Kulturbüro	Interdisciplinary	Trier
RLP	Das Haus - Ein interdisziplinäres europäisches Kunstprojekt	Lydia Oermann Gesellschaft für Bildende Kunst Trier e.V	Interdisciplinary	Saarlouis, Trier, sibi, Luxembourg
RLP	Saarburg Stadt & Land Spiegelbilder europäischer Geschichte	Verbandsgemeinde Saarburg	Interdisciplinary (concerts, spectacles, Exhibition, fête, theatre)	Saarburg, Kastel-Staadt, Freudenburg, Wormeldange
RLP	Sommertreff 2007	Kulturdezernat der Stadt Trier - Kulturbüro	Interdisciplinary (Theatre/dance, concerts, spectacles)	Trier
RLP	MenschMaschine - MaschinenMensch - KlangMaschine (Arbeitstitel)	Art Point	Interdisciplinary: installation son et lumière	Esch-sur-Alzette
RLP	Quattropolen Slam	Palais e.V.	Literature	Luxembourg
RLP	Stadtschreiber Trier	Verein Stadtschreiber Tier	Literature	Trier
RLP	Kaiser-Gelehrte-Revolutionäre - Persönlichkeiten und Dokumente aus 2000 Jahren europäischer Kulturgeschichte	Stadt Trier (Stadtbibliothek/ Stadtarchiv)	Literature (Exhibition)	Trier
RLP	Erweiterung Kulturdatenbank Region Trier	FH Trier - Prof. Dr. Helge Klaus Rieder, FB Wirtschaft	Multimedia	
RLP	NeuSehland - Labor der Blicke; Imaginationen einer europäischen Region	Fachhochschule Trier und Europäische Kunstakademie	multimedia	Trier
RLP	Stummes Orchester - im Konzert - Musik und Skulpturen	Kulturbüro der Stadt Konz	music contemporary and sculpture	Konz
RLP	ABSOLU formation - jazz & chanson	Jazz Club Trier e.V.	music: jazz	Trier, Bad Bertrich
RLP	Festival Euroklassik - Euroclassique	Städte Blieskastel, Pirmasens, Bitche	music: jazz	LOR, Sarre-Palatinat
RLP	50 Grad	Dr. Jörg Heieck	Photography	Trier
RLP	Remarx	Friedrich-Ebert-Stiftung	Socio-cultural	Trier

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RLP	Große europäische Persönlichkeiten	Stadt Trier, Amt für Stadtentwicklung und Statistik	Socio-cultural (book and CD)	
RLP	Kultur- und Regionalführer «Porta Libertas» - barrierefrei durch die Region Trier	Club aktiv e.V.	Socio-cultural (publication)	
RLP	FAUSTA-Dramatische Oper in drei Akten	Theater der Stadt Trier	Theatre/dance: opera	Trier
RLP	Alice Superstar !	Tuchfabrik Trier e.V.	Theatre/dance: musical	Trier, Ettelbruck, Luxembourg
RLP	Samson und Dalila	Theater der Stadt Trier	Theatre/dance: opera	Trier
RLP	Cusanus - Fragmente der Unendlichkeit	Theater der Stadt Trier	Theatre/dance: theatre	Trier
RLP	Vi bliv som dom andra- Wir bleiben wie die Anderen- Ein August Strindberg Projekt	Theatergruppe 'Kreuz & Quer' im Rahmen des ASTAs, der Theologischen Fakultät, des Mentorats der Laientheologen und des Faches Germanistik - Uni Trier- A433	Theatre/dance: theatre	Trier
SAAR	Histoires vraies - Wahre Geschichten - zur Renaissance des regionalen Films	Stadt Saarbrücken	Cinema	Saarbrücken
SAAR	KINO IM FLUSS / CINEFLEUVE. Das reisende Filmfestival der Großregion	Saarländisches Filmbüro	Cinema	Saarbrücken, Nancy, Metz, Trier, Luxembourg, Esch-sur-Alzette, Charleroi, Namur, Liège, Merzig, Sarreguemines, Eupen
SAAR	Land ohne Namen (pays sans nom)	Knut Meierfels	Cinema	Grande Région
SAAR	Gemeinsam Grenzen überschreiten - Dépasser ensemble les frontières	Der Beauftragte der Evangelischen Kirche Saar-Lor-Lux	Classical music	Luxembourg, Thionville, Forbach, Yutz, Courcelles-Chaussy, Metz, Saarbrücken, Dillingen
SAAR	Gouvy, Louis Theodore - sämtliche sinfonien	Saarländischer Rundfunk	Classical music	Metz, Hombourg-Haut, Saarbrücken
SAAR	Iphigène en Tauride - Iphigenie auf Tauris	Kantorei Saarlouis - Joachim Fontaine / Förderverein Musik Saarlouis	Classical music	Saarlouis
SAAR	Kultur ohne Grenzen - Musikschulen begegnen sich	Musikschule im Landkreis Merzig Wadern	Classical music	Luxembourg, SAAR, Saarburg
SAAR	Musik als Sprache der europäischen Jugend	VDM e.V. - Verband Deutscher Musikschulen - Landesverband Saar	Classical music	Ottweiler
SAAR	Rendezvous mit Paris - Musik aus französischen Kathedralen	Förderverein für Kirchenmusik an St. Hildegard e. V.	Classical music	St Ingbert
SAAR	SR3 Klangwelle	Kulturzentrum Villa Fuchs e.V	Classical music	Mettlach
SAAR	artmix	Landeshauptstadt Saarbrücken	Contemporary art	Saarbrücken
SAAR	Duane Hanson - Sculptures of the American Dream	Weltkulturerbe Völklinger Hütte - Europäisches Zentrum für Kunst und Industriekultur	Contemporary art	Völklingen
SAAR	FERROVISION - Malerei zwischen Brache und Boom	Galerie d'Art du Grand Théâtre Esch / Alzette+KUBA Saarbrücken	Contemporary art	Esch-sur-Alzette
SAAR	Georg Meistermann - Das Werk der 50er Jahre	Stiftung Saarländischer Kulturbesitz	Contemporary art	Saarbrücken
SAAR	hArt an der grenze	Saarländisches Künstlerhaus e.V	Contemporary art	Grande Région
SAAR	Klangraeume Sibiu 2007	Hochschule der Bildenden Kuenste Saar	Contemporary art	Sibiu, Saarbrücken
SAAR	Pablo Picasso - Das Werk der 50er Jahre	Stiftung Saarländischer Kulturbesitz	Contemporary art	Saarbrücken
SAAR	Private Collection, multimediale Installation	Stoll & Wachall - Claudia Stoll / Jacqueline Wachall	Contemporary art	Saarbrücken, Wadern

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SAAR	Stahlkunst - Richard Serra	Stadt Dillingen/Saar	Contemporary art	Saarbrücken, Dillingen, Luxembourg
SAAR	Straße des Friedens	Verein Strasse des Friedens e.V	Contemporary art	Verdun, St. Wendel, Rossignol Tintigny, Bastogne, Wiltz, Boulaide
SAAR	Virtual Residency - Aufruf zur virtuellen Völkerwanderung ins «Musterhaus Europa»	Hochschule der Bildenden Künste Saar	Contemporary art	Völklingen, Metz, Breslau
SAAR	Grenzsichten	Landeshauptstadt Saarbrücken	Contemporary art, Installation	Saarbrücken
SAAR	Cité der Industriekultur	IKS Göttelborn (IndustrieKultur Saar)	Heritage	Quierschied-Göttelborn
SAAR	Science Center Ferrodrom® 07	Weltkulturerbe Völklinger Hütte - Europäisches Zentrum für Kunst und Industriekultur	Heritage	Völklingen
SAAR	Sommerzauber - Waldpark Schloss Karlsberg	Arbeitsgemeinschaft Saarpfalz KreisStadt Homburg, Stiftung Karlsberger Hof	Heritage	Homburg-Sanddorf
SAAR	Cerda & Celtoi	Europäische Akademie Otzenhausen	Heritage (Exhibition and seminar)	Nonweiler
SAAR	Design in Saarbrücken	Stiftung Saarländischer Kulturbesitz	Heritage (Exhibition)	Saarbrücken
SAAR	Liebe, Macht, Verrat	Stadt Saarbrücken	Heritage (Exhibition)	Saarbrücken
SAAR	Macht & Pracht. Europas Glanz im 19. Jahrhundert	Weltkulturerbe Völklinger Hütte - Europäisches Zentrum für Kunst und Industriekultur	Heritage (Exhibition)	Völklingen
SAAR	Von der Mangelwirtschaft zur Massenaufgabe – Druckmedien in den 50er Jahren	Stiftung Saarländischer Kulturbesitz	Heritage (Exhibition)	Wadgassen
SAAR	Genius I. Die Mission: Entdecken Erforschen Erfinden	Weltkulturerbe Völklinger Hütte - Europäisches Zentrum für Kunst und Industriekultur	Heritage (Exhibition)	Völklingen
SAAR	Museumswelten	Saarländischer Museumsverband	Heritage (salon)	Saarbrücken
SAAR	Ideenlaboratorium - Vorstufe zu Genius I. Die Mission: entdecken erforschen erfinden	Weltkulturerbe Völklinger Hütte - Europäisches Zentrum für Kunst und Industriekultur	Heritage industriel (Exhibition)	Völklingen
SAAR	Faszination Weltkulturerbe Völklinger Hütte	Weltkulturerbe Völklinger Hütte - Europäisches Zentrum für Kunst und Industriekultur	Heritage industriel (Exhibitions, parcours)	Völklingen
SAAR	Kunstgarten - Gartenkunst	Bundesverband bildender Künstler Saar	Heritage, Contemporary art	Schwebsingen
SAAR	Kulturuferpromenade - in Saarbrücken	Landeshauptstadt Saarbrücken	Installation	Saarbrücken
SAAR	ILLuminale	Illingen	Installation	Illingen
SAAR	Inszenierte Fenster in der nächtlichen Stadt	Hochschule der Bildenden Künste Saar (HBKsaar) in	Installation urbaine	Saarbrücken
SAAR	Velo SaarMoselle	SaarMoselle Avenir	Interdisciplinary (parcours)	Saar, Blies
SAAR	VéloVariation	ADFC + Liquid Penguin, Piazza Caglia	Interdisciplinary (parcours)	de Sarreguemines à Luxembourg
SAAR	Warndt-Weekend	SaarMoselle Avenir	Interdisciplinary (parcours, fête, parade, spectacles)	Warndt-Gemeinden
SAAR	Internationale Saar-Lor-Lux Classique - European Historic Rally	Wolfgang Heinz Eventmarketing	Interdisciplinary (rally, fête)	Saarlouis et Grande Région
SAAR	Kinder zum Olymp	KSL Kulturstiftung der Länder MBKW	Interdisciplinary (seminar)	Saarbrücken
SAAR	Rosenspuren und Friedenswege	CEB Akademie, Christliche Erwachsenenbildung, Merzig	Interdisciplinary: Contemporary art, Literature, Cinema	Merzig, Schengen, Weiskirchen, Karlsbrunn

Lead region	Project title	Project organiser	Project type	Location(s)
SAAR	Poeten unter dem Wortsegel: Georges-Arthur Goldschmidt - Jean-Pierre Lefebvre - Ludwig Harig - Johannes Kühn	Gemeinde Tholey	Literature	Tholey
SAAR	Bücher bauen Brücken - 7. Europäische Kinder- und Jugendbuchmesse 2007 Saarbrücken	Europäische Kinder- und Jugendbuchmesse e.V	Literature	Saarbrücken
SAAR	Im Reich der Mitte - savoirfaire-savoirvivre	Dr. Eva Mendgen	Literature (publication)	
SAAR	Ir herren machent fryden	Europäische Kinder- u. Jugendbuchmesse e.V	Literature (seminar)	Saarbrücken
SAAR	Electricity - Festival für elektronische Musik	Electricity Festival e.V.	Modern music	Esch-sur-Alzette, Saarbrücken, Nancy
SAAR	Rocco del Schlacko Festival 2007	Thilo Ziegler	Modern music	Püttlingen-Köllerbach
SAAR	RockWell - The In- and Outdoor Festival	TaskForce Rock well Saarwellingen	Modern music, Socio-cultural	Saarwellingen
SAAR	Reiseführer für Jugendliche (Kulturreiseführer)	BBZ Saarbrücken	Multimedia	
SAAR	Coal Jazz - European Music Orchestra	Stadt St.Ingbert - Kulturamt	music: jazz	St Ingbert
SAAR	Jazzholidays	Gemeinde Saarwellingen	music: jazz	Saarwellingen
SAAR	Jazz-transfer 2007	Jazz Syndicat Saarbrücken	music: jazz	Saarbrücken
SAAR	Völklinger Hütten Jazz	Weltkulturerbe Völklinger Hütte	music: jazz	Völklingen
SAAR	Tango im europäischen Haus (Arbeitstitel)	Guillermo Böttcher	music: Tango	Bettembourg, Saarbrücken, Warndt, Metz, Trier
SAAR	Fotografie - Brücke zwischen den Regionen	Gemeinde Merchweiler	Photography	Merchweiler, Leudelage, Esch-sur-Alzette, Neunkirchen, Saarbrücken
SAAR	Metamorphosen - europäische Landschaften zwischen Industrie und Natur	Museum Haus Ludwig, Saarlouis	Photography	Saarlouis
SAAR	Deutsch-Luxembourgisches Schengen-Lyzeum Perl	Ministerium für Bildung, Kultur und Wissenschaft - MBKW, Bernd Schröder	Socio-cultural	Perl
SAAR	Mittendrin und ohne Grenzen - Wirtschaft und Kultur als Abenteuer	Wirtschaftsjunioren SAAR e.V.	Socio-cultural	Saarbrücken
SAAR	Alltagskulturen in der Großregion	EUROP'age Saar-Lor-Lux e.V.	Socio-cultural (publication and Conferences)	Saarbrücken, Rumelange, Trier
SAAR	Extra - deutsch-französische Jugendzeitung	Stiftung für die deutsch-franz. kulturelle Zusammenarbeit	Socio-cultural (publications)	
SAAR	Kunst macht Schule - L'art fait école	Ministerium für Bildung, Kultur und Wissenschaft	Socio-cultural (Workshop, expo)	SAAR, LOR, Luxembourg
SAAR	Deutsches Kinder- und Jugendtrachtenfest	Kultur- und Trachtenverein Bliessransbach/Saar e.V.	Theatre/dance	Bliessransbach
SAAR	Sommerfabrik	Landesarbeitsgemeinschaft Tanz , Schichtwechsel	Theatre/dance: dance	Göttelborn
SAAR	Oper im E-Werk - Aida	Musik und Theater Saar	Theatre/dance: opera	Saarbrücken
SAAR	Barfuss, Nackt, Herz in der Hand	Compagnie Lolo in Kooperation mit dem Theater im Viertel	Theatre/dance: theatre	Saarbrücken
SAAR	Das Theaterschiff	Theater Compagnie Lion	Theatre/dance: theatre	Saarbrücken, Dillingen, Beckingen, Saarlouis, Merzig, Sarreguemines, Völklingen
SAAR	Eurydike hinter den Grenzen	pazzaCaglia Opera & Liquid Penguin Ensemble + LX5	Theatre/dance: theatre	Saarbrücken, Trier, Esch-sur-Alzette
SAAR	Festival Perspectives - deutsch-französisches Festival der Bühnenkunst	Stiftung für die deutsch-franz. kulturelle Zusammenarbeit	Theatre/dance: theatre	Saarbrücken, Sarreguemines,
Wallonia	Musique dans la Vallée	Au pays d'Attert	Classical music	Attert, Eil, Beckerich, Redange, Préizerdaul




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Wallonia	Recréation de l'oratorio ou opéra sacré - Le Martyre des Macchabées - de Pietro Torri	Musique en Wallonie	Classical music	Namur, St Hubert, Luxembourg
Wallonia	Arbres d'acier	Office provincial des Métiers d'art	Contemporary art	Amay
Wallonia	Les Migrations - expo itinérante	Le manège-mons	Graphic art	Luxembourg
Wallonia	Métamorphose d'Europe et de l'Europe (META2E)	Métamorphose d'Europe	Heritage	Mons, Liège
Wallonia	34 ème Marche européenne de l'Amitié à Seraing Belgique	Les Vaillants Club de marche	Heritage (parcours)	Seraing
Wallonia	Résidence d'auteurs	Centre de Rencontre du Pont d'Oye asbl	Literature	Habay-La-Neuve
Wallonia	Eros Tour	Liège Province culture	Modern music	Wallonie, LOR (Moselle, Meurthe et Moselle, Vosges)
Wallonia	Ward'In Rock Festival	Ward'in Rock asbl	Modern music	Bastogne
Wallonia	Un rêve de pierre	Académie internationale d'Été de Wallonie	music contemporary, Contemporary art	Merzig, Luxembourg, Metz, Liège
Wallonia	Légende de Django	Miroir des festivals	music: jazz (Exhibition, festival)	Marche-en-Famene, Ettelbruck, Bastogne, Aubange
Wallonia	Pôle européen culturel	Province du Luxembourg	Socio-cultural	Longwy
Wallonia	De deux point de vue (avant: Motion duo)	Le manège.mons, scène transfrontalière de création et de diffusion, asbl	Theatre/dance: dance	Nancy, Mons
Wallonia	Festival Danse et Industrie	Compagnie Irene K	Theatre/dance: dance	Eupen-Kettenis, Esch-sur-Alzette
Wallonia	Hallo Nachbarn - Salut les voisins	V.o.G TheaterFEST	Theatre/dance: theatre	Sankt Vith
Wallonia	La Traversée de la mort	Théâtre : Les Nouveaux Disparus	Theatre/dance: theatre	Bruxelles, Dudelange, Longwy, Villeneuve lez Avignon
Wallonia	L'Arbonie (avant Jonas)	Théâtre d'un jour (T1J)	Theatre/dance: theatre	Wallonie
Wallonia	Othello, passeur	Manège-Mons	Theatre/dance: theatre	Mons, Esch-sur-Alzette, Arlon, Maubeuge

Acknowledgements

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