

Country Profile

Luxembourg

Created 12/2022 by Giny Laroche and Lidia Gryzkiewicz

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1. Cultural policy system

1.1. Objectives, main features and background

Background^[1]

Due to the centuries-long occupation of the country by various foreign powers, culture and cultural policy are not based on a linear tradition. With the State acting as a manager-conservator for a long time, an evolution came only towards the second half of the 1970s with a definite acceleration from the 1990s onwards, the European Capitals of Culture of 1995 and 2007 playing a substantial role in this regard.

1939-1974: the first concrete act of cultural policy in post-war Luxembourg was the approval of the UNESCO convention in 1947^[2]. The State also opens the National Museum of History and Art and the National Museum of Natural History, it creates in 1971 a service of historical monuments, but hardly undertakes other major policies apart from the distribution of subsidies and encouragement.

1974-1990: emergence of the New Cultural Policy which revolves, in particular, around cultural animation and the democratization of culture. In a context of notably budgetary stagnation, the 1980s saw the establishment of a National Cultural Fund (see points 4.2.1 and 7.2.1.), the development of patronage, the development of the audiovisual sector and the reorganization of the State cultural institutions.

1990-2013: in the 1990s, following in particular the lack of cultural infrastructure observed during "Luxembourg-European Capital of Culture 1995", politics invested heavily in major construction projects of new buildings for culture. But Luxembourg 1995 also had a lot of influence on cultural life in general. In 1999, a first law to support artists was voted: it provided two specific systems of financial measures in favour of the professional actors of the artistic and cultural scene, gave a definition of the independent professional artist and the intermittent worker, and also introduced scholarships and the so-called "aménagement artistique 1%" (Kunst am Bau/art in building). The development of the cultural and creative sectors is also accelerating with the second European Capital of Culture in 2007, and internationalises through the establishment of export structures intended for audiovisual and musical production.

2013 until today: the presidency of the Council of the European Union (2015) marks an important step in terms of the country's international cultural policy. At national level, the organisation of the first « [Assises](#) » in 2016 and the subsequent elaboration of the [Cultural Development Plan 2018-2028](#) (KEP) constitute an essential base for the discussion on the development of a number of cultural policies.

Main features

Luxembourg's cultural landscape is intrinsically linked to the country's specificities, in particular:

- Its surface area of 2.586km², making Luxembourg the second smallest EU member state
- Its geographic situation at the heart of Europe, crossborder territory *par excellence*
- Its turbulent history, condensed reflection of European history that led the country to its catalysing role in

modern Europe's construction process

- A significant annual population growth rate (+74% since 1981)^[3] and a significant immigration (47.2% of the total population^[4]) leading to the coexistence of more than 150 nationalities
- The presence of three official languages (Luxembourgish, French, German) and multilingualism experienced on a daily basis
- A small market in an economy that is dependent on international trade and a rate of 73% of foreign and cross-border labor^[5]
- The highest median per capita income and purchasing power in Europe^[6]

These characteristics, that are very specific to the country, have an influence on the main concepts that underlie the evolution and constant development of the cultural landscape of Luxembourg. Cultural policy thus equals with pluralism, interculturalism, diversity, cultural democracy, cooperation, promotion, exchange, preservation, openness.

Objectifs

The objectives of the cultural policy are defined according to the different governments and their respective program, based on the developments of the national cultural scene and the concrete requests of the cultural and artistic community. In general, the frameworks and concepts are more or less implicit, resulting from the measures taken, or appear more clearly when new legislation is passed or when legal texts are revised. The current government's priorities cover a wide range of areas, focussing mainly on cultural heritage protection and the setting up of measure in favour of professional artists and creative stakeholders.

[1] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, pp.34-36

[2] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p.35

[3] Statec (2021) La démographie luxembourgeoise en chiffres, p.5

[4] Etat au 1.1.2021, Statec (2021) La démographie luxembourgeoise en chiffres, p.5

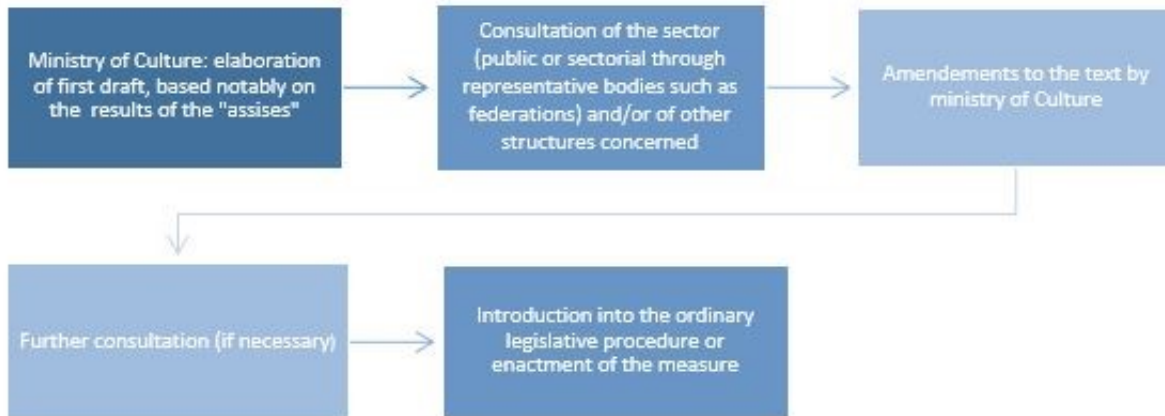
[5] Luxinnovation (2019) Economie du Luxembourg, p.8

[6] <https://www.cc.lu/dossiers-thematiques/leconomie-luxembourgeoise>

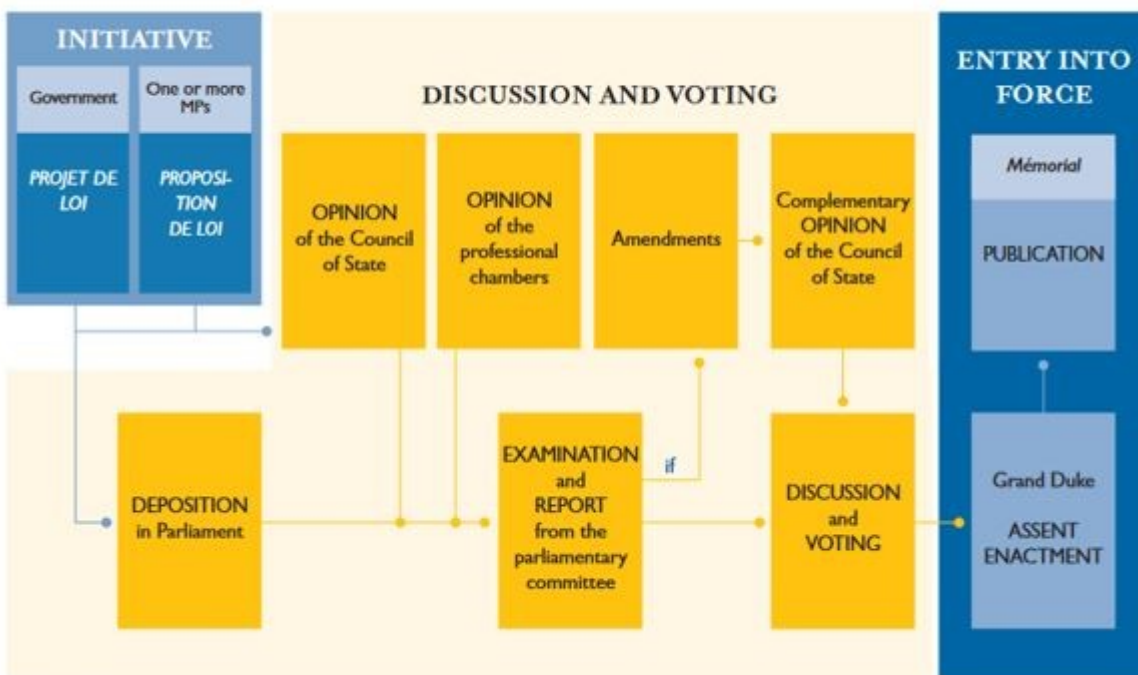
1.2. Domestic governance system

1.2.1. ORGANISATIONAL ORGANIGRAM

Procedure generally followed by the ministry of Culture for the elaboration of policies or measures

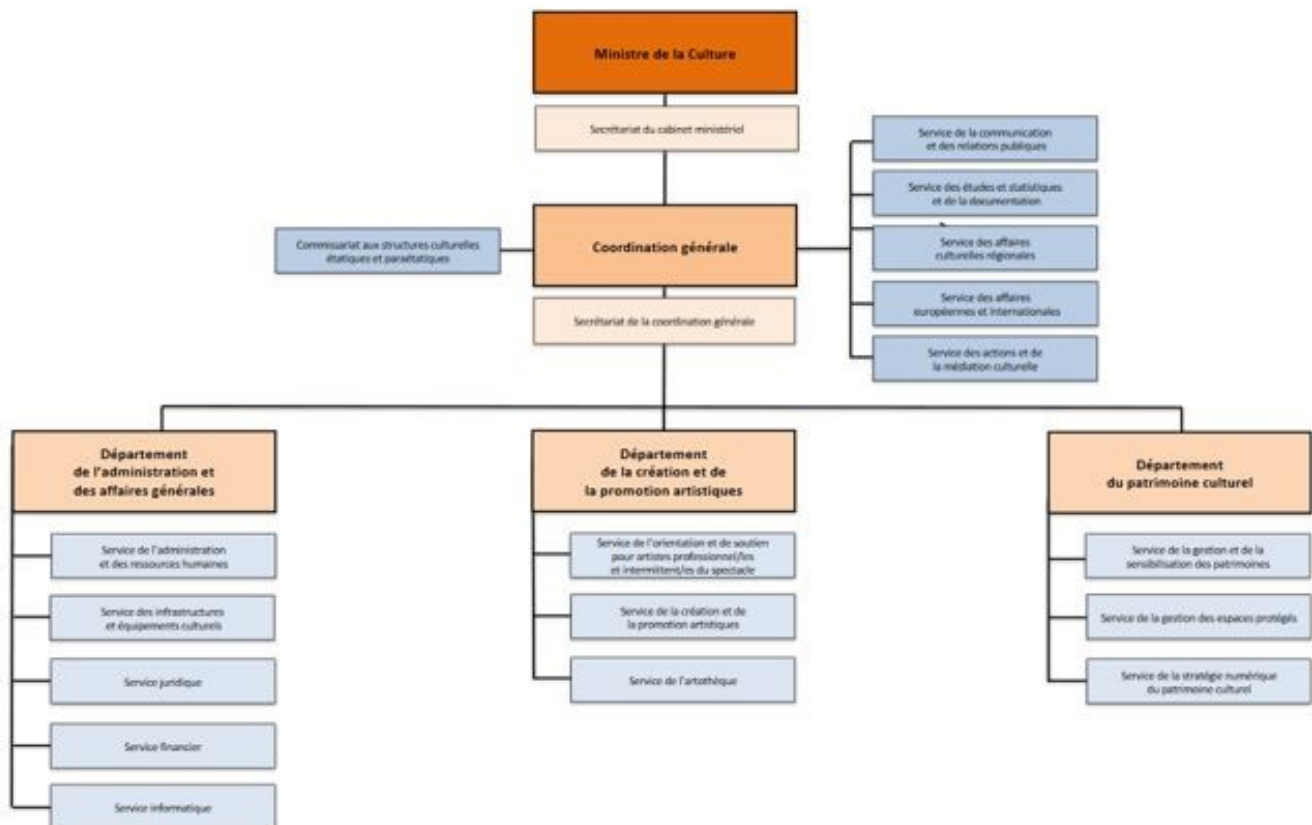


Ordinary legislative procedure



Source: <http://www.scl.etat.lu>

Ministry of Culture organigram



Le ministère de la Culture exerce de surcroît la tutelle sur les instituts culturels de l'État. Il assure également, conformément à leurs dispositions statutaires, la tutelle sur les instituts, établissements publics, fondations ou associations sans but lucratif relevant de ses attributions.

8 instituts culturels de l'État : Archives nationales, Bibliothèque nationale, Centre national de l'audiovisuel, Centre national de littérature, Institut national pour le patrimoine architectural, Institut national de recherches archéologiques, Musée national d'histoire et d'art, Musée national d'histoire naturelle – **1 institut à juridiction spéciale** : Institut grand-ducal composé de six sections : section historique, section des Sciences naturelles, physiques et mathématiques, section des Sciences médicales, section de Linguistique, d'Éthnologie et d'Onomastique, section des Arts et Lettres, section des Sciences morales et politiques – **5 établissements publics** : EP Centre de revues anglophones (Rockhal), EP Centre de Recherche Abbaye de Neumünster (Neumünster), EP Fonds culturel national (Foncus), EP Fonds national de soutien à la production audiovisuelle (Film Fund) (co-tutelle avec le ministère d'État), EP Salle de Concert Grande Duchesse Joséphine-Charlotte (Philharmonie) – **1 fondation** : Fondation Musée d'Art Moderne Grand-Duc Jean (Mudam) – **4 associations sans but lucratif** : Agence d'action culturelle luxembourgeoise (AAAL), Casino Luxembourg Forum d'art contemporain, Kultur | le – Arts Council Luxembourg, Rotondes

01.03.2022

1.2.2. NATIONAL AUTHORITIES

After each legislative election, a Grand-ducal decree establishes the ministries and defines their respective attributions. According to the decree currently in force, the [ministry of Culture](#) is competent for all areas relating to national and international cultural policy, cultural heritage protection, the coordination of national cultural institutes, relations with public and para-state cultural institutions and the implementation of the current [Cultural development plan \(KEP\)](#)[1].

Furthermore, there are a number of advisory councils to the ministry of Culture in the area of music, books, libraries, as well as commissions for heritage sites and religious edifices. These committees generally gather experts from public and private structures, depending on the topic and the organisation of the relevant cultural area itself.

Since 2016, the ministry also regularly organises either general or sectorial “assises”, i.e. plenary meetings with all cultural actors or actors from one specific area. These meetings serve as forum to exchange on ideas or gather input from the sector as to developments deemed necessary in the area of cultural policy.

Other ministries that intervene in cultural policies are the [ministry of Education, Children and Youth](#) (in charge of music education, music schools and the promotion of the Luxembourgish language) and the [ministry of Finance](#)

(in terms of budgetary allocations).

On the legislative side, cultural policy involves the [Parliament](#) (Chambre des députés), made up of 60 deputies elected for five years via direct universal suffrage in four multi-seat constituencies (nb. voting is mandatory for all registered voters, registration on the electoral rolls being automatic for Luxembourgish citizens). Besides its main function to vote on government and parliament bills and ratify international treaties, the Chambre has means to exert control over the government both in financial matters and in political and administrative matters. The work within parliamentary commissions (composed of min. 5 and max. 15 MPs) is vital in the legislative procedure and commissions can also request the opinion of MEPs, as well as extra parliamentary persons or structures, such as the professional chambers. Culture is being dealt with by the Commission of Culture, currently comprising 15 members.

[1] <https://legilux.public.lu/eli/etat/leg/agd/2018/12/05/a1099/jo>

1.2.3. REGIONAL AUTHORITIES

Although the country is subdivided into 12 cantons (that serve to define the electoral and court districts), there are no regional authorities in Luxembourg.

Notwithstanding, geographical regions play a role in cultural governance insofar as:

- the ministry of Culture explicitly recognises the regional dimension, both in the current [Cultural development plan](#) (KEP) and by setting up already in 1990 a unit for regional cultural affairs; initially spread between three offices situated in the northern, southern and eastern part of the country, the unit has been centralised at the ministry as of 2013 and acts as prime interlocutors for municipalities, intercommunal associations, cultural infrastructures and associations, heritage sites, projects etc. in local/rural and/or regional areas;
- ten regional/municipal professional cultural centers decided in 2008 to join forces within the [Réseau](#) association; its overall goal is to ensure a “basic supply” with diversified cultural offers among the population in decentralized areas; more specifically, the association seeks, among others, to represent the common interests of active members, to support regional cultural development consistent with national, interregional and European levels, to search and develop new audiences etc.;
- a number of intercommunal syndicates (e.g. [Pro-Sud](#) is a main interlocutor of the European Capital of Culture 2022 and manages a Unesco Man and biosphere label) or mixed administration unions (i.e. municipalities and State) are actively involved in or manage cultural projects as part of their activities.

1.2.4. LOCAL AUTHORITIES

Local cultural policy is of the exclusive competence of the municipalities that exert their authority through the communal council, the board of the mayor and aldermen (communal board). Depending on the size of each municipality, administrative services and structures are more or less important, defining the existence or not of a cultural department and the intensity of cultural activities and investments.

In general, the municipalities mainly finance local cultural services and facilities, intended for the use of their inhabitants and those from the geographically surrounding area, such as conservatories (in 3 cities) and music schools, libraries or theatres. There is a high level on spending on culture by municipalities (5.9% of global

spending in general in 2016), but disparities are important with only 14 of the 105 municipalities in the country incurring 75% of all spending on culture.

Some municipalities display a distinctive cultural positioning and inspire similar approaches in the cultural sector. For example, the City of Differdange initiated the first creative industries center in Luxembourg, the [1535°](#), whereas the City of Esch-sur-Alzette is the first city in the country to adopt a [cultural strategy](#) and become a pilot city for [Agenda 21 for culture](#).

1.2.5. MAIN NON-GOVERNMENTAL ACTORS

The number of non-governmental professional actors has increased over the last 15 years, especially in the music business that has known a positive development of professional private actors. Private concert venues and organizers, but also bookers, managers and labels are settling now more often in Luxembourg.

Professional and sectoral federations, associations or networks represent the interests of their members in most of the cultural and artistic areas and also act as spokespersons. In those areas where they still lacked, the creation of such federations has been strongly encouraged by the ministry of Culture in recent years through financial support. A directory of all these structures has also been assembled in the context of the current [Cultural development plan \(KEP\)](#). [It is regularly updated and available online](#).

Some of the professional chambers are also important actors in the cultural policymaking processes insofar as the government must seek their advice whenever new laws or Grand-ducal regulations concerning one or more sectors represented by these chambers are being prepared. There are currently five such chambers: [Chamber of Employees](#), [Chamber of Civil Servants and Public Employees](#), [Chamber of Agriculture](#), [Chamber of Commerce](#), [Chamber of Skilled Trades and Crafts](#).

Much input comes from the cultural and creative sector itself, as well as other professionals related to the sector and civil society at large. Since 2016, this input is channeled through the regular organisation of general or sectoral meetings, the [Assises](#). On the other hand, the citizen initiative [Forum Culture\(s\)](#) acts as an exchange platform on Luxembourg cultural policy issues and regularly proposes insights and reflections on the matter.

1.2.6. TRANSVERSAL CO-OPERATION

There is no intergovernmental committee set up specifically on culture, but the ministry of Culture participates in a number of interministerial committees set up by other ministries on various topics (such as Comité interministériel de l'égalité des chances, Commission des zones rurales, Commission interministérielle du 10^e plan quinquennal d'équipement de l'infrastructure touristique, Commission de subvention des gîtes touristiques, Commission interdépartementale pour les équipements sportifs, Comité interministériel pour la coopération au développement, Comité interministériel « Jeunesse », Comité interministériel de coordination de la politique européenne, Comité interministériel « Intégration », Comité de coordination interministérielle pour la coopération transfrontalière, Comité interministériel pour la coopération au développement, Comité interministériel Droits de l'homme, Comité interministériel de la promotion du pays – nation branding). These provide fora to introduce or defend cultural issues should they arise within these contexts.

There are nevertheless exceptions such as the Interministerial working group Education-culture or an informal coordination group with the ministry of Foreign and European affairs on embassies' cultural projects.

On the local and regional level, transversal cooperation arises more regularly in the context of mixed administration unions (“syndicat mixte”) between municipalities and the state. Examples of such cooperation are frequent in the context of nature parks, such as the “Natur- & Geopark Mëllerdall” that manages, among others, a UNESCO Global Geopark label, or the “Naturpark Öewersauer” that proposes many cultural projects.

1.3. Cultural institutions

1.3.1. OVERVIEW OF CULTURAL INSTITUTIONS

According to the [law of 25 June 2004 on the reorganisation of the State's cultural institutes](#), there are currently seven + 1 State cultural institutes: [National Archives](#), [National Library](#), [National Audiovisual Center](#), [National Center for Literature](#), [National Museum of History and Art](#) and [Dräi Eechelen Museum](#), [National Museum of Natural History](#), [National Institute for Architectural Heritage](#), [National Institute for Archaeological Research](#). This law is currently under review following the adoption and entry into force in February 2022 of [the law relating to cultural heritage](#)[1].

Other public institutions (“établissements publics”) are also under the ministry of Culture’s tutelage and benefit from an important budgetary endowment by the State, such as the [Philharmonie](#) or the [Rockhal](#). Likewise, there are cultural structures that function mostly as non-profit associations, but benefit from more or less budgetary endowments from the State in order to perform precise missions, e.g. [Mudam Luxembourg/Musée d'art moderne Grand-Duc Jean](#), [Casino Luxembourg - Forum d'art contemporain](#), [Théâtre national du Luxembourg](#) etc.

A certain number of municipalities also support important regional cultural institutions, such as the [Grand théâtre of the City of Luxembourg](#), the [Escher Theater](#) in Esch-sur-Alzette, the [Kinneksbond](#) in Mamer, the [Trifolion](#) in Echternach, [Cube 521](#) in Marnach or [Opderschmelz](#) in Dudelange.

In the private and specifically commercial sector, cultural premises that would fully qualify as “institutions” are rarer, depending also on the definition of the word.

[1]https://mc.gouvernement.lu/fr/actualites.gouvernement%2Bfr%2Bactualites%2Btoutes_actualites%2Bcommunes%2B2022%2B05-mai%2B05-reorganisation-instituts-culturels.html

1.3.2. DATA ON SELECTED PUBLIC AND PRIVATE CULTURAL INSTITUTIONS

Table 1: Cultural institutions, by sector and domain

Only data for performing arts available

Domain	Cultural institutions (subdomains)	Public sector Number (year)	Trend last 5 years (In %)	Private sector Number (year)	Trend last 5 years (In %)
Cultural heritage	Cultural heritage sites (recognised)	16 (2022)			
	Archaeological sites	8 (2022)			
Museums	Museum institutions	27 (2022)		8 (2022)	
Archives	Archive institutions	1 (2022)			
Visual arts	Public art galleries / exhibition halls	5 (2022)			
Performing arts	Scenic and stable spaces for theatre	2 (2022)		4 (2022)	
	Concert houses	2 (2022)		1 (2022)	
	Theatre companies			25 (2022)	
	Dance and ballet companies				
	Symphonic orchestras	1 (2022)			
Libraries	Libraries	27 (2022)			

Audiovisual	Cinemas	9 (2022)	6 (2022)
Interdisciplinary	Broadcasting organisations		
Other (please explain)	Socio-cultural centres / cultural houses	88 (2022)	1 (2022)
	Ensemble de personnes en situation de handicap		1 (2022)
	Compagnie de cirque		1 (2022)

Source(s):Ministère de la Culture Luxembourg

1.3.3. PUBLIC CULTURAL INSTITUTIONS: TRENDS AND STRATEGIES

The [law of 25 June 2004 on the reorganisation of the State's cultural institutes](#) is currently under review, a bill to that end having been submitted by the minister for Culture to Parliament in May 2022. The need for this initiative amounts, on the one hand, to modernizing the legislation governing key elements of the promotion of cultural heritage in Luxembourg. On the other hand, since 2004, these cultural institutes have been faced with the development and multiplication of their missions, as well as growing demand from audiences and cultural workers. The purpose of this bill is thus to respond to this development by providing for the adaptations that have become necessary for the proper functioning of the institutes.

An update of the general and specific missions of the institutions will thus make it possible to better account for the evolution of the role adopted by the cultural institutes in the fields of study, conservation and research of the cultural heritage. A work program, as provided for by the law on the general status of civil servants, will then define the specificities related to the implementation of the missions granted to them.

Among the other main changes introduced by the new text, the possibility of recruiting up to two deputy directors as well as the ability to set up a scientific committee is also noteworthy. In addition, the draft law provides for the possibility of granting the title of "scientific collaborator" to voluntary collaborators.

1.4. International cooperation

1.4.1. PUBLIC ACTORS AND CULTURAL DIPLOMACY

Whereas the [ministry of Foreign and European Affairs](#) deals with international cultural relations in relation with embassies' cultural promotion projects, the competence for the definition and implementation of international cultural policy lies with the ministry of Culture. This encompasses bilateral as well as crossborder and multilateral cultural affairs. State and other publicly funded cultural institutes manage their international networks according to their own priorities.

Local authorities may be engaged in cultural activities with an international dimension on an autonomous basis, but it is rather seldom the case and depends on what is defined as such (e.g. town twinning activities might often be considered as cultural project). Regional or local cultural institutions, on the other hand, may often be in contact with foreign structures, though not so much for coproduction reasons than for distribution purposes.

Luxembourg does not have cultural institutes abroad, even though a handful of embassies are qualified as so-called "Maison du Grand-Duché de Luxembourg", meaning that an extra amount of budget is made available for promotional activities of all kinds. Nevertheless, most of the time, these Houses do not equal a cultural venue and play no fixed role in terms of cultural diplomacy.

An export bureau for music having been created in 2011, it has since been integrated into an arts council type structure that has been established in 2020, called [Kultur|lx](#). This structure's missions are three-fold: stimulating the career development of Luxembourgish creatives, supporting and encouraging the dissemination of artistic creation, boosting the impact and promotion of artistic creations in and outside of Luxembourg. It focusses on professional artists and their career development inside the country and abroad.

Another important player in international cultural relations in the larger sense is the [Film Fund Luxembourg](#). Established in 1990, the Fund is an official body supervised by both the minister responsible for the audiovisual sector and the minister responsible for culture, its main mission is to promote and foster an environment in which the country's film production industry can develop and flourish, including internationally. Accordingly, coproductions represent nowadays a major part of Luxembourg's film production, thanks notably to coproduction treaties that have been signed with a certain number of countries.

Other treaties and instruments, such as bilateral cultural agreements that have been signed with over 30 countries, are generally ill recognised and thus underused. Nevertheless, works are currently underway to define a general and coherent strategy for international cultural relations that would also allow valorising policies and instruments and making better use of them.

1.4.2. EUROPEAN / INTERNATIONAL ACTORS AND PROGRAMMES

As a founding member of both the Council of Europe and the European Union, and a member of UNESCO since 1947, Luxembourg participates in an important number of their respective programmes, such as: Cultural routes, Herein, European Heritage Days, Eurimages (Council of Europe), Creative Europe, European Heritage Label, European Capitals of Culture (EU), World Heritage, Intangible cultural heritage, Geoparks, Man and Biosphere, Associated schools (UNESCO).

Furthermore, transborder cooperation is of particular importance in the context of the "Greater Region" that encompasses two German Länder (Rhineland Palatinate and Saarland), the Belgian French-speaking and German-speaking communities of Wallonia and Ostbelgien, the French region of Grand Est and Luxembourg. As a follow-up to the European Capital of Culture 2007 that included said territory, a specific association had been created to perpetuate exchanges and best practices from that year; the association has since been incorporated into the institutional framework of intergovernmental Greater Region cooperation and henceforth concentrates on political issues.

Luxembourg is also member of the Organisation internationale de la Francophonie (OIF). The OIF have gradually transformed from a cultural cooperation agency to a fully-fledged foreign policy structure, cultural implication in its' activities is now limited to the Jeux de la Francophonie that take place every four years.

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions has been ratified in December 2006 and its implementation and monitoring falls within the competences of the ministry of Culture who delegates the task to the National UNESCO Commission.

1.4.3. NGO'S AND DIRECT PROFESSIONAL COOPERATION

While ensuring most of the financing of these participations, the ministry of Culture has delegated the organisation of the country's representation in major projects, such as the Venice Biennale, the Frankfurter

Buchmesse or Les Rencontres d'Arles, to external professional structures: for the Venice Biennale, it is either [Mudam/Musée d'Art Moderne](#) or [Casino Luxembourg-Forum d'art contemporain](#) or [Luxembourg Centre for Architecture](#); the stand at Frankfurter Buchmesse is organised by [Kultur|ix](#); Les Rencontres d'Arles pass through the non-profit association [Lët'z Arles](#). For other such projects (e.g. Düsseldorf Tanzmesse), the modus vivendi is the same.

2. Current cultural affairs

2.1. Key developments

Many efforts have been invested since 2018 in changing the overall approach to the cultural sector, in challenging long established policy approaches and in rendering procedures more participatory, thus narrowing the gap between discussions within the sector, civil society and the policy level. In that process, a very strong focus is being put, on the one hand, on the professionalisation of the cultural and creative actors and on professional artists' working conditions, whereas cultural heritage protection is the other predominant priority.

In terms of governance, significant emphasis is put on the participatory approach to cultural policies through the regular organisation since 2016 of cultural plenary meetings, the "Assises". These give the sector many opportunities to point to difficulties or gaps in approaches and to input their views on topics or problems at hand on the policy level. The most notable result of this approach is the [Cultural development plan 2018-2028](#) (KEP) that constitutes the first programmatic, supra-political document for medium term policy development in the cultural and creative sector.

The participatory process also applies outside the Assises, insofar as the sector and all other relevant actors are regularly consulted on measures and legislative matters during the phase of definition (this was even reinforced during the Covid19 pandemic). To that end, those sectors that had no unified representation so far, have been financially encouraged to assemble within federations or associations that could serve as representative interlocutor to the national authorities.

An important success with regard to cultural heritage protection is the adoption of a new cultural heritage law that represents a fundamental change of paradigm in the approach to heritage protection and preservation.

In the general context of the evolution of cultural policies in Luxembourg, an interesting role falls to the European Capitals of Culture. While the "designation of Luxembourg-City as European Capital of Culture in 1995 raised awareness of the lack of cultural facilities from which the country suffered"[\[1\]](#) and breathed new life into the professionalization of the sector, "Luxembourg and Greater Region, European Capital of Culture 2007" has heightened awareness of the cross-border aspect of creative production in this geographically limited space of Luxembourg. Audience development and participation, notably of the young, are also important aspects of the ECoC. Finally, the current [Esch2022](#) project aims to become a driving force for the development of an entire region on both sides of the Franco-Luxembourg border.

[\[1\]](#) Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p.49

2.2. Cultural rights and ethics

[Luxembourg's constitution](#) guarantees a certain number of fundamental rights, such as freedom of expression, individual freedom, right of association and the protection of the human and natural environment.

So far, cultural rights are not yet embedded in the constitution or in national legislation. Nevertheless, on the one hand, and in the context of the process currently underway to give the constitution a general revision, the

introduction of an article relating to cultural rights is currently being analysed. Indeed, if adopted, a new article would foresee that the State guarantees access to culture, the right to cultural development and that it promotes the protection of cultural heritage.

On the other hand, and insofar as Luxembourg has signed and ratified treaties such as the Council of Europe's European Cultural Convention and the UN's International Covenant on Economic, Social and Cultural Rights, the rights principles enshrined within these treaties are considered as fundamental basis for policies in general. Reporting obligations on the Covenant as well as on other treaties containing references to cultural rights provide for regular monitoring to that regard.

Concerning ethics, the ministry of Culture has issued in 2022 a [Deontology charter](#) for cultural structures. Following a demand from the cultural sector and as foreseen in the current [Cultural development plan \(KEP\)](#)^[1], the charter aims to defend the values of ethics and professionalism that underlie the relationship of trust between cultural structures, artists and citizens. More specifically, it imposes fair and equitable remuneration of artists, the respect of data protection and professional secrecy, prevention of conflicts of interest, gender equality etc.

The charter was drawn up by the ministry of Culture in consultation with representatives of the cultural sector, whose feedback and reflections were received during discussion meetings and written positions. The charter applies to cultural structures which benefit from a specific budget line within the budget of the ministry of Culture and those who have signed a financial agreement with the ministry (other structures may sign it on a voluntary basis). Compliance with the charter's rules forms part of the evaluation of the cultural structure's activities by the ministry and the non-respect may lead to a reduction or a halt of financing from the ministry of Culture.

[1] "Establish a new mode of governance of cultural institutions under the supervision of the Ministry of Culture"

2.3. Role of artists and cultural professionals

Although there are no policies or measures to promote exclusively and explicitly artistic freedom, the concept is very much at the core of the government's policy in general and of every measure taken in favour of artists and creative professionals, notably in terms of creating social and economic conditions allowing them to work freely and independently.

An important element to that regard is the State support system for independent professional artists and intermittent workers. According to the amended [law of 19 December 2014 relating to 1\) social measures for the benefit of independent professional artists and intermittent workers and 2\) the promotion of artistic creation](#), may indeed benefit from social assistance for a period of 24 months (renewable) on the provision that they fulfil prerequisites, such as being continuously registered in Luxembourg for at least 6 months prior to the request, having performed artistic services for at least 3 years etc. Intermittent workers in the entertainment industry, who alternate between periods of employment and periods of inactivity, are entitled to involuntary-out-of-work benefits, provided for instance that they have worked for at least 80 days over the course of the 365 calendar days prior to the application, that during that time they worked either for businesses, for any type of entertainment organiser or in the context of a production, etc.

Considering that certain of these provisions are no longer appropriate due to the evolution of the cultural sector in recent years as well as the evolution of the professionals' working and living conditions (notably because of the Covid19 pandemic), an adaptation to this legislation has been submitted to Parliament in November 2021 by the ministry of Culture. The proposed amendments are the result of a dialogue between the various representatives of the artistic and cultural scene, launched at the end of 2019 by a public consultation, which aimed to launch reflections on the usefulness of such an adaptation. Consequently, changes applying to artists would comprise, for instance, the reduction of one year, or even the exemption (for university graduates) of the reference period preceding the application, as well as increase in the period of the benefit of aid and of the amounts of monthly aid. For intermittent workers, the scope will be broadened to include more professions and activities, the possibility of suspending the period of eligibility for aid (in the event of illness, maternity leave, parental leave, etc.) will be revised and adapted, etc.

In terms of artists' mobility, the creation in 2020 of the arts council type **Kultur | lx** specifically aims to improve and increase the promotion of professional artists' abroad and to improve abilities and capacities for their career development. This excludes however nonprofessional artists and focusses on specific countries that are being determined by Kultur | lx according to a market logic.

In complement to these measures, a **draft bill** has also been tabled early 2022 to reintroduce a cultural leave, modifying the Labour Code, the law establishing the general status of State civil servants and the law establishing the general status of communal civil servants. "The purpose of cultural leave is to allow participation in high-level cultural events or recognized events that are not part of the applicant's main professional activity, or to offer the possibility of participating in specialized training in the cultural field organized by an approved body. Three categories of persons may be granted cultural leave: cultural actors, administrative executives or persons designated by federations, national networks or associations in the cultural sector."^[1]

[1]
https://gouvernement.lu/en/actualites/toutes_actualites/communiqués/2022/01-janvier/27-conge-culturel.html

2.4. Digital policy and developments

In accordance with successive governments' transversal **Digital Lëtzebuerg** strategy, launched in 2014, the coalition agreement 2018-2023 of the current government puts much importance on the digitalisation of the cultural sector.^[1]

Acknowledging both the necessity and labour-intensive nature of effectively managing digital collections, whether digitized- or digital-born, but also considering the paradigm shift that an increasingly digital society represents, the ministry of Culture put in place a digital strategy for cultural heritage in 2017.

Accordingly, the three main objectives of the strategy are: 1) Broad and inclusive access to digital cultural heritage, 2) Synergies between cultural heritage institutions, 3) A sustainable and quality-oriented digital cultural heritage ecosystem.

A 2017 survey on Luxembourg's digital cultural heritage identified several challenges: strategic and financial planning; staffing and skills; documentation issues; technical infrastructure; accessibility of existing digital assets

and rights related issues. Therefore, making the readiness by the ministry to take the strategic lead, by creating a service at policy level that supports and coordinates the digital evolution of the cultural heritage sector, all the more important and relevant.

Further reflections are ongoing to expand the ministry's digital strategy to include the creative sectors. Certain elements are already in place such as funding schemes for digital art creation. This needs to be further embedded in the overall digital strategy, including aspects of preservation and the interaction with the public.

Apart from the need to adopt a digital strategy for cultural heritage, the current [Cultural development plan](#) (KEP) recognizes the necessity to "consider at its fair value the growing place of digital culture and all that it can bring in terms of cultural content, audiences, virtual identities and new networks. Whilst also reflecting on the central role of digital technologies in the creation, production and accessibility of content."^[2] And, more broadly culture's place in an increasingly digital and data driven society.

[1] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p.88

[2] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p.84

2.5. Cultural and social diversity

2.5.1. NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE

As Luxembourg is a multilingual and multicultural country, with a foreign population of 47.2% in 2021 and approx. 211,700 cross-border employees on a daily basis, intercultural dialogue is an intrinsic element of national policies, including in particular cultural policies. The interaction between some 175 nationalities within a limited territory, "which can give rise to political, social or cultural tensions, is rather perceived in and by Luxembourg as an opportunity to maintain its dual European and Luxembourg consciousness, to draw new strengths in the peaceful cohabitation of all concerned and to serve as an example for a future harmonious Europe."^[1] In Luxembourg, multiculturalism therefore designates "a model of society which respects the cultural origins of everyone, while relying on similarities and common values to ensure social cohesion."^[2]

The 2018-2023 government program insists that "public debate and reflection on the essential questions of identity(ies) and history(ies), divergences, commonalities and self-understanding of a society whose diversity, pluralism and interculturality constitute its fundamental features, remain essential for intercultural dialogue as well as effective integration and social cohesion. In this sense, "cultural diversity is one of Luxembourg's assets and is part of its identity (...). Thus, culture helps to build bridges across society, to stimulate integration and social cohesion. For this reason, intercultural events and programs that contribute to dialogue between different members of our society will be promoted. »^[3]

It is therefore hardly surprising that one of the primary objectives of the current [Cultural development plan](#) (KEP) is to "link cultural diversity with intercultural dialogue by creating a virtuous circle", aiming to "identify and encourage forms of cultural diversity that promote self-reflection, encounter and creative momentum."^[4]

Cultural diversity and intercultural dialogue also play a key role in efforts to decentralize cultural policy.

There are also many cultural events and activities that testify to multiculturalism in Luxembourg and that work in favour of intercultural exchange. “The [Festival des migrations, des cultures et de la citoyenneté](#), the [Salon du livre et des cultures](#) (...) and the [Fête de la musique](#) are among the major cultural events that bring Luxembourg's cultural diversity to the fore. The main idea of these events is to recognize one's own culture as the fruit of cultural mixing. (...)

Luxembourg's cultural agenda displays numerous cultural events at municipal level throughout the year on the theme of cultural diversity and integration. Take as an example the [Fête des cultures](#) in the city of Dudelange (...). Dudelange also houses the [Centre de documentation sur les migrations humaines](#) (CDMH), a member of the Association of European Migration Institutions (AEMI). The CDMH places Luxembourgish and cross-border immigration and emigration in a historical, economic and social context through research, archives, conferences or colloquia and exhibitions. . (...)

The fact that there is a multitude of associations and cultural institutes representing the different communities living on Luxembourg soil, also testifies to the multicultural reality of Luxembourg society.” [5] One such association is [Mir wëllen iech ons Heemecht weisen](#) (We want to show you our homeland) which aims to stimulate intercultural dialogue between Luxembourg residents and newcomers.

Intercultural dialogue is also a unifying element of Esch2022, European Capital of Culture.

[1] Georges Hausemer (2008) A propos...du Luxembourg multiculturel

[2] <https://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+IM-PRESS+20081127IPR43171+FR+DOC+PDF+V0//FR>

[3] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p.88

[4] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p.85

[5] http://culture.luxembourg.public.lu/Info.Monde_Integration_Festival_OMNI.10-2.html#3

2.5.2. DIVERSITY EDUCATION

In view of the specificities of the country and as developed in chapter 2.5.1, intercultural dialogue and openness to cultural diversity are related directly to the Luxembourg model of society. This also translates into the educational system, considering that 1) [60% of students entering primary school are of foreign origin](#), and that 2) Luxembourg pupils learn at least three foreign languages as part of their schooling, literacy starting in German. Education to diversity thus begins at school.

Nevertheless, one of the main conclusions of the [National Education Report 2021](#) of the University of Luxembourg was that “[the current school system does not take into account the social and cultural diversity of the country in a comprehensive way.](#)” Thus, “for example, we continue to rely to a large extent on literacy in German alone. The multicultural and increasingly multilingual school population is only insufficiently prepared for the acquisition of written skills in this foreign language, German. (...) This is why it will be necessary to observe in the future whether and to what extent international public schools manage to manage diversity

successfully. Corresponding studies are currently being carried out, and the next education report will provide for the first time empirically based conclusions in this regard. (...) In addition, pupils from socio-economically disadvantaged homes, speaking none of the languages of instruction at home or attending one of the two streams of general secondary education (ESG) are particularly vulnerable in the Luxembourg school system.”[1]

The 2018-2023 government program already stipulates that “(...) public school must continue to open up to the diversity of the population by adapting its educational and school offer to the real needs of the students. The promotion of equal opportunities remains a guiding principle that will characterize government action in the years to come. Care will be taken to give each child a fair chance to succeed and build their future. (...) In order to allow the education system to progress significantly, it is essential to take into account the specificities of the country. In compliance with the general quality objectives to be achieved, schools will be encouraged to develop approaches and concepts based on the evolution and diversity of our society.”[2] To that regard, the government agreed in May 2022 to launch a [pilot project](#) for literacy in French in four primary schools during the 2022/2023 school year.

Luxembourg also offers international private schools, as well as six European schools to be able to integrate pupils of different mother tongues into a single school. Other educational structures also offer public international programs, such as the international baccalaureate at the Lycée Athénée.

To further promote the commitment of civil society in education and make education a collective responsibility, the government created [UP Foundation](#) in 2018, the first citizen platform for exchange, pooling and support for education. A private law foundation, UP foundation “initiates all kinds of cooperation with the most diverse partners to find innovative and creative solutions. The motto that drives it: let's unite to act better!”[3] One of its key missions is “to assert the right of everyone to quality education and to work towards equal opportunities”.[4]

The platform, launched by the Service de coordination de la Recherche et de l'Innovation pédagogiques et technologiques [SCRIPT](#) of the ministry of Education, Children and Youth, in cooperation with the ministry of Culture, offers a range of cultural projects that aim to develop cultural education and the promotion of culture at school and to support initiatives with a cultural vocation.

[1] Thomas Lenz, Susanne Backes, Sonja Ugen, Antoine Fischbach (2021) Prêt pour l'avenir ? Le 3^e rapport sur l'éducation au Luxembourg, p.12

[2] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p.55-56

[3] Ministère de l'Education nationale, de l'Enfance et de la Jeunesse (2018) UP FOUNDATION un coup de cœur pour l'éducation, p.2

[4] Ministère de l'Education nationale, de l'Enfance et de la Jeunesse (2018) UP FOUNDATION un coup de cœur pour l'éducation, p.3

2.5.3. MEDIA PLURALISM AND CONTENT DIVERSITY

Overview

According to the report “Monitoring media pluralism in the digital era – country report Luxembourg” published by the University of Luxembourg, “the media market in Luxembourg is surprisingly rich compared to its size and the number of inhabitants. The country exercises an important role in the management of international media concessions. The print sector includes five daily newspapers, one free daily newspaper, and several magazines, weekly and monthly newspapers. The TV market is dominated by RTL and there are 5 TV stations (four local and one national), but residents also have access to channels from the neighboring countries. RTL is the biggest broadcaster and has a “public service mission” but is not a “public service medium”. There are about seven private radio stations with national coverage and only one radio broadcaster (Radio 100,7) that is officially recognized as a public service medium (PSM). Internet coverage is very good across the country. This apparent diversity, however, should not hide a very large concentration (horizontal and transversal) of the market, since the majority of the national press belongs to two publishing houses while the audiovisual sector is dominated by one group (CLT-UFA). (...)

Generally speaking, fundamental protections are well implemented in Luxembourg and the media are increasingly politically independent. Notwithstanding, access to information is still limited - the context of the COVID-19 pandemic has again shown the deficiencies (...)

In addition, no legal provision aimed at limiting horizontal or cross-media concentration of news media and the laws on media ownership and transparency have serious flaws. With regards to social inclusion, access to minorities – in particular linguistic minorities (for the audiovisual sector and the PSM) and people with disabilities- is insufficient.”^[1]

Women’s presence in supervising and executive positions in the media is also a critical issue.^[2]

A selection of Luxembourgish laws including English translations can be accessed at the website of University of Luxembourg (https://www.uni.lu/research/fdef/media_law/texts). “Among them are the Law of 1991 on Electronic Media in its codified version of 2011, the amended Regulation on European works and works of independent producers and the amended Regulation on Advertising, Sponsorship, Teleshopping and Self-promotion as well as other relevant acts in the area of data protection. The collection also includes an English version of the consolidated Law on Freedom of Expression in the Media and the consolidated regulations on quotas and advertising, the latter of which have been prepared by the uni.lu team (...) The research team of uni.lu contributes regularly to the [IRIS Merlin database](#) of the [European Audiovisual Observatory](#) by articles on updates on the Luxembourgish media law.”^[3]

Media support

The [law of July 30, 2021](#) reforms the press aid regime by setting up a more neutral and egalitarian framework for online and offline media. It foresees three different plans:

- the upkeep of pluralism, a scheme aimed in particular at current beneficiaries who have an editorial team made up of at least five professional journalists ;
- the promotion of pluralism, a scheme aimed at emerging editors who have an editorial team made up of at least two professional journalists ;
- media and citizenship education, a scheme aimed at citizen editors.

The support scheme also encourages transparency by obliging to publish the editorial line, and it also encourages the implementation of measures to ensure the accessibility of people with disabilities to content, as well as continuous training in the field of journalism and actions carried out in favour of media literacy.[4]

Rights and freedom of the press

According to article 24 of the Constitution, “[t]he freedom to manifest one's opinion by speech in all matters, and the freedom of the press are guaranteed, save the repression of offenses committed on the occasion of the exercise of these freedoms. - Censorship may never be established.” The freedom of expression in the media is ensured furthermore by the [Law of 8 June 2004 on the freedom of expression in the media](#). Stating that “any restriction or interference must be prescribed by law, pursue a legitimate aim and be necessary in a democratic society, i.e. meet a pressing social need and be proportionate to the legitimate aim pursued”, the law also details the rights that are to be considered as inherent to the freedom of expression, as well as the duties flowing from it.

The Luxembourg association of professional journalists [ALJP](#), on other hand, demanded long-awaited reforms in this area and deplored that, despite the announcements made in the government agreement in 2018, lines have not moved.^[5] In an article published in 2021, it questioned the right of the press to access information and regretted its dependency on the government's willingness to publish or not publish information, a situation qualified as “*untenable*”. The ALJP criticised that it “*became even worse during the Covid-19 crisis, when the press was faced with a total blocking and control of information by the government. This situation was only defused after multiple interventions by journalists and the Press Council.*” [6]

In 2016, the Government had issued a first [circular on the rights and duties of public officials in their relations with the press](#) but an updated version has been published on 15 June 2022 following consultations between the Press Council, the ALJP and the Government. This updated circular is “*part of the objective of continuously improving access to information held by ministerial departments, administrations and State services. In order to better organise the flow of information while respecting the response times required for journalistic work, the new circular provides for a series of measures aimed at standardising the procedure to be followed in the event of information requests from journalists.*”[7]

Diversity in the media

In terms of the linguistic situation, the complexity of a multilingual country is also reflected in the media landscape: “While there are several commercial radio channels targeting this multilingual public (e.g. Radio Latina for the Portuguese speaking community or Radio ARA for the French, English, Arabic, Italian and Ukrainian speaking communities), the PSM (i.e. the sociocultural radio, Radio 100,7) and RTL (the main commercial radio and television company, that has public service missions) broadcast mainly in Luxembourgish.”[8]

Dissemination of cultural content

All media in Luxembourg have a culture desk and offer special sections dedicated to culture. Moreover, the new law of 30 July 2021 on state aid regime for professional journalism specifies that, to be eligible for this aid, press organs must "disseminate general information intended primarily for all or a significant part of the public residing in the Grand Duchy of Luxembourg, contribute to the pluralism of opinions and produce content relating to at least the political, economic, social and cultural fields on a national and international level". In accordance with its mission, public radio 100,7 pays special attention to "information programmes, cultural and music programmes, educational programmes, entertainment programmes and grants much time on air to the country's socio-cultural associations. Radio 100,7 maintains numerous partnerships with cultural institutions in Luxembourg and in the Greater Region".[9]

In June 2022, the government and the private company CLT-UFA, RTL Group signed an agreement on the provision of a public service mission in television, radio and digital activities. The agreement aims in particular to promote media education for young audiences and also provides for support measures for local film and audiovisual actors through enhanced cooperation between CLT-UFA and the Film Fund.[10]

[1] Monitoring media pluralism in the digital era – country report Luxembourg 2021) Raphael Kies, University of Luxembourg, Mohamed Hamdi University of Luxembourg, p.6

[2] Monitoring media pluralism in the digital era – country report Luxembourg 2021) Raphael Kies, University of Luxembourg, Mohamed Hamdi University of Luxembourg, p.6

[3] Media laws overview and translations, https://www.uni.lu/research/fdef/media_law/texts; accessed 24 August 2022.

[4] https://gouvernement.lu/fr/actualites/toutes_actualites/communiqués/2021/07-juillet/09-projet-loi-journalisme.html

[5] <http://journalist.lu/fr/a-propos/>

[6] <http://journalist.lu/fr/assez/>

[7] Adaptation de la circulaire relative aux droits et devoirs de agents fr l'État dans leurs relations avec la presse : https://me.gouvernement.lu/fr/actualites.gouvernement%2Bfr%2Bactualites%2Btoutes_actualites%2Bcommuniqués%2B2022%2B06-juin%2B27-circulaire-bettel.html

[8] Monitoring media pluralism in the digital era – country report Luxembourg 2021) Raphael Kies, University of Luxembourg, Mohamed Hamdi University of Luxembourg, p.6

[9] <https://www.100komma7.lu/radio-100-7>

[10] https://gouvernement.lu/fr/actualites/toutes_actualites/communiqués/2022/06-juin/14-bettel-convention.html

2.5.4. LANGUAGE

While the Constitution does not (yet) contain a provision on the country's languages, a [1984 law](#) specifies that Luxembourgish is the national language of Luxembourgers. Furthermore, it stipulates that French is the legislative language, whereas Luxembourgish, French and German are to be considered as administrative and judicial languages^[1].

Due to the fact that almost half of the population is made up foreigners, there are many other language communities, the Portuguese being the largest group of foreigners in Luxembourg (approx. 15% of the total population). Thus, the ministry of Education, Children and Youth, foresees specific integrated courses in Portuguese language and culture. More generally speaking, the ministry comprises a specific department for the schooling of foreign children (Service de la scolarisation des enfants étrangers) that informs young people about the Luxembourg school system and available support measures, and also directs them to classes that best match their language skills and profile. Many other communities organise extra-school classes for children, mostly on Saturdays, often with the support of national or local authorities.

As far as culture is concerned, programmes and offers, such as for instance the yearly national literary prize, are in general open to the three official languages, as well as English. Explanations about support schemes are mostly available in French though many efforts are currently being invested into translating e.g. websites and forms into all three official languages, plus English. Though now falling into the competences of the ministry for Education, Children and Youth, the ministry of Culture initiated many years back the [Lëtzebuenger Online Dictionnaire](#), a multilingual online dictionary that translates and exemplifies Luxembourgish words into German, French, English and Portuguese.

Following a petition with the Parliament that gained much attention with the public (nb. the right to petition is enshrined within the Constitution), a [law](#) has been passed in 2018 for the promotion of the Luxembourgish language with the aim to:

- reinforce the importance of the Luxembourgish language;
- support the use and study of the Luxembourgish language;
- encourage the learning of the Luxembourgish language and culture;
- promote culture in the Luxembourgish language.

Accordingly, the government also adopted a [strategy for the promotion of the Luxembourgish language](#) and designated a commissioner for the Luxembourg language who also coordinates a centre for the language. Part of the strategy is also to financially support cultural projects that aim to promote Luxembourgish or linguistic diversity.

In the area of media, the use of different languages is quite common, be it in written or in spoken form, although Luxembourgish is mostly used on the radio and on television. There is nevertheless also a newspaper in Portuguese ([contacto](#)) and a radio station ([Radio Ara](#)) that broadcasts its programme in more than 10 different languages.

[1] <https://legilux.public.lu/eli/etat/leg/loi/1984/02/24/n1/jo>

2.5.5. GENDER

In culture, gender equality is not formally anchored in the laws and regulations relating to cultural policies, although the ministry of Culture has the ambition to "constantly ensure equal representation in the bodies of internal decision-making and promotes equal representation of women and men within external management bodies (public establishments, agreement sector, etc.)."[1]

Early 2021, the share of women and men in the management positions of cultural institutions was as follows:

Figure 1 : Female/Male representatives in leading positions of cultural institutions

	Directeur	Directrice	Président	Présidente	Conseil d'admin.	Conseil d'admin.	En % par organe.	En % par organe.
	H	F	H	F	H	F	H	F
Instituts culturels de l'Etat (loi 2004)								
Centre national de recherche archéologique	1							
Service des Sites et monuments nationaux	1							
Archives nationales		1						
Bibliothèque nationale	1							
Centre national de l'audiovisuel	1							
Centre national de la littérature		1						
Musée national d'histoire et d'art	1							
Musée national d'histoire naturelle	1							
Etablissements publics								
Neimënster		1		1	4	5	44,4	55,5
Philharmonie	1		1		5	4	55,5	44,4
Rockhal	1		1		5	4	55,5	44,4
Film Fund Luxembourg	1		1		1	2	33,3	66,6
Fonds culturel national		1	1		2	1	66,6	33,3
Fondations								
Mudam Luxembourg		1		1	5	5	50	50
Musée de la Résistance	1		1		5	3	62,5	37,5
ASBL								
Casino Luxembourg-Forum d'art contemporain	1			1	2	5	28,5	71,5
Rotondes	1		1		6	5	54,54	45,45
Théâtre national du Luxembourg	1		1		5	3	62,5	37,5
Agence luxembourgeoise d'action culturelle	1			1	4	4	50	50
TROIS C-L	1		1		2	5	28,5	71,5
MusicLX	1		1		8	0	100	0
Esch2022 : Capitale Européenne de la Culture		1	1		14	6	63,63	36,37
Total (nbr)	16	6	9	5	69	51		
Total (%)	72,72	27,28	64,3	35,7	57,5	42,5		

Source: Ministère de la Culture, Luxembourg[2]

[1] Rapport d'activité 2020 (2021) Ministère de la Culture, p.123

[2] Rapport d'activité 2020 (2021) Ministère de la Culture, p.123

2.5.6. DISABILITY

The KEP also welcomes political efforts to adapt the physical environment to allow as many people as possible to participate equally in culture, regardless of any physical or mental disabilities. However, "to be successful,

accessibility must be considered in a plural way".^[3] To this end, several works have been initiated by the ministry of Culture in the framework of the implementation of the current [Cultural development plan](#) (KEP) to develop accessibility to culture for people with special needs.

At the associative level, the [Info-Handicap](#) federation brings together some 55 organisations of and for people with disabilities in various fields, including some players in the cultural sector, such as the [Coopérations](#) association, an association for the promotion of integrated creative projects, and the [Fondation EME](#), created on the initiative of the Philharmonie Luxembourg, whose inclusive programmes are at the crossroads of social action, music and culture.

[1]
https://mc.gouvernement.lu/fr/actualites.gouvernement%2Bfr%2Bactualites%2Btoutes_actualites%2Bcommuni-ques%2B2021%2B01-janvier%2B19-tanson-culture-inclusive.html

[2]
https://gouvernement.lu/en/actualites/toutes_actualites.gouv_mfamigr%2Ben%2Bactualites%2B2022%2Bloi.htm
|

[3] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p.157

2.6. Culture and social inclusion

With almost half of the Luxembourg population being of foreign origin, "cultural integration and intercultural mediation are imperative for social cohesion".^[1]

At the national level, the promotion of access to and participation in culture is seen as a powerful factor for social cohesion and is therefore an intrinsic element of cultural policy in Luxembourg. "Nevertheless, the notion of 'culture for all' is not so simple to apply. In Luxembourg, as elsewhere, not everyone participates in cultural life, not everyone has access to it and there are many reasons to this. It is therefore necessary to act on several levels at the same time to remedy this."^[2] One of the objectives in implementing the current [Cultural development plan](#) (KEP) is thus to establish an accessible and inclusive culture by developing active participation and cultural citizenship with a view to improve social cohesion.^[3]

At regional and local level, culture is also seen as an "instrument for strengthening social cohesion in regions and cities."^[4] The city of Esch-sur-Alzette, for instance, being one of the two municipalities so far that have adopted a local cultural development plan, specifically targets social inclusion through culture as one of the objectives in its plan entitled "[Connexions](#)", based on the Agenda 21 for Culture. The regional cultural centres are also of special importance with regard to cultural decentralisation policies. "Regional cultural centres are becoming increasingly important due to the growing percentage of the immigrant population and the emergence of cultures specific to certain groups. The centres offer platforms, where different cultures find their place and can express themselves. They are places that different social groups (ethnic groups, youth groups, senior citizens (...)) can identify with. The offers of the regional cultural centres promote the knowledge and experience cultures nearby and far away. They encourage reflection and mutual acceptance and thus contribute to social cohesion."^[5]

Some cultural institutions also signed the [Luxembourg Diversity Charter](#), a “national commitment text proposed for signature to any organisation in Luxembourg wishing to commit to diversity promotion and management through concrete actions that go beyond legal obligations. (...) Structured around 6 articles, it guides organisations in the implementation of practices that promote cohesion and social equity through networks, workshops and conferences, involving all their employees and partners”.^[6]

Best-practise cases (non-exhaustive list):

Cultur'all. Starting in January 2010, the non-profit organisation Cultur'all introduced the “Kulturpass”/Culture for All passport. With the support of the ministry of Culture, the ministry of Family, Integration and the Greater Region and the National Solidarity Fund, its aim is to offer easier access to cultural and leisure events for socially disadvantaged individuals and groups. The Kulturpass thus allows people on low incomes and applicants for international protection to participate in Luxembourg's cultural life by guaranteeing access to activities organised by the association's 75 cultural partners at a reduced rate (€1.50) or even free of charge for museums.

Fondation EME. In addition to its actions in favour of people with disabilities (see point 2.5.6), the EME Foundation's varied and inclusive programming is aimed at socially disadvantaged people and regularly offers concerts by various ensembles and groups of professional musicians, some of whom are members of the Luxembourg Philharmonic Orchestra, in Luxembourg's hospitals, paediatric wards and nursing homes.

HARIKO is a project of the Luxembourg Red Cross and offers creative workshops to young people between the age of 12 and 26 to be creative, to experience and to discover various forms of art, aiming particularly at young people for whom art is often difficult to access.

Creamisu. Initiated and run by Caritas Accueil et Solidarité, this is a space in Luxembourg City dedicated to artistic expression of all kinds for people experiencing homelessness.

In 2016, the artist Frédérique Buck initiated the awareness-raising campaign [I am not a refugee](#), which aims to give a voice to refugees who have arrived in Luxembourg. ^[7] She also subsequently made the film [Grand H](#): “Three years after what is commonly referred to as the 'migration crisis' of 2015, Grand H (for Grande Humanité) addresses the conflict between migration policy and Humanity as a question.”^[8]

Urban Art Esch is an artistic, educational and participatory project that the [Kulturfabrik](#) organises jointly with the city of Esch-sur-Alzette and that “seeks to turn the urban space into an arts laboratory, and hopes to develop dialogues with all audiences, and most particularly with the local community. The project also works towards social inclusion, by establishing pluridisciplinary, inter-generational, participative and inclusive workshops in parallel with realisation of the works.”

[1] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p.155

[2] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p.153

[3] https://mc.gouvernement.lu/fr/Organisation/Orientation_strategique.html

[4] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p.135

[5] <https://www.reseau.lu/manifeste>

[6] <https://chartediversite.lu/en/pages/quest-ce-que-la-Diversite>

[7] <https://lequotidien.lu/a-la-une/im-not-a-refugee-les-refugies-du-luxembourg-se-devoilent-dans-un-livre/>

[8] <https://www.frederiquebuck.com/films>

2.7. Societal impact of arts

The impact of art on the well-being of citizens was particularly and widely recognised during the Covid-19 pandemic. “Beyond the simple quantifiable and quantifiable economic factor, culture remains a human need. On a societal scale, it is also a factor in the construction of citizenship, personal emancipation, collective identification and information. Figures do not allow to account for the intangible effects of the pandemic on a society deprived of cultural experiences.”^[1] Convinced of the role of culture and the arts for society, the government thus reopened very quickly cultural institutions after the initial lockdown (with only a short period of closing in-between) and the ministry of Culture put in place specific [support measures](#) to relaunch culture and artistic creation in Luxembourg.

[1] Rapport d’activité 2021 (2022) Ministère de la Culture, p.33

2.8. Cultural sustainability

The proactive development of an overall sustainable and environmentally friendly cultural policy is only at its beginnings, although a number of cultural actors already take initiatives to this regard.

In 2020, the Theater Federatioun, Luxembourg theater federation initiated a specific working group on “Ecoresponsability and sustainability” ^[1] to exchange ideas and experiences and defining a list of measures that has been sent to all its members for further reflexion and further ecoresponsible gestures. It also developed a proposal for pooling sets, costumes and props from the performing arts sector, proposal that has been submitted to the ministry of Culture who started working on the possible development of this idea.

In the context of the revision of the definition of museums by ICOM and of the development of a new vision by 2025, the [MUDAM](#) also put together an exchange forum around key questions relating to environmental and technological transformation, social justice and inclusion.

Esch2022-European Capital of Culture focussed on the issue of sustainability in various ways:

- by dedicating one of the four main strands of the ‘Remix’ programme to Nature: [Remix Nature](#) “encompasses both an awareness of the historical development of nature in the southern region and a call to change the way we look at nature and approach it in a socially responsible way”.^[2]
- by developing a [Sustainable development charter](#), originating from a dialogue between many local actors and the ministry of the Environment, Climate and Sustainable Development. Tying in with the UN 2030 Agenda and its 17 sustainability goals, the charter defines six objectives in view of shaping a sustainable future.

- by developing the [ELO](#) platform with the support of the ministry of the Environment, Climate and Sustainable Development. It “provides access to the various thematic guidelines, while offering concrete examples applied to various projects”.^[3]

[Kulturfabrik](#) is also very active with regard to the implementation of an ecoresponsible approach:

- by adopting an [environmental charter](#) in 2014 and taking concrete measures in terms of waste prevention, reuse and recycling, and reducing water consumption, an internal working group constantly evaluating the progress made.
- by being granted the "[SuperDrecksKëscht fir Betriber®](#)" quality label in 2010 for its environmentally friendly waste management plan.
- by acquiring the “Green Club Index” label.^[4]

Likewise, the [Centre Culturel Neimënster](#) received the [ESR-Entreprise responsable](#) label, an initiative that aims at promoting social responsibility among national companies so that they contribute to sustainable development and improve their competitiveness and image.

Though not specifically targeted at culture, the [Green Events](#) project of the ministry of the Environment, Climate and Sustainable Development is aimed at “reducing the ecological footprint of events organised in Luxembourg and therefore to promote eco-responsible events by informing, raising awareness and supporting organisers wishing to start organising eco-responsible events.” ^[5]

In a different vein, one should also mention the granting in October 2020 of the "Minett Unesco Biosphere" biosphere reserve label to the eleven municipalities of the Pro-Sud inter-municipal association in the framework of the MAB-Man and Biosphere programme. It underlines the region’s ambitions in terms of protecting its natural heritage.

[1] https://www.theater.lu/wp-content/uploads/2022/04/20220330_FLAS_RAPPORTdACTIVITE_2021.pdf (page 8)

[2] <https://esch2022.lu/fr/esch2022/remix-nature/>

[3] <https://esch2022.lu/en/sustainable-development-is-elo/>

[4] https://kulturfabrik.lu/storage/app/media/Rapport_activites_2021.pdf

[5] <https://www.greenevents.lu/le-projet/>

2.9. Other main cultural policy issues

Information currently not available.

3. Cultural and creative sectors

3.1. Heritage

In general, Luxembourg Governments put a strong emphasis on cultural and natural heritage, the subsequent governmental programmes giving it a key priority in the Government's cultural policy.

In this regard, one of the main policy objectives of the current government coalition[1] relates to the definition and finalisation of a fundamental reform of the law on cultural heritage. With a legislation that dated back to 1983 and a failed reform attempt twenty years ago, minister of Culture Sam Tanson succeeded in proposing a new text that is based on a large public consultation process and constitutes an important paradigm shift.

A [law on cultural heritage](#) was indeed voted in Parliament on February 10, 2022. This law covers archaeological heritage, architectural heritage, movable heritage and intangible heritage. Its objective is to implement international and European law in this area – including the conventions of Faro, Granada, Valletta and Florence – and to modernise the existing legal framework by providing more coherence to the protection and conservation of the cultural heritage, as well as legal certainty.

The need for a new and adapted legislation became indeed ever more urgent: while between 1928 and 2008, only some 700 buildings were protected by state legislation, the number of protections stood at 1 643 in 2020.[2] The competent public administration has been working together with the municipalities at the level of their general development plans (PAG/Plan d'aménagement général[3]) to identify more sites and monuments to be protected.[4] As of 2020, the new PAGs of 53 municipalities provide municipal protection to more than 13 700 buildings.[5]

Based on the adoption of the new law on cultural heritage, ongoing efforts now aim at creating a Centre for Monuments of the Grand Duchy of Luxembourg (Centre des Monuments du Grand-Duché de Luxembourg)[6], which entails adapting the public cultural institutes' missions, as well as creating a National centre of Public Collections (Centre national des collections publiques)[7].

Complementing the governmental programme, further objectives in relation with cultural heritage have been developed in the [Cultural development plan 2018-2028](#) (KEP)[8], together with policy guiding recommendations[9].

Besides these overall measures, a lot of emphasis has been put on the development of a national inventory of intangible cultural heritage with the creation of a dedicated post and a specific website (www.iki.lu). New elements have been continuously inscribed on the inventory since 2018 and the national inventory thus now lists elements of all domains of the living heritage. The inscription of elements on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity has been pursued in parallel, often on the basis of multilateral candidatures (such as the musical art of horn players, a multilateral candidature from France, Belgium, Luxembourg and Italy that was inscribed in 2020).

Industrial cultural heritage is also specifically revalorised, notably in the context of and through the European Capitals of Culture 2007 and 2022, as well as the recent agreement between the ministry of Culture and the

association in charge of the establishment of a [National Center for Industrial Culture](#).^[10]

In line with the overall governmental strategy on digitisation, the ministry of Culture has greatly invested in the development and implementation of a national digital strategy for the cultural heritage and creative sectors. In a collaborative process with the institutes and units in charge of collecting, documenting, preserving and valorising cultural heritage, such as libraries, archives and museums, the main strategic orientations of the national strategy for digital cultural heritage (SNPCN) were developed. They are to:

- Provide broad and inclusive access to digital cultural heritage collections
- Create synergies between cultural institutes
- Develop a sustainable and quality oriented digital cultural heritage ecosystem

The implementation of these strategic objectives is divided into two main components:

- Development of the Réseau de compétence national (National Competence Network) between cultural institutes in order to set up a common reference framework for the digital development of cultural heritage;
- Support the digital transformation within cultural institutes.^[11]

On the level of international and European cooperation, Luxembourg is actively involved and contributes to cultural heritage conventions, programmes and debates, particularly in the realm of:

- UNESCO:

Luxembourg is home to several UNESCO-recognised cultural sites and events:

- The Old Quarters and Fortifications of the City of Luxembourg, World Heritage since 1984 (the 25th anniversary of the inscription was celebrated in 2019 with a number of specific participatory projects^[12])
- The Minett region, UNESCO biosphere reserve since 2020
- The Whit Tuesday dancing procession, UNESCO Intangible Cultural Heritage since 2010
- The photographic exhibition *The Family of Man*, UNESCO Memory of the World Programme since 2003
- European Union, within for example the Commission expert group on cultural heritage, the Reflection group "EU and Cultural Heritage", the Commission Expert Group on the common European Data Space for Cultural Heritage, European Heritage Label coordinators
- Council of Europe, particularly in the context of the European Heritage Days and Herein Network
- Cross border association "Greater Region": under its presidency, Luxembourg organised a conference in 2018 on «Cultural and Natural Heritage in the Greater Region»^[13]
- ICOM: a convention between the State and Luxembourg-ICOM has been signed in 2020.

"Public awareness and participation has been continuously optimised with events such as the European Heritage Days^[14], the Luxembourg Museum Day, the International Museum Day, the Museum Night (Nuit des musées), the World Heritage Day^[15], as well as the activities of associations, such as [Fondation Bassin Minier](#), [Centre de Documentation sur les Migrations Humaines](#), or [Minett Park/Fond-de-Gras](#).

[1] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p. 84.

[2] https://mc.gouvernement.lu/fr/actualites.gouvernement%2Bfr%2Bactualites%2Btoutes_actualites%2Bcommuniques%2B2020%2B10-octobre%2B01-tanson-patrimoine-architecturale.html; Accessed 7 December 2021.

[3] <https://amenagement-territoire.public.lu/fr/glossaire/p/PAG.html>

[4] See more at <https://ssmn.public.lu/fr.html>

[5] https://mc.gouvernement.lu/fr/actualites.gouvernement%2Bfr%2Bactualites%2Btoutes_actualites%2Bcommuniques%2B2020%2B10-octobre%2B01-tanson-patrimoine-architecturale.html; Accessed 7 December 2021.

[6] See more: Rapport d'activité du Ministère de la Culture 2020, p. 136. Accessible at: https://data.public.lu/fr/datasets/rapports-dactivite-du-ministere-de-la-culture/#_

[7] See more: Rapport d'activité du Ministère de la Culture 2020, p. 135. Accessible at: https://data.public.lu/fr/datasets/rapports-dactivite-du-ministere-de-la-culture/#_

[8] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p. 129.

[9] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p. 129 and p. 167

[10] https://mc.gouvernement.lu/fr/actualites.gouvernement%2Bfr%2Bactualites%2Btoutes_actualites%2Bcommuniques%2B2020%2B01-janvier%2B27-tanson-convention.html; Accessed 7 December 2021.

[11] Rapport d'activité du Ministère de la Culture 2020, p. 83. Accessible at: https://data.public.lu/fr/datasets/rapports-dactivite-du-ministere-de-la-culture/#_

[12] <https://www.ovpm.org/2019/07/25/25-years-world-heritage-luxembourg/>; Accessed 15 November 2021.

[13] <https://www.culture.gouv.fr/en/Regions/Drac-Grand-Est/actu/an/2018/Rencontre-Le-patrimoine-culturel-et-naturel-en-Grande-Region>; Accessed 15 November 2021

[14] See also <https://journeesdupatrimoine.lu/>

[15] https://mc.gouvernement.lu/fr/actualites.gouvernement%2Bfr%2Bactualites%2Btoutes_actualites%2Bcommuniques%2B2020%2B06-juin%2B04-journee-patrimoine-mondial.html; Accessed 7 December 2021.

3.2. Archives and libraries

Support for archives and libraries is in line with the focus of the government to invest in its knowledge-intensive services, education and research.

The adoption of the [law of 17 August 2018 on archiving](#) marked an important step in that regard as “[i]t establishes better information and archive management at national level, which is essential for maintaining Luxembourg's collective memory and for the proper functioning of the public administration and the democratic system. It also enables the [National Archives of Luxembourg](#) (ANLux) to fulfil their mission in an efficient manner

and to guarantee the preservation of and access to the national archival heritage.”[1]

The expansion of the National Archives is also one of the priorities of the governmental coalition in that field[2]: on July 23, 2020, the Parliament adopted the bill on the construction and equipment of a new building for the National Archives and the development of the surrounding area. The new building, which should be completed in 2024, will bring together the administration as well as all the repositories of the National Archives on a single site, which is currently not the case. The new structure will also allow for more storage capacities under improved professional and technical conditions, thus meeting the requirements of modern archiving. Its location in Esch-Belval will allow synergies with the University of Luxembourg and the various research centres located there.[3]

The missions of the [National Literature Center](#) (CNL), also called Luxembourgish literature archive, encompass the conservation, research, appreciation and transmission of literature in Luxembourg. The CNL thus “collect[s] items relevant to Luxembourgish literature from 1815 onwards”, ranging from authors’ manuscripts, letters, digital files and personal objects to historical documents and records of the influence of Luxembourgish literature, but also “fulfills a duty of conservation, analysis and transmission of Luxembourg’s multilingual literary heritage”. [4]

A web archive site has been launched in 2020 by the National Library of Luxembourg to serve as an information platform and access point for archives related to all of the documents published in Luxembourg in digital format. The National Library will similarly collect and preserve in the long-term all sites with the domain name “.lu” and other targeted sites put online by residents of Luxembourg.

Since its origins in the 19th century, the [National Library of Luxembourg](#) (BnL) is the biggest public library in the country, as well as the main scientific and study library. A multifunctional library, it sees itself as a key player in the knowledge society and as a place of cultural encounter. Furthermore, the BnL coordinates bibnet.lu, the national network of Luxembourg libraries that it established in 1985 and that currently has 90 members, including academic/university and research libraries, school libraries, public and specialized libraries. Bibnet.lu proposes a joint network catalogue that combines the resources of all the member libraries, making them easily accessible to the public.[5]

Co-created with the University of Luxembourg, the BnL also coordinates the Luxembourg Consortium. The purpose of the Consortium is the acquisition and management of electronic publications. Its offer is essential for the development of the knowledge-based society, serving academia, research, state officials and the general public through a national accessibility policy. The BnL centralizes administration, software management, access and negotiation of licenses. Since January 1, 2009, the Luxembourg Institute of Science and Technology (LIST) and the Luxembourg Institute of Health (LIH) are also part of it.

The ebooks.lu programme, produced by 11 public libraries in collaboration with the BnL and the Higher Council of Public Libraries is acquiring and managing the digital publications, the public consultation of which has been growing, especially since the beginning of the pandemic. Since 2020, the offer has been supplemented by audio books. In summer 2020, the read-y program has been launched as a result of a collaboration between the BnL and the ministry of Education’s “Service de Coordination de la Recherche et de l’Innovation pédagogiques et technologiques”. Books purchased in this context are also accessible on ebooks.lu.[6]

An important governmental investment in libraries consists in the recent construction of a new landmark building for the National Library. Inaugurated in 2019, it also houses the “Bicherbus” (book bus) that serves more than 100 Luxembourgish municipalities[7], providing access to literature and culture, especially in areas of the country which do not have a public library in the immediate vicinity.

In terms of promotion and support of libraries, the current government has foreseen the pooling of resources and deepening of collaboration among large libraries. A revision and simplification of the law on public libraries is currently in preparation.[8]

The Luxembourg Learning Center (LLC), University library in Belval, supports the development of informational skills as well as research excellence throughout the research lifecycle: from documentary research services, to dissemination, access and research visibility.[9]

The interests of the professions and sectors linked to archives and libraries in Luxembourg are supported by a couple of associations and structures, in particular ALBAD (*Association Luxembourgeoise des Bibliothécaires, Archivistes et Documentalistes*), VLA (*Veräin vun de Lëtzebuurger Archivisten*), ULBP (*Union Luxembourgeoise Des Bibliothèques Publiques*), jonk BAD (*Bibliothéikswiesen-, Archivistik- an Dokumentatiouns-Studenten*), the Council of Archives (with an advisory mission for all matters relating to archives[10]), and the Higher Council of Public Libraries (advisory body of the ministry of Culture for, among others, the exchange of information related to the activities of public libraries as well as the coordination of cultural activities promoting reading and knowledge). In addition, there are actions in favour of the development of documentary research skills.[11]

Luxembourg is also an engaged European player in the archives and libraries field, being represented notably in EBILDA/European Bureau of Library, Information and Documentation Associations. In addition, FèBLux asbl, a non-governmental non-profit organisation, has been acting since 2009 as a fundraising organisation for public libraries in Luxembourg, aiming to raise funds to help organizations contributing to the promotion of public libraries in Europe.

[1] https://gouvernement.lu/fr/actualites/toutes_actualites/communiqués/2018/09-septembre/03-loi-archivage.htm
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[2] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p. 87.

[3] <https://anlux.public.lu/fr/actualites/2020/nouveau-batiment-belval-vote.html>; Accessed 15 November 2021.

[4] <https://cni.public.lu/en/cni/mission.html>

[5] https://www.bibnet.lu/blog/?page_id=8446; Accessed 15 November 2021.

[6] Rapport d'activité du Ministère de la Culture 2020, p. 125. Accessible at:
https://data.public.lu/fr/datasets/rapports-dactivite-du-ministere-de-la-culture/#_

[7] https://wwwfr.uni.lu/etudiants/informations_utiles_de_a_a_z/bibliotheque_universitaire_luxembourg_learning_centre_llc; Accessed 15 November 2021.

[8] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p. 89.

[9]https://www.fr.uni.lu/etudiants/informations_utiles_de_a_a_z/bibliotheque_universitaire_luxembourg_learning_centre_llc; Accessed 15 November 2021.

[10] Rapport d'activité du Ministère de la Culture 2020, p. 126. Accessible at: https://data.public.lu/fr/datasets/rapports-dactivite-du-ministere-de-la-culture/#_

[11] https://gouvernement.lu/fr/actualites/toutes_actualites/communiques/2020/12-decembre/09-storn-culture.html; Accessed 29 November 2021.

3.3. Performing arts

In order to promote and valorise the performing arts sector, there are two types of prominent awards: the Luxembourg Theatre Prizes (Lëtzebuenger Theaterpräisser) and the Luxembourg Dance Prize (Lëtzebuenger Danzpräis).

The creation of the biennial Lëtzebuenger Theaterpräisser is a long-standing demand of the sector, pleading for the valorisation of theatre professions through such public recognition. There are four categories, each winning a prize with 10,000 euros (national prize), 4 500 EUR ("On the stage" prize and "Behind the stage" prize) and 3 500 EUR (rising talent).

The Lëtzebuenger Danzpräis is awarded every two years by the ministry of Culture since 2011. The prize is worth 10 000 EUR and is intended to reward the artistic merit of a choreographer or dancer in the field of choreographic art.[1]

In June 2021, the ministry of Culture has organised the "*Assises sectorielles du théâtre*", a meeting with the stakeholders of the theatre sector, during which a stocktaking analysis on Luxembourg's theatre sector was presented. Two round tables then discussed two main issues facing the sector today: sustainability and eco-responsibility in the theatre, and working conditions in the theatre.[2]

During these two round tables, the professionals observed that there is currently an "overproduction" in theatres, which leads to "exhaustion" with more rehearsals than actual performances. The adjustment of production methods for shows, as well as the demands of professionals in terms of, for example, tariff recommendations thus animate debates and works that are currently underway.

According to the Theater Federation, Luxembourg's association of theatres, cultural centres, theatre and dance companies as well as independent artists and intermittent workers in the theatre and dance sector, the country has indeed "witnessed exceptional growth in the theatre and performing arts sector" during the past few decades with a professional network whose activity "revolves around an impressive number of productions each year, many of them local productions or co-productions, created in cooperation with international partners, as well as hosting guest performances from abroad." [3]

At the same time, "a particular characteristic of the theatre and dance scene in Luxembourg is the absence of

permanent in-house companies. Performing arts professionals work under the status of “travailleur intellectuel indépendant”, which means they usually do not have fixed long-term contracts. Typically, an artist, director or set designer signs a contract for the length of a production only.”[4]

State support is foreseen for independent professional artists and intermittent workers (notably in the sector of performing arts). According to the [Amended law of 19 December 2014 relating to social measures for the benefit of independent professional artists and intermittent performers and the promotion of artistic creation](#), artists who work professionally, creating cultural assets and producing artistic works, may indeed benefit from social assistance for a period of 24 months (renewable) on the provision that they fulfil prerequisites, such as being continuously registered in Luxembourg for at least 6 months prior to the request, having performed artistic services for at least 3 years etc. Intermittent workers in the entertainment industry, who alternate between periods of employment and periods of inactivity, are entitled to involuntary-out-of-work benefits, provided for instance that they have worked for at least 80 days over the course of the 365 calendar days prior to the application, that during that time they worked either for businesses, for any type of entertainment organiser or in the context of a production, etc.[5]

Considering that certain of these provisions are no longer appropriate due to the evolution of the cultural sector in recent years as well as the evolution of the professionals’ working and living conditions (notably because of the Covid19 pandemic), an adaptation to this legislation has been submitted to Parliament in November 2021 by the ministry of Culture. The proposed amendments are the result of a dialogue between the various representatives of the artistic and cultural scene, launched at the end of 2019 by a public consultation, which aimed to launch reflections on the usefulness of such an adaptation. Consequently, changes applying to artists would comprise, for instance, the reduction of one year, or even the exemption (for university graduates) of the reference period preceding the application, as well as increase in the period of the benefit of aid and of the amounts of monthly aid. For intermittent workers, the scope will be broadened to include more professions and activities, a possibility of suspending the period of eligibility for aid (in the event of illness, maternity leave, parental leave, etc.) will be introduced, etc.

[1] https://gouvernement.lu/fr/actualites/toutes_actualites/communiqués/2021/09-septembre/18-tanson-theaterprais-danzprais.html; Accessed 16 November 2021.

[2] https://gouvernement.lu/fr/actualites/toutes_actualites/communiqués/2021/06-juin/28-assises-sectorielles-theatre.html

[3] <https://www.theater.lu/en/professionals/working-in-theatre/luxembourgs-cultural-landscape/>; Accessed 16 November 2021.

[4] <https://www.theater.lu/en/professionals/working-in-theatre/professional-status/>

[5] <https://guichet.public.lu/en/citoyens/loisirs-benevolat/culture-tourisme/statut-artiste.html>

3.4. Visual arts and crafts

The relatively young Luxembourg visual arts sector has seen many dynamic developments, often thanks to public funding and supporting cultural policies and measures, with a long tradition for instance of publicly commissioned works. The latter are regulated by a 2014 law on the promotion of artistic creation that foresees, notably that during the construction of a building by the State, or the construction of a building by municipalities or public establishments financed or subsidized to a large extent by the State, a percentage of the total cost of the building, which can be below 1% and cannot exceed 10%, is allocated to the acquisition of artistic works to be integrated into the building. The maximum amount to be allocated to the acquisition of artistic works is 500 000 EUR per building.

The cultural policy foresees State funding for the development of cultural infrastructures and for grants and bursaries[1]. Moreover, the ministry of Culture is also pursuing a strategy of purchasing and commissioning works by Luxembourg artists. It also awards two prizes for visual artists on a rotation basis every two years: Prix Pierre Werner and Prix Révélation. In 2022, the ministry also created a new award, the Lëtzebuerger Konschtpräis, a biennial prize that is awarded to an artist for his/her body of work, his/her career and his/her lasting commitment to the Luxembourg art scene.[2] In complement, the association [Cercle artistique Luxembourg](#) organises every year an exhibition that is an important meeting place for local artists. Since 1902, it also awards every two years the Prix Grand-Duc Adolphe.[3]

Support in photography is being provided through various actors: besides crosscutting schemes from the ministry of Culture, the [Centre national de l'audiovisuel](#) plays an important role insofar as its missions include the production or support of production of works in the audiovisual field and to encourage studies, research and training. As part of these missions, the CNA has set up its grant "Bourse CNA - Aide à la création et à la diffusion en photographie" and created the Portfolio Days and Night, a triennial international forum for contemporary photography.

Luxembourg-born photographer Edward Steichen has inspired the setting up in 2004 of the [Edward Steichen Award](#) as "a biennial incentive supporting emerging European talents in the field of contemporary art (not only photography), initiated to support young artists' international horizon and networks, especially between Luxembourg and New York, where Edward Steichen gained artistic prominence".[4] Likewise, the [European Month of Photography](#) is an important biennial event.

Since 2015, the annual organisation of the privately run [Luxembourg Art Week](#) has become an important vector and meeting place for contemporary art. Likewise, Luxembourg's presence at major international events has been much developed in the last years, notably through the decision to invest to become more visible at the Venice Biennale by transferring its pavilion to the Arsenale in 2018[5] or by supporting since 2017 a yearly high-profile showcase opportunity at the [Rencontres d'Arles](#) photography festival.

Based on an initial project for a national gallery for contemporary Luxembourg artists, the Government set up in 2021 the « Lëtzebuerger Konschtarchiv », Centre for the documentation on graphic arts. It's missions are, among others, to document and index the production in graphic arts in Luxembourg, to lead scientific research on the topic and to prepare the creation of a national gallery. The aim clearly is to better document creation and creative processes in Luxembourg.

A specific focus is also put by national and local governments on young visual artists. For instance, tasked by the ministry for Culture, the [Casino-Luxembourg, Forum d'art contemporain](#) has invested a gallery owned by the ministry and runs it as a place of work, research, exchange and orientation whose aim is to promote and support young creation. Likewise, others such as [Rotondes](#), do noteworthy work to support young artists from the Grand Duchy and its neighbouring regions of France, Belgium and Germany through the Triennale Jeune Création (Triennale for Young Creatives).

In the context of Esch2022, European Capital of Culture 2022, new infrastructures thrive in the area of visual arts, with the creation of the [Konschthal](#) and, linked to it, the upcoming new space for artist residencies at the [Bridderhaus](#). Also the [Batiment IV](#) has been opened as "tiers-lieu". Other places have been created or are in the making throughout the country, the availability of sufficient and affordable space for creation having been much debated in the last years. The ministry of Culture took up these demands by opening up the annexes of the State-owned [Château de Bourglinster](#) and by refurbishing and making available 45 studios in former police barracks to the [Association des Artistes Plasticiens du Luxembourg](#) that manages them. Other spaces are to follow.

When it comes to crafts, "master artisanship is still being undermined by a lack of available training and an inability to hand skills down to a new generation. Despite this, artisanship in the country is vibrant and, in particular, stunningly diverse. (...) In total, there are over 50 trades listed in the country"[6] and the majority of the craftspeople are registered with the [Chambre des métiers](#). The CDM, in partnership with Banque et Caisse d'Épargne de l'État and with the support of the ministry of Culture and the ministry of Economy has founded the non-profit [De Mains de Maîtres](#), an association dedicated to crafts that also organises a biennale that is placed under the patronage of TRH Prince Guillaume and Princess Stephanie.

[1] <https://guichet.public.lu/en/citoyens/travail-emploi/activite-independante/statut-artiste/demande-bourse-aide-creation.html>

[2] https://gouvernement.lu/fr/actualites/toutes_actualites/communiqués/2022/10-octobre/11-letzebuerger-konschtprais.html

[3] <https://www.cal.lu/prix-gd-adolphe.php>; Accessed 8 December 2021.

[4] <https://www.edward-steichen-award.lu/about/the-awards>; Accessed 8 December 2021.

[5] https://mc.gouvernement.lu/fr/actualites.gouvernement%2Bfr%2Bactualites%2Btoutes_actualites%2Bcommuniqués%2B2018%2B05-mai%2B27-bettel-venise.html

[6] Jean-Marc Dimanche (2021) Crafts Panorama in Luxembourg, <https://www.kulturix.lu/en/panorama-category/crafts/>; Accessed 16 November 2021.

3.5. Cultural arts and creative industries

3.5.1. GENERAL DEVELOPMENTS

The coalition plan 2018-2023 recognises the role of creative industries as an important sector of the Luxembourgish economy, although there is no unified, cross-sectorial definition of CCI. According to Luxembourg Trade and Invest[1], creative industries are “[c]omprised of businesses in the fields of architecture, visual arts, design, gaming, marketing, publishing and the performing arts (just to name a few)” and amount to 6.1% of the total number of Luxembourg companies. Within the national cultural statistics framework, they are defined as “l'ensemble des activités culturelles qui éditent, produisent et diffusent des biens et des contenus reproductibles relevant de la propriété intellectuelle [all cultural activities that publish, produce and distribute reproducible goods and content relating to intellectual property]. Despite their differences, there is often confusion between the expressions « Cultural industries » and « Creative industries » and they are being used interchangeably.” [2]

The creative industries sector is supported mainly by the Luxembourg Creative Industries Cluster, founded in 2017 and managed by Luxinnovation[3], a public-private partnership composed of the ministry of the Economy, the ministry for Higher Education and Research, the Luxembourg Chamber of Commerce, the Luxembourg Chamber of Skilled Trades and Crafts and FEDIL (multisectoral business federation). The objective of the Cluster is to support the economic development of the sector by bringing together interconnected players, by increasing their (international) visibility and by enhancing their innovation potential. To this end, it runs, notably, a matchmaking online platform for creatives and businesses and tracks the key figures on the creative industries in Luxembourg:

Figure 2: Key figures of the Luxembourg Creative Industries Sector (updated in April 2021)



Source: Luxembourg Creative Industries Cluster[4]

The Creative Industries Cluster also launched a national campaign #CreativeIndustries e-flashmob to enhance the Creative Industries Cluster Community's visibility and notoriety in Luxembourg. The Cluster has also organised various webinars available to the broader public.

Concerning more specifically the development of artists and actors of the creative economy, the current coalition programme advocates for more exhibition possibilities, workshops and affordable workspaces to be made available to them[5] (see also point 3.4.).

An important player to that regard is the 1535° Creative Hub that benefits from an agreement with the ministry of Culture. Initiated by the municipality of Differdange and settled in former workshops of the Arcelor Mittal factory, it targets creativity, innovation and entrepreneurship in the creative industries sector and currently hosts nearly sixty companies.

In addition, the coalition programme proposes that more intensive use of the premises of regional cultural centres as places for artistic creation and artist residencies will be promoted. The creation of a place where workshops, documentation centers, places for events and leisure activities gather will also be considered, the latter potentially becoming the "epicenter of the evolution of society and the arts".[6]

From a cultural point of view, the CCIs will also most likely benefit from the creation in 2020 of kultur|Ix-Arts Council Luxembourg, one of its missions consisting in the support of the dissemination abroad of artistic creation and professionals with a view to their career development.

The following figures reflect the state of cultural and creative industries in Luxembourg:

Figure 3: The state of cultural and creative industries in Luxembourg – Source: EUROSTAT[7]

Cultural employment	13.1 thousand persons (2021)
Number of cultural enterprises	1 632 enterprises (2018)
Persons employed per enterprise in culture (average number)	9.1 persons on average employed per enterprise in culture (2018)
Value added in cultural sectors (% of value added in total services):	Data not available
- publishing of books, newspapers, journals, periodicals and computer games	
- Motion picture, video and television programme production, sound recording and music publishing activities	
- Programming and broadcasting activities	
- News agency activities	
- Architectural activities	
- Specialised design activities	
- All cultural sectors	
Exports of cultural goods as a percentage of total exports	Data not available
Imports of cultural goods as a percentage of total imports	Data not available

[1] <https://www.tradeandinvest.lu/business-sector/creative-industries/>

[2] Philippe Robin (2015) L'importance des Industries Culturelles et Créatives : Mythe Ou Réalité ?, Chamber of Commerce, Fondation IDEA;

<https://www.cc.lu/en/all-information/news/detail/limportance-des-industries-culturelles-et-creatives-mythe-ou-realite>

[3] <https://www.luxinnovation.lu/cluster/luxembourg-creative-industries-cluster/>; Accessed 16 November 2021.

[4] <https://app.powerbi.com/view?r=eyJrjoiZDI5MmY5ODAtZjU1My00ODUwLWE1ZTUtMTU2ZGVjODQ0OTU3IiwidCI6ImRiNGE4Mjc4LWE3NjMtNGIzYS1hZjY3LWQ2MzE2NDVmYTRIMCIsImMiOiJ9>; Accessed 16 November 2021.

[5] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p. 90.

[6] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p. 90.

[7] <https://ec.europa.eu/eurostat/web/culture/data/database>

3.5.2. BOOKS AND PRESS

The tradition of literature publishing is relatively young but covers the three official languages of Luxembourg (Luxembourgish, French and German), as well as English. Twenty publishing houses, some of which are exclusively or mainly dedicated to literature, are currently member of the Luxembourg Publishers' Association [FEL](#).

An important development has been the creation in 2020, based on a similar association that ceased to exist in 2016, of the association [A:LL Schrëftsteller*innen asbl](#) that, according to its statutes, aims at bringing together and representing writers from and in Luxembourg with a regular activity and a significant professional career or in the process of development. It works, notably, at the protection and improvement of the status and working conditions of writers as well as the defense of their social rights, their material, legal and moral interests and takes a position on the subjects topical issues related to the writing profession, literary translation and the book sector in general.

Apart from the ministry of Culture, structures supporting the creation, promotion and study of literature in Luxembourg mostly either are public cultural institutes or structures that benefit from direct public funding or support agreements, such as the [Centre national de literature](#) and the University of Luxembourg's Institute for the Luxembourgish Language and its Literature. A National Book Council, bringing together representatives of the book sector value chain, serves as an advisory body to the ministry of Culture, tasked with providing opinions relating to book policy.

Several national literary prizes form part of the support system to literature: 1) since 1978, the ministry of Culture holds an annual national literary contest that awards a prize to manuscripts from a different genre every year within two age categories; 2) since 1987, the ministry awards every three years the 10.000euros national Batty Weber Prize for literature to a Luxembourgish writer for the literary quality, originality and cultural influence of his/her complete work; 3) every year since 1992, the Raoul Servais Foundation, awards the Servais Prize to the author of "the most significant work of literature to have come out in the previous year"; 4) more recently, in 2006, the FEL set up the annual Luxembourg Book Prize in recognition of the publication of books in several categories during the past year, based on a decision of a jury panel and public vote; 5) finally, in 2015, the municipality of Bettembourg established the Laurence Prize for the manuscripts of young authors.

Furthermore, the ministry of Culture regularly awards grants following the publication of an original work of literature. The grant is eligible for the following types of publications: Luxembourg or foreign publications in one of Luxembourg's three official languages or English; non-first editions, provided they have been edited, revised or re-illustrated; audiobooks and ebooks, provided the paper edition has not already received a grant from the ministry.

In general, it must be underlined that the book market in Luxembourg is characterised by its small size and, with regard of the linguistic situation in the country, the prevalence in libraries of books from foreign markets. Promotion for Luxembourg books and literature has nevertheless been significantly increased in the recent years. National literary events play an important role in that regard (the most prominent ones being the [Walfer Bicherdeeg](#), the [LiteraTour](#) festival in Bettembourg, the Luxembourg Poets Spring Festival and the [CLAE Migrations, Cultures and Citizenship Festival](#)).

On the other hand, Luxembourg's books' and authors' presence abroad is being continuously expanded, particularly with the creation of Kultur | Ix-Arts Council Luxembourg that ensures, notably, the participation at selected international book fairs and festivals, ranging from the Frankfurter Buchmesse to the Marché de la poésie in Paris.

Many efforts in support of transmitting Luxembourg's literary heritage are also being invested by further including it in school curricula and textbooks, the CNL having published a series of teaching packs on texts to encourage teaching on them. More emphasis is put also on the Luxembourgish language in general since the setting up of the Centre for the Luxembourgish language in 2018 (www.zls.lu) whose aim it is, among others, to strengthen the status of the Luxembourgish language.

Lastly, at the juncture between culture and press, the ministry of Culture supports awards annual grants for publishers of cultural periodicals to promote the development and circulation of original cultural periodicals in Luxembourg and ensure the quality of those that receive a grant. This grant is intended for literature magazines (novels, short stories, poetry, essays, drama, science fiction, comics and graphic novels), culture magazines covering national heritage and history, and culture magazines covering Luxembourg culture and societal issues.

3.5.3. AUDIOVISUAL AND INTERACTIVE MEDIA

"The media market in Luxembourg is surprisingly rich compared to its size and the number of inhabitants. The country exercises an important role in the management of international media concessions through RTL Group. The print sector includes five daily newspapers, one free daily newspaper, 23 magazines, as well as weekly and monthly newspapers. The TV market is dominated by RTL and there are six TV stations (four local and two national), but residents also have access to channels from the neighbouring countries. RTL is the biggest broadcaster and has a "public service mission", but is not a "public service medium". There are about seven private radio stations with national coverage and only one radio broadcaster (Radio 100,7) that is officially recognized as a public service medium (PSM). Internet coverage is very good across the country."^[1]

A detailed report about the specificities of the media in Luxembourg has been published by information and Press service of the Luxembourg government^[2]. In this context, and unlike in other countries, it should be noticed that, in Luxembourg, matters relating to media and communication are of the competence of the ministry of State, not the ministry of Culture.

Competence between those two ministries is nevertheless shared in the area of film production through the [Film Fund/Fonds national de soutien à la production audiovisuelle](#). The Grand Duchy has developed a rich film production industry that has received recognition from the international audiovisual industry through prizes and awards obtained at international festivals in recent years. "Professionalisation of the job has expanded the possibilities of co-production with other countries. As a result, the number of productions has increased considerably in the Grand Duchy, not only because of a favourable legal framework, but also because of the excellent technical infrastructures and the expanding skills of the local film production industry. The animated films sector has experienced a similar success the film production sector. Luxembourgish co-productions winning several prestigious international awards illustrates the distance the animation sector has covered in the Grand Duchy. There are half a dozen animation studios active in the Grand Duchy. They either develop their own productions or co-productions or hire out their services to foreign productions."^[3]

Different forms of support are provided by structures such as the Filmfund, the [Centre national de l'audiovisuel](#) (who also produces films itself), the [Filmakademie](#), professional organisations ([LARS](#)/Association of Luxembourgish Directors and Screenwriters, [ALTA](#)/Association of Luxembourgish Technicians, [Actors.lu](#), [ULPA](#)/Association of Luxembourgish Producers, [FMAIV](#)/Federation of Animation and Virtual Imagery Professionals), as well as the ministry of Culture.

Together with the Filmfund, the Filmakademie also awards biannually the [Lëtzebuenger Filmpräis](#), Luxembourg film prizes in different categories.

[Luxembourg City Film Festival](#) is the country's main film festival, whereas [CinEast](#) proposed each year a festival with films from Central and Eastern Europe.

Only few structures are active in the field of multimedia, artificial intelligence, digital and video arts, [Casino Luxembourg - Forum d'art contemporain](#) having become an important platform. Also [Rotondes](#) has established itself in that domain, hosting the [Virtual Reality Pavilion / VR Day](#) and the [Multiplica](#) Festival, whereas the Filmfund is very engaged in the promotion of virtual reality projects. Indeed, "in the first half of the 2010s, the Film Fund received increasing numbers of funding applications from producers mentioning a new narrative medium: virtual reality headsets and all the associated creative technologies (3D modelling and animation software, videogame engines, coding languages, 3D sound design and even new camera systems)."^[4] Finally, it is noteworthy that the programme of Esch2022, European Capital of Culture puts a lot of emphasis on digital arts, notably to make them accessible to a larger public.

[1] Raphaël Kies, Kim Nommesch, Céline Schall (2016) Media Pluralism Monitor 2016 Monitoring Risks for Media Pluralism in the EU and Beyond - Country report: Luxembourg, Centre for Media Pluralism and Media Freedom, p.2, available at: https://cmpf.eu.eu/media-pluralism-monitor/mpm-2016-results/luxembourg/#_ftn4; Accessed 17 November 2021.

[2] Information and Press service of the Luxembourg government (2013) About... the Media in Luxembourg, available at: <https://luxembourg.public.lu/dam-assets/publications/a-propos-des-medias-au-luxembourg/a-propos-des-medias-au-luxembourg-en.pdf>; Accessed 18 November 2021.

[3] <https://luxembourg.public.lu/en/invest/key-sectors/audiovisual-production.html>; Accessed 17 November 2021.

[4] Yves Conrardy (2021) Panorama of Digital and Multimedia Arts in Luxembourg, <https://www.kulturix.lu/en/panorama-category/digital-and-multimedia-arts/>; Accessed 17 November 2021.

3.5.4. MUSIC

Luxembourg has a well-developed music scene, with numerous public structures (e.g. the [Philharmonie](#), [Rockhal](#), [Réseau Luxembourgeois des Centres Culturels Régionaux](#), as well as several festivals).[1] Likewise, measures to promote Luxembourg music abroad are very intensive, particularly since the creation in 2009 of the non-profit organisation music:LX-Luxembourg Export Office, which has been fully folded into Kultur|Ix-Art Council Luxembourg in 2021.

Nevertheless, and despite many professionals working in the music sector in one way or in another (and most often cumulating functions), it is not possible to talk in terms of music industry, as the country is too small for a fully-fledged ecosystem.[2] Although not new, this has been one of the issues debated during the “Assises sectorielles Rock/Pop/Electro” that the ministry of Culture organised in March 2021, and also the “Assises sectorielles Musique classique” that took place in Novembre 2021. As was underlined during one of the roundtables, on the road to professionalization, it is not only a question of the training of young musicians, but importance has also to be given to their entry into the labor market, with all the challenges that ensue (digital revolution, international competition, prospects, etc).[3]

Support schemes into that direction already exist, such as the Rockhal’s Rocklab whose task it is “to guide, inform and accompany amateur and professional musicians as well as all those interested by or active in the area of modern music in Luxembourg (...) providing them with a range of logistical and cultural tools (infrastructures, workshops & conferences, project follow-up...)”. [4] Also private structures are active in that area, for example [Kulturfabrik](#) that proposes rehearsal rooms for rent and runs Soundcamp, a week of coaching from professional musicians for young people in bands. There is also strong support for young musical talents and developing future audiences in classical music, for instance through the Luxembourg Composition Academy, a joint workshop of Philharmonie’s rainy days festival, the United Instruments of Lucilin orchestra and neimënster cultural centre where young composers are given the opportunity to work with renowned composers and have their works played publicly. There are also competitions such as the [Luxembourg Competition for Young Soloists](#) organised by the Union Grand Duc Adolphe (www.ugda.lu), the national federation of the associative movement of choral and instrumental music, folklore and theatre, or the [International Percussion Competition Luxembourg](#) and the international composers’ competition known as « [Artistes en herbe](#) » that put young musicians to the fore.

In more general terms, the music sector receives significant support, be it through financial agreements with the ministry of Culture that co-funds through this measure either projects or ensembles, by [SACEM Luxembourg](#), the country’s collective rights management company, Kultur|Ix that proposes a Global Project Grant (which provides up to €15,000 funding for a musician or ensemble every year) as well as other financial grants (in particular for tours, marketing and promotion) and information on foreign markets and networks. Other institutions providing funding are the [Luxembourg National Cultural Fund](#) and the [Œuvre Nationale de Secours Grande-Duchesse Charlotte](#). In 2022, the ministry of Culture also created the Lëtzebuenger Musekpräis, an

award that will be attributed for the first time at the end of the year.

[1] For a full overview, see <https://www.kulturix.lu/panorama-category/musique/>

[2] For a more thorough analysis, see

<https://www.culture.lu/blog/articles/actualite/la-scene-musicale-au-luxembourg-une-analyse-23>

[3] https://mc.gouvernement.lu/fr/actualites.gouvernement%2Bfr%2Bactualites%2Btoutes_actualites%2Bcommuniqués%2B2021%2B11-novembre%2B10-tanson-assises-sectorielles-musique.html

[4] <https://mr.rockhal.lu/help/about-us/>

3.5.5. DESIGN AND CREATIVE SERVICES

Design is generally not being considered as falling within the cultural realm, so that policies and promotion lay in the hands of the [Creative Industries Cluster](#) with initiatives such as The Circular by Design Challenge that “connects creative minds with technology, manufacturing and traditional industry to kick-start the development and market launch of new, circular products, services and digital solutions. Building on the government’s goal of positioning Luxembourg as a frontrunner in the circular economy, the Challenge invites creatives to develop their circular ideas through a 12-week coaching programme. At the end of the programme, the winners of the Challenge will be rewarded with partnership deals with industry partners in order to jointly implement and produce their ideas. Each winner will also receive an award of 7 000 EUR, participation in a 4-week virtual international accelerator programme provided by the US accelerator generator and 6 months of free access to co-working office space.”[1]

Furthermore, it is nevertheless worth mentioning the formerly organised [MUDAM’s Marché des Créateurs](#) (Creators’ market) or the [Design City](#) biennale that have helped shape the Luxembourg design scene. Interestingly, “the significant media attention generated from the first design biennale, Design City, in 2010, provided an opportunity to create a platform to build critical mass for design in Luxembourg. Consequently, Luxinnovation and the Museum of Modern Art (MUDAM) established the Design Action Group, with the support of the Ministries of Economy and Culture, to lay the groundwork for a national design policy.”[2]

Besides, the organisation [Design Luxembourg](#) brings together 51 companies and independents working in the sectors of graphic-design, photo-design, product-design, web-design, fashion-design, text- design, exhibition-design and others. It aims to federate and promote the design professions in Luxembourg and to promote the skills of the territory. It is also the organiser of the [Luxembourg Design Awards](#).

[Design Friends](#) asbl, on the other hand, is an association promoting the work of designers. Since its inception in 2009, it has produced nearly 60 design talks, and for each of them, published a monographic catalogue. Throughout the years, it has also organised film screenings and portfolio shows, launched educational projects and partnered up in significant exhibitions.[3]

[1] <https://creativecluster.lu/circular-design-challenge>; Accessed 16 November 2021.

[2] <https://www.designluxembourg.lu/news/making-design-fit-for-innovation>; Accessed 2 December 2021.

[3] <http://www.designfriends.lu/en/about/>; Accessed 2 December 2021.

3.5.6. CULTURAL AND CREATIVE TOURISM

There is no cross-sectorial or targeted strategy or policies to single out cultural and creative tourism, although the KEP makes several observations regarding cultural tourism, without however devoting a separate priority recommendation to it. Thus, reference to active promotion and support of the heritage-related tourist sites can be found mainly in the ministry of Tourism's strategy 2022[1], some of its pillar actions referring to:

- Offering an authentic experience of languages, cultures and diversities
- Valuing landscapes, unspoiled nature, cultural heritage, crafts, gastronomy and viticulture
- Developing the narrative around Luxembourg : history, heritage, remembrance, ambitions
- Contributing to the valorisation of industrial, architectural and natural heritage at the national level and on the level of international organisations (Unesco etc.)[2]

Related to this strategy, the economic interest group [Luxembourg for Tourism](#) intensively promotes cultural tourism in Luxembourg, referring potential visitors to the country's blend of traditional folklore, cosmopolitan cultural scene, architectural heritage, design treasures, and know-how, along with the country's natural heritage, as well as castles, other fortifications and post-industrial sites.

Nevertheless, with the Covid19-related [Neistart Lëtzebuerg](#) programme, the government has made an investment of approx. 1 280 000 EUR to support the investment and revalorization of regional museums and cultural sites for tourism.[3] Likewise, in the framework of the European Capital of Culture Esch2022, a strong focus lies on creative tourism that is expected to be one of the Esch2022's legacies (e.g. [Spektrum](#) as a new concept aspiring to develop flagship creative tourism sites).

[1] TOURISME 2022 – un Cadre Stratégique pour le Développement du Secteur. Luxembourg, Terre de Rencontre; Accessible at:

<https://gouvernement.lu/dam-assets/fr/actualites/communiqués/2018/01-janvier/10-cloesener-touristique-2022/Document-TOURISME-2022.pdf>

[2] TOURISME 2022 – un Cadre Stratégique pour le Développement du Secteur. Luxembourg, Terre de Rencontre, p. 6-7; Accessible at:

<https://gouvernement.lu/dam-assets/fr/actualites/communiqués/2018/01-janvier/10-cloesener-touristique-2022/Document-TOURISME-2022.pdf>

[3] https://gouvernement.lu/fr/actualites/toutes_actualites/communiqués/2021/06-juin/10-tanson-programme-neistart.html; Accessed 2 December 2021.

4. Law and legislation

4.1. General legislation

4.1.1. CONSTITUTION

There is currently no specific article in the Luxembourg constitution that deals with cultural rights of citizens. Nevertheless, as developed in chapter 2.2, the right to cultural development is one of the subjects of the constitutional revision that is currently underway.

The following articles of the constitution are related to culture in the broad sense:

Human and natural environment

Art. 11bis: "The State guarantees the protection of the human and cultural environment, and works for the establishment of a durable equilibrium between the conservation of nature, in particular its capacity for renewal, and the satisfaction of the needs of present and future generations"^[1]

Freedom of expression

Art. 24 : "The freedom to manifest one's opinion by speech in all matters, and the freedom of the press are guaranteed, save the repression of offenses committed on the occasion of the exercise of these freedoms. - Censorship may never be established."^[2]

Languages

Art. 29: "The law regulates the use of languages in administrative and judicial matters."^[3]

[1] Constitution du Grand-Duché du Luxembourg (2020) Ministère d'Etat – Service de Législation, p. 5

[2] Constitution du Grand-Duché du Luxembourg (2020) Ministère d'Etat – Service de Législation, p. 6

[3] Constitution du Grand-Duché du Luxembourg (2020) Ministère d'Etat – Service de Législation, p. 6

4.1.2. ALLOCATION OF PUBLIC FUNDS

The basis for national budgetary legislation is the [law of 8 June 1999 on the Budget, Accounting and Treasury of the State](#). This general law fixes the general parameters, rules and procedures of State budgetary spending and revenues, accountancy and financial control mechanisms.

As foreseen by article 74 of this law, a Grand-ducal regulation lays down [the financial and accounting management rules](#) applicable to separately managed State services, such as the State's cultural institutes and the cultural "établissements publics", as well as the methods for monitoring this management.

In the context avec the Covid-19 pandemic, a specific [Grand-ducal regulation](#) had also been taken relating to the

payment of advances within the framework of the recovery plan for culture and artistic creativity linked to the pandemic

Complementary to the overarching law of 1999, multiannual financial programming laws set the medium-term budgetary objective of general government (for the period 2019-2023, see the [law of 20 December 2019](#)). This impacts also the cultural budgetary planning since it has to observe the multiannual budgetary provisions that it has set.

The annual budget as such is defined in the yearly budget law that is discussed and voted by Parliament, according to [article 95](#) of its internal regulation and the “[budgetary procedure](#)” it has laid down. The adopted annual [State Budget](#) comprises three parts: 1) the text of law commonly known as budget law, 2) the appended income and expenditure tables by ministry, 3) the Grand-ducal regulation implementing the budget (it authorises the members of the government, each in his/her ministry, to dispose of the appropriations entered in the expenditure budget).

There are no specific national legislative texts, which establish the regional or local public funding of culture. The municipalities have the discretionary power in this matter. Municipal budgets are voted by the municipal council and approved by the ministry of Home Affairs. The municipal budget translates the program of municipal action and therefore contains the funds that each municipality intends to reserve for culture.

Public procurement law is governed by a number of [legislative texts](#). Most government contracts are awarded through an open procedure. The different thresholds should be distinguished by type of contract: small-scale public contracts, public works contracts, large-scale public contracts, concessions.

All profits from the National Lottery are intended for good causes through the [Œuvre Nationale de Secours Grande-Duchesse Charlotte](#) in accordance with the [law of 22 May 2009](#). A public establishment under the supervision of the Ministry of State, the Œuvre Nationale de Secours Grande-Duchesse Charlotte “assumes an eminent role in the organization and financing of projects serving the general interest in Luxembourg”, including culture and memory.

4.1.3. SOCIAL SECURITY FRAMEWORKS

The [Amended law of 19 December 2014 relating to 1\) social measures for the benefit of independent professional artists and intermittent workers and 2\) the promotion of artistic creation](#) determines the social measures for the benefit of professional artists and intermittent performers. This law provides for social assistance in favour of independent professional artists and assistance in the event of involuntary inactivity of intermittent performers; the aid granted is based on the minimum wage for skilled workers and constitutes financial support that artists and intermittent performers can use to pay their social security contributions. The law also includes aid (grants) for artistic creation, development and recycling, and the awarding of public commissions.

A Social Cultural Fund, supplied annually by a state grant takes charge of the social measures provided for by the law 2014.

Considering that certain of these provisions are no longer appropriate due to the evolution of the cultural sector in recent years as well as the evolution of the professionals’ working and living conditions (notably because of

the Covid19 pandemic), an adaptation to this legislation has been submitted to Parliament in November 2021 by the ministry of Culture. The proposed amendments are the result of a dialogue between the various representatives of the artistic and cultural scene, launched at the end of 2019 by a public consultation, which aimed to launch reflections on the usefulness of such an adaptation. Consequently, changes applying to artists would comprise, for instance, the reduction of one year, or even the exemption (for university graduates) of the reference period preceding the application, as well as increase in the period of the benefit of aid and of the amounts of monthly aid. For intermittent workers, the scope will be broadened to include more professions and activities, an adaptation of the possibility to suspend the period of eligibility for aid (in the event of illness, maternity leave, parental leave, etc.) will be introduced, etc.

4.1.4. TAX LAWS

"In current tax law, article 2 of the [amended law of 4 December 1967 on income tax](#) determines the conditions to be met by an individual in order to qualify as a taxpayer subject to income tax in Luxembourg. According to this article, a distinction must be made between resident and non-resident taxpayers, depending on whether or not the individuals have their tax domicile or habitual residence in the Grand Duchy.

In this respect, the tax regime applicable to artists, who are taxpayers in the same way as all other individuals who receive income, varies according to their tax residence, i.e. whether they are an artist resident in Luxembourg or a non-resident artist who nevertheless receives income from Luxembourg sources.

Here, resident artists are (...) subject to an unlimited tax liability which extends to their worldwide income, i.e. to both their domestic and foreign income. On the other hand, for non-resident artists (self-employed or salaried), only income from Luxembourg sources (...) gives rise to taxation in Luxembourg, unless a tax treaty for the prevention of double taxation concluded by Luxembourg and the artist's State of residence provides otherwise."^[1]

The [Amended law of 19 December 2014 relating to 1\) social measures for the benefit of independent professional artists and intermittent workers and 2\) the promotion of artistic creation](#) foresees in its articles 11,12 and 13 a couple of fiscal measures for professional artists and intermittent workers.

VAT

"Only the "self-employed" artist (as opposed to the "employed" artist) is likely to become subject to Luxembourg VAT, provided that he supplies goods (e.g. sale of paintings, sale of records, books etc.) or performs services (e.g. performances in the theatre, dance, shows) on a non-occasional basis and for remuneration in Luxembourg."^[2]

As part of the implementation of the current [Cultural development plan \(KEP\)](#), a [super-reduced VAT rate](#) of 3%, applicable to the services provided by writers, composers and performers, as well as to the royalties due to them, is introduced as of 1 January 2020.

Patronage, sponsorship

"To promote sponsorship, the tax law provides for the tax deduction of financial aid or donations disbursed by any natural or legal person."^[3]

[1] <https://culture.lu/cadre-de-travail/25>

[2] <https://culture.lu/cadre-de-travail/26>

[3] <https://culture.lu/cadre-de-travail/31>

4.1.5. LABOUR LAWS

Regardless of their residence status, nationality or even the sector in which they work, any employee working in Luxembourg, including seconded or cross-border employees, is subject to the [labour code](#) in force in Luxembourg.

The working conditions as well as the remuneration of the employees working in the public sector are fixed in the collective agreement of the employees of the State.

In the public sector, the salary system diverges: a law covers civil servants ([Law of March 25 2015 establishing the salary system and the conditions and procedures for the advancement of civil servants](#)), whereas a collective agreement applies to state employees whose employment contract is not governed by other legal provisions.

To date, there is no sectoral collective labor agreement for cultural professions. Nevertheless, cultural institutions such as the Philharmonic Orchestra Luxembourg (OPL) and the Philharmony have concluded a [collective agreement](#) for all employees. This resulted from the merger in 2011 of the OPL and the Philharmony, the OPL already benefitting from a collective agreement beforehand.

4.1.6. COPYRIGHT PROVISIONS

In March 2022, Luxembourg transposed the Directive (EU) 2019/789 of 17 April 2019 laying down rules on the exercise of copyright and related rights applicable to certain online transmissions of broadcasting organisations and retransmissions of television and radio programmes, as well as the Directive (EU) 2019/790 of 17 April 2019 on copyright and related rights in the Digital Single Market.

The two were adopted together by Parliament, the vote being considered “a decisive step in adapting the legislative framework to the challenges posed by the digital environment, in particular in the relations between digital players and rights holders, or to guarantee greater legal certainty in unprecedented situations that did not exist in an analog world.”^[1]

The adoption and the tabling of the bill was preceded by an open public consultation from February to April 2021 on a preliminary version of a preliminary draft law, prepared by the ministry of the Economy. The objective of this consultation was to engage in dialogue with the stakeholders, so that the draft law preserves the Luxembourg economy and cultural environment. Of the 18 contributions received, 3 came from cultural institutes and university research centres, whose comments largely focussed on a more precise delineate of the scope of articles dealing with new exceptions and mandatory limitations provided by the Directive.

Guidelines on copyrights provisions have been published both by the [ministry of the Economy](#) and by the [ministry of Culture](#).

[1]

https://gouvernement.lu/fr/actualites/toutes_actualites/communiqués/2022/03-mars/31-droits-auteur-droits-voisins.html

4.1.7. DATA PROTECTION LAWS

The [National Commission for Data Protection](#), the Luxembourg supervisory authority, is responsible for the implementation of tasks related to the RGPD, to the law on data protection in criminal matters/social security and to the law on privacy protection in the electronic communications sector.

Legal references[1]

The [law of 1 August 2018 on the organisation of the National Data Protection Commission](#) implements Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation), amending the Labour Code and the amended Act of 25 March 2015 stipulating the rules of remuneration and the terms and conditions for the promotion of State civil servants. This law complements the [General Data Protection Regulation](#) at national level.

The [law of 1 August 2018 on the protection of individuals with regard to the processing of personal data in criminal and national security matters](#) applies to the processing of personal data by competent authorities for the purposes of the prevention, investigation, detection or prosecution of criminal offences or the execution of criminal penalties, including protection against and prevention of threats to public security, and on the free movement of such data. It transposes into national law the directive (EU) 2016/680 of 27 April 2016.

The Amended law of 30 May 2005 concerning the specific provisions for protection of the individual in respect of the processing of personal data in the electronic communications sector, and amending Articles 88-2 and 88-4 of the Code of Criminal Procedure governs the protection of personal data in the field of telecommunications and electronic communications and takes recent and foreseeable developments in the field of services and technologies involving electronic communications into account.

[1] <https://cnpd.public.lu/fr/legislation/droit-lux.html>

4.1.8. LANGUAGE LAWS

“The [law of 24 February 1984 on the language regime](#) establishes Luxembourgish as the national language, but also determines the use of other languages in official acts. Thus, legislative acts and their implementing regulations are drafted in French (although other regulations issued by official bodies may be drafted in another language). Similarly, Luxembourgish, French and German share the status of administrative and judicial languages of the country.”^[1]

In 2018, the government has adopted a [long-term strategy to promote the Luxembourgish language](#). This strategy has the following objectives and commitments: reinforce the importance of the Luxembourgish language; advance the standardisation, use and study of Luxembourgish; promote the learning of Luxembourgish and culture; promote culture in Luxembourgish. As these objectives affect almost all areas of public life, a 20-year action plan is being developed to achieve a linguistic and cultural policy in agreement with

all the actors of society. The [law of 20 July 2018 on the promotion of the Luxembourgish language](#) serves as legal framework for the provision of means and structures for the implementation of the government strategy.

Other laws and regulations with relation to the Luxembourgish language relate to the setting up of a permanent [Council for the Luxembourgish language](#), the Luxembourgish spelling rules or the attestations of communication competences in Luxembourgish. It is noteworthy that a specific law also foresees the possibility of a linguistic leave to enable employees, self-employed workers and individuals in the liberal professions to learn or perfect their command of the Luxembourgish language with a view to facilitating their integration into Luxembourg society.[2]

A number of other laws concern language education in general, notably with relation to the [National Institute for languages](#).

[1] <https://gouvernement.lu/fr/dossiers/2018/langue-luxembourgeoise.html>

[2] <https://guichet.public.lu/en/citoyens/travail-emploi/conges-jours-feries/formation-professionnelle/conge-linguistique.html>

4.1.9. OTHER AREAS OF GENERAL LEGISLATION

Digitisation and online media

Grand-Ducal Regulation of 5 July 2016 amending the Grand-Ducal Regulation of 19 June 1992 laying down the structure and operation of the public establishment created by Article 14 of the Law of 27 July 1991 on the electronic media

Law of 2 April 2001 amending the law of 27 July 1991 on the electronic media and transposing Directive 97/36/EC of the European Parliament and of the Council of 30 June 1997

Grand-Ducal Regulation of 19 June 1992 laying down the structure and operation of the public establishment created by Article 14 of the law of 27 July 1991 on the electronic media; in: *Mémorial A* n° 46 (1992), pp. 1486-1488

Law of 27 July 1991 on the electronic media; in: *Mémorial A* n° 47 (1991), pp. 972-986

Grand-Ducal Regulation of 1 December 1988 authorising the creation and operation of a database on the natural heritage within the framework of the Scientific Research Centre of the Natural History Museum

4.2. Legislation on culture

4.2.1. GENERAL LEGISLATION ON CULTURE

Cultural policy framework

The Grand Ducal Decree of 5 December 2018 on the constitution of the Ministries defines the attributions falling

within the competence of the Ministry of Culture.

"The cultural policy as well as its implementation are based on the 62 recommendations of the [cultural development plan 2018-2028](#) on the one hand, and the [coalition agreement 2018-2023](#) on the other."

Funding and sponsorship

[Draft law on the State revenue and expenditure budget for the year 2022](#)

[Draft law on multi-annual financial programming for the period 2021-2025](#)

[Grand-Ducal Regulation of 2 September 2015 amending the Grand-Ducal Regulation of 4 June 2004 laying down the conditions, criteria and procedures for approval by the Steering Committee of the National Cultural Fund of activities for which it may receive cash donations](#)

[Grand-Ducal Regulation of 4 June 2004 laying down the conditions, criteria and procedures for approval by the Steering Committee of the National Cultural Fund of activities for which it may receive cash donations](#)

[Grand-Ducal Regulation of 9 January 1985 concerning the control by the Chamber of Auditors on the financial management of the National Cultural Fund with regard to the material regularity of the operations](#)

[Rectification of the law of 4 March 1982](#)

- [creating a National Cultural Fund](#)
- [Modifying and completing the fiscal provisions aimed at promoting patronage and philanthropy](#)

[Law of 4 March 1982](#)

- [Establishing a National Cultural Fund](#)
- [Amending and supplementing the fiscal provisions designed to promote patronage and philanthropy](#)

Artistic design

[Grand-Ducal Regulation of 2 September 2015 determining the percentage of the overall cost of a building, realised by the State or by municipalities or public establishments, financed or subsidised for a significant part by the State, to be allocated to the acquisition of artistic works, the methods of assessment and execution of the provisions relating to public orders provided for by the law of 19 December 2014 relating to 1\) social measures for the benefit of self-employed professional artists and intermittent entertainers 2\) the promotion of artistic creation, as well as the composition, missions and operation of the artistic development commission established by the same law.](#)

[Grand-Ducal Regulation of 19 December 2014 amending the amended Grand-Ducal Regulation of 26 September](#)

2003 determining the percentage of the overall cost of a building, realised by the State or by the municipalities or public establishments, financed or subsidised for a significant part by the State, to be allocated to the acquisition of artistic works as well as the modalities of assessment and execution of the provisions relating to public commissions provided for by the law of 30 July 1999 concerning a) the status of the independent professional artist and the intermittent entertainer b) the promotion of artistic creation.

Grand-Ducal Regulation of 22 June 2011 amending the Grand-Ducal Regulation of 26 September 2003 determining the percentage of the total cost of a building, realised by the State or by the municipalities or public establishments, financed or subsidised for a significant part by the State, to be allocated to the acquisition of artistic works as well as the modalities of assessment and execution of the provisions relating to public commissions provided for by the law of 30 July 1999 concerning

- a. the status of the independent professional artist and the intermittent entertainer ;
- b. the promotion of artistic creation

Act of 26 May 2004 amending: 1. the Act of 30 July 1999 concerning a. the status of the self-employed professional artist and the intermittent entertainer; b. the promotion of artistic creation 2. the amended Act of 24 May 1989 on the employment contract

Grand-Ducal Regulation of 26 September 2003 determining the percentage of the total cost of a building, realised by the State or by the municipalities or public establishments financed or subsidised for a significant part by the State, to be allocated to the acquisition of artistic works as well as the modalities of assessment and execution of the provisions relating to public orders provided for by the law of 30 July 1999 concerning a. the status of the independent professional artist and the intermittent of the spectacle; b. the promotion of the artistic creation

Law of 30 July 1999 concerning a. the status of the independent professional artist and the intermittent performer; b. the promotion of artistic creation.

Social measures for self-employed professional artists and intermittent performers

Draft law amending the amended law of 19 December 2014 on 1) social measures for the benefit of self-employed professional artists and intermittent performers 2) the promotion of artistic creation

Act of 7 December 2016 amending I. the Act 1. on social measures for the benefit of self-employed professional artists and intermittent performers 2. on the promotion of artistic creation, and II. the Labour Code

Grand-Ducal Regulation of 2 September 2015 laying down the procedures for issuing and keeping the work booklet of intermittent workers in the entertainment industry

Grand-Ducal Regulation of 2 September 2015 laying down the content of the file to be attached to the application for social assistance for self-employed professional artists and intermittent performers

Grand-Ducal regulation of 2 September 2015 determining the mission, composition and functioning of the advisory commission concerning a) applications for social aid for self-employed professional artists and intermittent performers b) applications for a grant for artistic creation, improvement and retraining

Law of 19 December 2014 on

- 1) social measures for the benefit of self-employed professional artists and intermittent performers
- 2) the promotion of artistic creation

Commissions, councils, institutes

Grand-Ducal Decree of 15 October 2010 appointing the members of the High Council for Public Libraries

Grand-Ducal Regulation of 5 February 2007 determining the organisation of the Permanent Council for the Luxembourg Language

Grand-Ducal Regulation of 29 July 1999 creating the Permanent Council for the Luxembourg Language; *in*: Mémorial A n° 107 (1999), p. 2016

Ministerial Regulation of 15 January 1998 establishing the National Book Council (CNLi); *in*: Mémorial No. 9 (1998), pp. 153-155

Ministerial Regulation of 5 January 1998 creating the Permanent Council for the Luxembourg Language

Ministerial Regulation of 29 May 1986 on the reorganisation of the National Council for Culture; *in*: Mémorial A No. 49 (1986), pp. 1534-1536

Ministerial Decree of 17 November 1980 creating the National Council for Culture, replacing the Permanent Council for Cultural Activities

Ministerial Regulation of 20 March 1975 establishing a Permanent Council for Cultural Activities

Grand-Ducal Decree of 22 July 1949 establishing a National Commission for Cooperation with the United Nations Educational, Scientific and Cultural Organisation

Grand-Ducal Royal Decree of 24 October 1868 approving the regulations for the Institut royal grand-ducal de Luxembourg

Artistic creation and artists

Bill to amend :

1° of the amended law of 3 April 2020 relating to the implementation of an aid scheme for companies in temporary financial difficulty and amending the amended law of 19 December 2014 relating to 1) social measures for the benefit of self-employed professional artists and intermittent entertainers 2) the promotion of artistic creation;

2° of the amended law of 18 April 2020 aimed at setting up a guarantee scheme for the Luxembourg economy in the context of the Covid pandemic-19 ;

3° of the amended Act of 24 July 2020 on stimulating business investment in the age of Covid-19 ;

4° of the amended law of 5 April 1993 on the financial sector

Grand-Ducal Regulation of 30 April 2021 amending the amended Grand-Ducal Regulation of 3 April 2020 implementing articles 5, 6 and 8 of the amended law of 19 December 2014 relating to 1) social measures for the benefit of self-employed professional artists and intermittent performers 2) the promotion of artistic creation

Grand-Ducal Regulation of 25 February 2021 amending the amended Grand-Ducal Regulation of 3 April 2020 implementing Articles 5, 6 and 8 of the amended law of 19 December 2014 relating to 1) social measures for the benefit of self-employed professional artists and intermittent performers 2) the promotion of artistic creation.

Grand-Ducal Regulation of 3 April 2020 implementing articles 5, 6 and 8 of the amended law of 19 December 2014 relating to 1) social measures for the benefit of self-employed professional artists and intermittent performers 2) the promotion of artistic creation

Act of 3 April 2020 on the introduction of an aid scheme for companies in temporary financial difficulty and amending the amended Act of 19 December 2014 on 1) social measures for the benefit of self-employed professional artists and intermittent performers 2) the promotion of artistic creation

Grand-Ducal Regulation of 19 December 2020 amending the amended Grand-Ducal Regulation of 3 April 2020 implementing articles 5, 6 and 8 of the amended law of 19 December 2014 on 1) social measures for the benefit of self-employed professional artists and intermittent performers 2) the promotion of artistic creation

Grand-Ducal Regulation of 24 November 2020 amending the amended Grand-Ducal Regulation of 3 April 2020 implementing articles 5, 6 and 8 of the amended law of 19 December 2014 relating to 1) social measures for the benefit of self-employed professional artists and intermittent performers 2) the promotion of artistic creation

Grand-Ducal Regulation of 5 August 2020 on the payment of advances in the framework of the recovery plan for culture and artistic creativity linked to the Covid-19 pandemic

Grand-Ducal Regulation of 18 June 2020 amending the amended Grand-Ducal Regulation of 3 April 2020 implementing Articles 5, 6 and 8 of the amended law of 19 December 2014 relating to 1) social measures for the benefit of self-employed professional artists and intermittent performers 2) the promotion of artistic creation.

Grand-Ducal Regulation of 20 May 2020 amending the Grand-Ducal Regulation of 3 April 2020 implementing articles 5, 6 and 8 of the amended law of 19 December 2014 relating to 1) social measures for the benefit of self-employed professional artists and intermittent performers 2) the promotion of artistic creation

Grand-Ducal Regulation of 3 April 2020 implementing Articles 5, 6 and 8 of the amended law of 19 December 2014 relating to 1) social measures for the benefit of self-employed professional artists and intermittent performers 2) the promotion of artistic creation.

Act of 3 April 2020 on the introduction of an aid scheme for companies in temporary financial difficulty and amending the amended Act of 19 December 2014 on 1) social measures for the benefit of self-employed professional artists and intermittent performers 2) the promotion of artistic creation

Act of 7 December 2016 amending

- the law of 19 December 2014 on 1. social measures for the benefit of self-employed professional artists and intermittent performers 2. the promotion of artistic creation, and
- of the Labour Code

Grand-Ducal Regulation of 2 September 2015 laying down the procedures for issuing and keeping the work booklet of intermittent workers in the entertainment industry

Grand-Ducal Regulation of 2 September 2015 laying down the content of the file to be attached to the application for social assistance for self-employed professional artists and intermittent performers

Grand-Ducal Regulation of 2 September 2015 determining the percentage of the overall cost of a building, realised by the State or by municipalities or public establishments, financed or subsidised for a significant part by the State, to be allocated to the acquisition of artistic works, the methods of assessment and execution of the provisions relating to public orders provided for by the law of 19 December 2014 relating to 1) social measures for the benefit of self-employed professional artists and intermittent entertainers 2) the promotion of artistic creation, as well as the composition, missions and operation of the artistic development commission established by the same law

Grand-Ducal Regulation of 2 September 2015 determining the procedures for applying for a grant to support artistic creation, development and retraining

Grand-Ducal Regulation of 2 September 2015 determining the mission, composition and functioning of the advisory commission concerning a) applications for social assistance for self-employed professional artists and intermittent performers b) applications for a grant for artistic creation, improvement and retraining

Law of 19 December 2014 on

- social measures for the benefit of self-employed professional artists and intermittent performers
- the promotion of artistic creation

Grand-Ducal Regulation of 22 June 2011 amending the Grand-Ducal Regulation of 26 September 2003 determining the percentage of the total cost of a building, realised by the State or by the municipalities or public establishments, financed or subsidised for a significant part by the State, to be allocated to the acquisition of artistic works as well as the methods of assessment and execution of the provisions relating to public commissions provided for by the law of 30 July 1999 concerning a) the status of the independent professional artist and the intermittent entertainer b) the promotion of artistic creation

Act of 26 May 2004 amending 1. the Act of 30 July 1999 concerning: a. the status of the self-employed professional artist and the intermittent entertainer; b. the promotion of artistic creation; 2. the amended Act of 24 May 1989 on the employment contract

Grand-Ducal Regulation of 21 February 2000 laying down the procedures for issuing and keeping the work booklet of the intermittent entertainer as provided for by the law of 30 July 1999 concerning a. the status of the self-employed professional artist and the intermittent entertainer; b. the promotion of artistic creation

Law of 30 July 1999 concerning a. the status of the independent professional artist and the intermittent performer; b. the promotion of artistic creation

Ministerial Regulation of 8 January 1990 on support for artistic creation

Copyright

Grand-Ducal Regulation of 15 January 2016 establishing the sources to be consulted by beneficiary organisations for the determination of orphan work status

Law of 3 December 2015 on certain authorised uses of orphan works

Act of 10 February 2015 transposing Directive 2011/77/EU of the European Parliament and of the Council of 27 September 2011 amending Directive 2006/116/EC on the term of protection of copyright and certain related rights and amending the amended Act of 18 April 2001 on copyright, related rights and databases

World Intellectual Property Organization Copyright Treaty and Common Declarations concerning the WIPO Copyright Treaty, adopted by the Diplomatic Conference on Certain Copyright and Neighbouring Rights Questions on 20 December 1996. World Intellectual Property Organization Performances and Phonograms Treaty and Joint Declarations concerning the WIPO Performances and Phonograms Treaty, adopted by the Diplomatic Conference on Certain Copyright and Neighbouring Rights Questions on December 20, 1996. Entry into force with respect to Luxembourg; list of bound States

Law of 22 May 2009 transposing Directive 2004/48/EC of the European Parliament and of the Council of 29 April 2004 on the enforcement of intellectual property rights and designating Community design courts, and amending :

the amended law of 18 April 2001 on copyright, related rights and databases

the amended law of 20 July 1992 amending the system of patents for invention

Grand-Ducal Regulation of 8 January 2007 on equitable remuneration for public lending

Grand-Ducal Regulation of 16 March 2005 on the organisation of the Commission for Copyright and Related Rights

Grand-Ducal Regulation of 30 June 2004 on the management and distribution bodies for copyright and related rights

Law of 18 April 2004 amending :

The law of 18 April 2001 on copyright, related rights and databases, and

The amended law of 20 July 1992 amending the system of intervention patents

Law of 18 April 2001 on copyright, related rights and databases

Law of 14 January 2000 approving

the World Intellectual Property Organisation Copyright Treaty and the WIPO Copyright Treaty Joint Declarations

the World Intellectual Property Organization Performances and Phonograms Treaty and the Joint Declarations concerning the WIPO Performances and Phonograms Treaty

the Final Act of the Diplomatic Conference adopted by the Diplomatic Conference on Certain Copyright and Neighbouring Rights Questions on 20 December 1996

Cultural establishments linked to the Ministry of Culture

Centre Culturel de Rencontre Abbaye de Neumünster [Law of 24 July 2001](#) creating a public establishment called "Centre Culturel de Rencontre Abbaye de Neumünster

Centre de Musiques Amplifiées (Rockhal) [Act of 26 May 2004](#) creating a public establishment called "Centre de Musiques Amplifiées" (Rockhal)

National Cultural Fund (Focuna) [Act of 4 March 1982](#) a) establishing a National Cultural Fund; b) amending and supplementing the fiscal provisions for the promotion of patronage and philanthropy

Fonds national de soutien à la production audiovisuelle (Fonspa) [Law of 11 April 1990](#) creating a national fund to support audiovisual production

Musée d'art moderne Grand-Duc Jean [Law of 28 April 1998](#) authorising the Government to set up a "Musée d'Art Moderne Grand-Duc Jean" Foundation and to grant it financial aid

Grande-Duchesse Joséphine-Charlotte Concert Hall (Philharmonie) [Act of 16 December 2011 on the reorganisation of the public establishment called "Grande-Duchesse Joséphine-Charlotte Concert Hall" \(Philharmonie\) and of the Henri Pensis Foundation](#)

State cultural institutes

[Law of 25 June 2004](#) on the reorganisation of the State's cultural institutes

Public libraries

Law of 24 June 2010 on public libraries and its implementing regulation of 4 July 2010

Legal deposit obligation for the National Library (NL) and the National Audiovisual Centre (NAC)

Grand-Ducal Regulation of 6 November 2009 on legal deposit

International cooperation

Unesco

Act of 17 December 2014 approving the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property

Grand-Ducal Regulation of 12 December 2014 establishing a National Commission for Cooperation with UNESCO

Law of 13 December 2006 approving the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, done in Paris on 9 December 2005

Law of 23 December 2005 approving the Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by the General Conference of UNESCO in Paris on 17 October 2003

Law of 9 July 1983 approving the Convention for the Protection of the World Cultural and Natural Heritage, done at Paris on 23 November 1972

Council of Europe

Law of 24 April 2016 approving the Convention for the Protection of the Architectural Heritage of Europe, opened for signature on 3 October 1985 in Granada.

Law of 7 December 2016 approving the European Convention on the Protection of the Archaeological Heritage opened for signature in Valletta on 16 January 1992

Act of 12 March 2011 approving the Council of Europe Framework Convention on the Value of Cultural Heritage for Society, done at Faro on 27 October 2005

Law of 24 July 2006 approving the European Landscape Convention, opened for signature in Florence on 20 October 2000

Law of 8 April 2005 approving the European Charter for Regional or Minority Languages, done at Strasbourg on 5 November 1992

Law of 2 May 1996 approving the European Convention on Cinematographic Co-Production, done at Strasbourg on 2 October 1992

Law of 30 November 1971 approving the European Convention on the Protection of the Archaeological Heritage, signed in London on 6 May 1969

Law of 16 June 1956 approving the European Cultural Convention, signed in Paris on 19 December 1954

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European Union

Act of 27 November 2015 amending the amended Act of 9 January 1998 transposing Directive 93/7/EEC of 15 March 1993 on the return of cultural objects unlawfully removed from the territory of a Member State of the European Union; and transposing Directive 2014/60/EU of the European Parliament and of the Council of 15 May 2014 on the return of cultural objects unlawfully removed from the territory of a Member State and amending Regulation No 1024/2012 (EU) (recast).

Decision No 1194/2011/EU of the European Parliament and of the Council of 16 November 2011 establishing a European Union action for the European Heritage Label

Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019

Law of 9 January 1998 transposing Directive 93/7/EEC of 15 March 1993 on the return of cultural objects unlawfully removed from the territory of a Member State of the European Union

Copyright

Act of 13 June 1955 approving the Universal Copyright Convention, the Protocol 1 annexed thereto concerning the protection of the works of stateless persons and refugees, the Protocol 2 annexed thereto concerning the application of the Convention to works published by various international organisations and the Protocol 3 annexed thereto concerning the ratification, acceptance or conditional accession, signed at Geneva on 6 September 1952

Law of 19 November 1974 approving the Paris Act of 24 July 1971 of the Berne Convention for the Protection of Literary and Artistic Works

WIPO Copyright Treaty of 20 December 1996 and the Joint Declarations thereon adopted in Geneva and signed by Luxembourg on 18 February 1997

WIPO Performances and Phonograms Treaty of 20 December 1996 and the Joint Declarations thereon adopted in Geneva and signed by Luxembourg on 18 February 1997

Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society

Various

Law of 22 May 2008 adapting domestic law to the provisions of the Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict, signed at The Hague on 26 March 1999

Law of 9 June 2005 approving the Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict, signed at The Hague on 26 March 1999

Law of 13 July 1961 approving the Convention for the Protection of Cultural Property in the Event of Armed Conflict, signed at The Hague on 14 May 1954

4.2.2. LEGISLATION ON CULTURE AND NATURAL HERITAGE

Archaeology

- Grand-Ducal Regulation of 24 July 2011 establishing a national archaeological research centre at the National Museum of History and Art
- Law of 21 March 1966 concerning a. historical, prehistoric, palaeontological or otherwise scientific excavations; b. the safeguarding of movable cultural heritage
- Grand-Ducal Regulation of 22 December 1961 to determine the number and organisation of the special services, the powers and the operating conditions of the State Museums
- Law of 26 March 1937, concerning excavations and the protection of objects of historical, prehistoric and paleontological interest.

Archives

- Act of 28 August 2020 on the construction and equipping of a new building for the National Archives and the development of the surrounding area
- Grand-Ducal Regulation of 17 March 2020 laying down the content and modalities of the standard cooperation contract referred to in Article 4 paragraph 4 of the law of 17 August 2018 on archiving
- Grand-Ducal Regulation of 9 October 2019 on the internal functioning of the Archives Council
- Grand-Ducal Regulation of 9 October 2019 on the exercise of the supervision of public archives by the National Archives
- Grand-Ducal Regulation 9 October 2019 laying down the procedures for drawing up tables for sorting, destroying archives, depositing and transferring archives
- Law of 17 August 2018 on archiving and amending 1° the amended law of 25 June 2004 on the reorganisation of the State's cultural institutes; 2° the amended electoral law of 18 February 2003; 3° the amended decree of 18 June 1811 containing regulations for the administration of justice in criminal, correctional police and simple police matters, and a general tariff of costs
- Law of 25 June 2004 on the reorganisation of the State's cultural institutes
- Grand-Ducal Regulation of 15 January 2001 on the consultation of archive collections in the National Archives
- Grand-Ducal Regulation of 30 July 1999 repealing the Grand-Ducal Regulation of 13 June 1994 creating a

fifth section within the National Archives and bearing the name of National Literature Centre.

- Grand-Ducal Regulation of 13 June 1994 creating a fifth section at the National Archives called the National Literature Centre
- Grand-Ducal Regulation of 24 May 1989 establishing a Centre for Historical Studies and Documentation at the National Archives
- Law of 28 December 1988 on the organisation of the National Library and State Archives
- Grand-Ducal Regulation of 7 July 1987 establishing a Centre for Literary Archives and National Literature Studies at the State Archives
- Grand-Ducal Regulation of 31 August 1986 establishing a Centre for Historical Studies and Documentation at the National Archives
- Grand-Ducal Decree of 21 October 1960 establishing the organisation and operating conditions of the State Archives
- Law of 5 December 1958 on the organisation of the National Library and State Archives
- Law of 7 Messidor Year II (25 June 1794) concerning the organisation of archives established at the national representation

Libraries

- Law of 8 April 2013 on the construction of a new National Library in Luxembourg-Kirchberg.
- Law of 24 June 2010 on public libraries
- Grand-Ducal Regulation of 6 November 2009 on legal deposit
- Grand-Ducal Regulation of 5 February 2007 determining the operating procedures of the National Book Council.
- Law of 25 June 2004 on the reorganisation of the State's cultural institutes
- Law of 20 July 1998 on the construction of an annex to the National Library in Luxembourg-Kirchberg
- Grand-Ducal Regulation of 10 August 1992 regulating the legal deposit in favour of the National Library as a bibliographic agency
- Ministerial regulation of 11 July 1989 establishing a Centre for Musical Studies and Documentation at the National Library
- Law of 28 December 1988 on the reorganisation of the State's cultural institutes
- Grand-Ducal Decree of 6 May 1960 regulating the deposit in favour of the National Library
- Law of 5 December 1958 on the organisation of the National Library and State Archives

Conservation and protection of national sites and monuments

- [Draft law on cultural heritage](#). This bill aims to provide a single legal framework for Luxembourg's cultural heritage by introducing provisions for architectural and archaeological heritage as well as movable and intangible heritage. The text aims to guarantee the conservation and protection of cultural heritage with a view to its transmission to future generations.
- Grand-Ducal regulation of 21 December 2018 on the documents accompanying the applications for authorisation referred to in Article 38 of the amended law of 18 July 1983 on the conservation and

protection of national sites and monuments.

- Ministerial regulation of 23 August 2017 establishing the special training courses for the final examination for the position of research officer at the National Sites and Monuments Service
- Grand-Ducal Regulation of 3 March 2009 repealing the Grand-Ducal Regulation of 5 November 2006 establishing an accompanying commission at the Service des sites et monuments nationaux.
- Grand-Ducal Regulation of 5 November 2006 establishing an accompanying commission at the Service des sites et monuments nationaux
- Grand-Ducal Regulation of 17 March 1998 establishing the modalities of application of article 17 of the law of 18 July 1983 concerning the conservation and protection of national sites and monuments
- Grand-Ducal Regulation of 14 December 1983 establishing the composition and functioning of the Commission for National Sites and Monuments
- Law of 18 July 1983 concerning the conservation and protection of national sites and monuments
- Grand-Ducal Regulation of 17 September 1980 establishing the powers of the Service des sites et monuments nationaux
- Act of 20 February 1968 amending the Act of 12 August 1927 on the conservation and protection of national sites and monuments
- Law of 21 March 1966 concerning a. historical, prehistoric, palaeontological or otherwise scientific excavations; b. the safeguarding of movable cultural heritage
- Grand-Ducal Decree of 8 October 1945 amending and supplementing the law of 12 August 1927 on the conservation of national sites and monuments
- Law of 12 August 1927 concerning the conservation and protection of national sites and monuments
- Grand-Ducal Royal Decree of 2 September 1845, litt. B, authorising the definitive constitution of a Society for the research and conservation of historical monuments in the Grand Duchy of Luxembourg

Museums

- Grand-Ducal Regulation of 24 July 2011 establishing a National Centre for Archaeological Research at the National Museum of History and Art
- Law of 18 February 2010 on measures for the completion of the Luxembourg Fortress Museum in the Fort Thüngen area and the development of certain parts of the Luxembourg Fortress
- Grand-Ducal Regulation of 26 August 2009 establishing a Documentation Centre on the Fortress of Luxembourg at the National Museum of History and Art
- Grand-Ducal Regulation of 15 October 2004 on the creation and organisation of the Documentation Centre on the Fortress of Luxembourg
- Law of 25 June 2004 on the reorganisation of the State's cultural institutes
- Law of 11 August 2001 on the budgetary adjustment of the construction projects Geesseknäppchen Campus, Prison Centre, Grand Duke Jean Museum of Modern Art and National Sports and Cultural Centre
- Law of 28 April 1998 authorising the Government to set up a Grand Duke Jean Museum of Modern Art Foundation and to grant it financial aid
- Law of 17 February 1997 relating to the installation of a Luxembourg Fortress Museum in the Fort Thüngen area
- Law of 17 January 1997 on the construction of the Grand Duke Jean Museum of Modern Art in Luxembourg-Kirchberg

- Law of 11 January 1990 authorising the Government to transform the Hospice St. Jean into a Natural History Museum.
- Law of 28 December 1988 on the reorganisation of the State's cultural institutes.
- Grand-Ducal Regulation of 1 December 1988 authorising the creation and operation of a database on the natural heritage within the framework of the Scientific Research Centre of the Natural History Museum
- Law of 28 March 1986 authorising the Government to proceed with the redevelopment of the former St. Jean hospice in Luxembourg-Grund for the needs of the natural history museum
- Grand-Ducal Regulation of 10 November 1982 establishing Scientific Research Centres at the Museum of History and Art and the Museum of Natural History
- Grand-Ducal Regulation of 22 December 1961 to determine the number and organisation of the special services, the powers and the operating conditions of the State Museums
- Grand-Ducal Decree of 2 December 1960 determining the composition and powers of the Supervisory Commissions of State Museums
- Law of 17 August 1960 on the organisation of State Museums
- Law of 5 January 1923 concerning the acquisition by the State of the building belonging to the Collart de Scherff heirs, located in Luxembourg, Marché-aux-Poissons
- Law of 14 December 1887 concerning the donation made by the Dutreux-Pescatore couple to the city of Luxembourg in the interest of establishing a museum of art and painting

4.2.3. LEGISLATION ON PERFORMANCE AND CELEBRATION

Information is currently not available.

4.2.4. LEGISLATION ON VISUAL ARTS AND CRAFTS

Artistic design 1% (Kunst am Bau)

- Act of 7 December 2016 amending I. the Act 1. on social measures for the benefit of self-employed professional artists and intermittent performers 2. on the promotion of artistic creation, and II. the Labour Code.
- Grand-Ducal Regulation of 2 September 2015 determining the percentage of the overall cost of a building, realised by the State or by municipalities or public establishments, financed or subsidised for a significant part by the State, to be allocated to the acquisition of artistic works, the methods of assessment and execution of the provisions relating to public orders provided for by the law of 19 December 2014 relating to 1) social measures for the benefit of self-employed professional artists and intermittent entertainers 2) the promotion of artistic creation, as well as the composition, missions and operation of the artistic development commission established by the same law.
- Law of 19 December 2014 on
- social measures for the benefit of self-employed professional artists and intermittent performers
- the promotion of artistic creation

Artistic education

- Grand-Ducal Regulation of 28 February 1983 amending the Grand-Ducal Regulation of 8 June 1979 laying

down the procedures for the supplementary scientific or artistic test provided for in Article 4 of the Law of 26 April 1979 on the reorganisation of the careers of teachers of artistic education, musical education or physical education at the various levels of education

- Grand-Ducal Regulation of 8 June 1979 laying down the procedures for the complementary scientific or artistic test provided for in Article 4 of the law of 26 April 1979 reorganising the careers of teachers of artistic education, musical education and physical education at the various levels of education
- Law of 26 April 1979 on the reorganisation of the careers of teachers of artistic education, musical education and physical education of the different levels of education
- Grand-Ducal Regulation of 19 December 1975 amending articles 21, 29 and 32 of the Grand-Ducal Regulation of 17 January 1974 concerning the scientific and pedagogical training and the conditions of appointment of teachers of literature, economic and social sciences, artistic education, physical education and musical education in secondary education
- Act of 24 July 1973 to amend :
- Article 2 of the law of 15 February 1964 creating the position of music education teacher in secondary schools
- Designation of the function of drawing teacher in secondary, middle, technical and vocational schools

4.2.5. LEGISLATION ON BOOKS AND PRESS

Press

- *Law of 30 July 2021 on an aid scheme for professional journalism*
- *Law of 8 June 2004 on freedom of expression in the media*
- *Law of 3 August 1998 on the promotion of the written press*
- *Law of 23 May 1927 on the manufacture, possession, distribution, exhibition, circulation and trafficking of obscene publications*
- *Grand-Ducal Regulation of 6 April 2013 on the creation of the use of a particular distinctive sign "Press*
- *Grand-Ducal Regulation of 8 December 2010 on the creation of a professional journalist's press card and a trainee professional journalist's press card*
- *Grand-Ducal Regulation of 6 April 1999 on the determination of the number of editorial pages of press organs for the purposes of the law of 3 August 1998 on the promotion of the written press*
- *Grand-Ducal Regulation of 17 December 1991 establishing the internal organisation of the Information and Press Service*
- *Grand-Ducal Regulation of 7 November 1991 establishing the composition and operating procedures of the Media Advisory Commission*
- *Grand-Ducal Regulation of 13 March 1987 in implementation of Article 2 of the Law of 20 December 1979 on the recognition and protection of the professional title of journalist*
- *Ministerial Regulation of 26 January 1984 on the creation and use of a particular distinctive sign "SPORTS PRESS*

Electronic media

- *Law of 27 July 1991 on electronic media*
- *Grand-Ducal Regulation of 28 July 2014 establishing the list of Luxembourg broadcasting frequencies referred to in Article 4 of the amended law of 27 July 1991 on the electronic media*

- [Grand-Ducal Regulation of 17 December 2010](#) amending the Grand-Ducal Regulation of 5 April 2001 laying down the rules applicable to the content of European works and works by independent producers in television programmes deemed to fall under the jurisdiction of Luxembourg in accordance with the European "Television without Frontiers" Directive
- [Grand-Ducal Regulation of 14 November 2008](#) establishing the organisation of the Media and Audiovisual Service created by Article 29 of the Law of 27 July 1991 on electronic media
- [Grand-Ducal Regulation of 19 June 1992](#) laying down the structure and operation of the public establishment created by Article 14 of the Law of 27 July 1991 on the electronic media
- [Law of 23 May 2022](#) authorising the State to participate in the financing of the public service mission in television, radio and digital activities entrusted to CLT-UFA and RTL Group for the years 2024 to 2030 inclusive.

4.2.6. LEGISLATION ON AUDIOVISUAL AND INTERACTIVE MEDIA

- [Grand-Ducal Regulation of 4 November 2014](#) implementing the law of 22 September 2014 on the National Fund to Support Audiovisual Production and amending
 - [The amended law of 22 June 1963](#) establishing the salary regime for State officials
 - [The amended law of 13 December 1988](#) establishing a special temporary tax regime for audiovisual investment certificates and fixing the allowances for members of the board of directors and the selection committee of the National Fund for the Support of Audiovisual Production
- [Act of 22 September 2014](#) on the National Fund for the Support of Audiovisual Production and amending
 - [The amended law of 22 June 1963](#) establishing the salary regime for State officials
 - [The amended law of 13 December 1988](#) establishing a special temporary tax regime for audiovisual investment certificates
- [Grand-Ducal Regulation of 4 July 2007](#) implementing the amended law of 8 June 2007 amending the amended law of 13 December 1988 establishing a special temporary tax regime for audiovisual investment certificates
- [Grand-Ducal Regulation of 16 March 1999](#) implementing the amended law of 11 April 1990 creating a National Fund to support audiovisual production
- [Act of 21 December 1998](#) amending and recasting the Act of 13 December 1988 introducing a special temporary tax regime for audiovisual investment certificates and the Act of 11 April 1990 creating a National Fund to support audiovisual production
- [Grand-Ducal Regulation of 13 February 1991](#) on the organisation of the secretariat of the National Fund for the Support of Audiovisual Production
- [Grand-Ducal Regulation of 13 February 1991](#) determining the financial intervention of the National Fund for the Support of Audiovisual Production
- [Grand-Ducal Regulation of 13 February 1991](#) determining the control of the National Fund for the Support of Audiovisual Production by the Chambre des Comptes
- [Law of 11 April 1990](#) creating a national fund to support audiovisual production
- [Law of 18 May 1989](#) creating a National Audiovisual Centre
- [Law of 13 December 1988](#) establishing a special temporary tax regime for audio-visual investment

certificates

- Grand-Ducal Regulation of 23 September 1971 on the regulation of cinematographic establishments
- Grand-Ducal Decree of 28 November 1955 amending Art. 47 of the Grand-Ducal Decree of 12 December 1919 on the regulation of cinematographic establishments
- Grand-Ducal Decree of 22 February 1930 amending Article 51 of the Grand-Ducal Decree of 12 December 1919 on the regulation of cinematographic establishments
- Grand-Ducal Decree of 12 December 1919 on the regulation of cinematographic establishments

4.2.7. LEGISLATION ON DESIGN AND CREATIVE SERVICES

Information is currently not available.

5. Arts and cultural education

5.1. Policy and institutional overview

The governmental programme makes it clear that culture must have a more important and transversal place within the education system.[1] This also concerns heritage-related education especially taking into account that a large part of the population is not at all or very little familiar with the history of Luxembourg and the richness of Luxembourg's cultural heritage, calling for strengthened (incl. digital) transmission from museums, cultural institutes or religious communities holding often unknown cultural treasures, in collaboration with education and research institutions.[2]

Similarly, KEP has identified important challenges and given a lot of attention to cultural and arts education. It has, among others, called to “Reserve a more important place for artistic and cultural education in teaching by promoting a transversal approach” and to “Offer cultural mediation training to teachers during the pedagogical internship and strengthen this offer in other continuing education” in Recommendations N° 42 and 44, respectively.[3]

Many cultural institutions and other cultural structures have developed the educational component in their cultural programming. Indeed, through new agreements signed with the ministry of Culture (since 2014), the educational component is part of the missions of most cultural institutions, thereby ensuring the long-term development of educational programs.[4]

Also, an inter-ministerial working group between the ministry of National Education, Children and Youth and the ministry of Culture was set up in 2016. The ministry of National Education, Children and Youth, is an essential partner of the ministry of Culture.[5] The KEP has nevertheless called for further “strengthening of exchanges and collaborations between the ministry of National Education, Children and Youth and the ministry of Culture” in Recommendation N° 41.[6]

The ministry of Education “encourages and actively supports cultural projects and initiatives of educational interest. Every year a cultural heritage week is organised in Luxembourg’s public schools. A wide range of projects and materials is also developed by the ministry of Education’s Service de coordination de la recherche et de l’innovation pédagogiques et technologiques (www.script.lu) to promote education to and through culture among young people of all age groups”[7] in a holistic approach and often in cooperation with cultural actors. The SCRIPT also collaborates with Esch, European Capital of Culture 2022 in terms of outreach and in order to propose a coherent programme that can also be transposed later on to other regions in the country.

[1] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p. 84.

[2] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p. 87-88.

[3] Kulturentwécklungsplang 2018-2028, p. 147.

[4] Kulturentwécklungsplang 2018-2028, p. 144.

[5] Kulturentwécklungsplang 2018-2028, p. 144.

[6] Kulturentwécklungsplang 2018-2028, p. 147.

[7] <https://men.public.lu/en/themes-transversaux/themes-pedagogiques/education-culturelle.html>; Accessed 18 November 2021.

5.2. Arts in schools

The analysis done for KEP has concluded that the place artistic and cultural education occupies in school programs as insufficient[1], though many of the measures put in place by the SCRIPT have in the meantime addressed this topic in national primary and secondary education.

Music education is strongly supported, with around 18,000 students taught by 750 music teachers[2] learning at various local courses, in three conservatories, eight music schools, four regional music schools in agreement with UGDA and more than 25 music courses provided by UGDA.[3]. Nevertheless, both the governmental coalition programme and the KEP have called for significant improvements in music education. The government programme 2018-2023 foresees the reform of the law on music education (now in realisation) with the objective to strengthen the role of music as a cultural vector and to facilitate access to music lessons for children and young people, guaranteeing access to music education for the entire resident population, and improvement of cooperation between music schools and conservatories and educational and childcare establishments. Assuming that every student should have access to free music lessons, free admission to the first years of music education has been introduced in 2022 in consultation with music schools and conservatories and municipalities throughout the country. In addition, the fees among the different music schools will be harmonized to guarantee equality for students wishing to participate in music lessons.[4] For instance, individuals can benefit from public financial aid to attend a music school.[5]

More generally, artistic education forms part of the school curricula, though at different degrees depending on the level and the subdivision in the secondary education. In classical secondary education for instance, students can chose between eight thematic sections to pursue their baccalaureate, amongst them a section “Arts” and a section “Music”. In general secondary education, students can continue with the initial vocational training in one of five streams, notably an “arts stream” (the oldest such school, [the Lycée des Arts et Métiers](#), was founded in 1896 and offers courses namely in animation drawing, graphic director, cinema and audiovisual, game art and art design).

Private schools such offer rich arts programmes, often linked to international opportunities for their students, from participating in a Luxembourg-British drawing class to earning a certificate from the esteemed London Academy of Music and Dramatic Art (LAMDA).

[1] Kulturentwécklungsplang 2018-2028, p. 145.

[2] <https://men.public.lu/en/actualites/communiqués-conference-presse/2021/05/210504-bachelor-enseignement-musical.html>; Accessed 18 November 2021.

[3] Kulturentwécklungsplang 2018-2028, p. 145.

[4] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p. 89.

[5] See more: <https://www.ugda.lu/fr/ecole-de-musique/enseignement-musical/aide-etatique>

5.3. Higher arts and cultural education

Due to the size of the country, programmes for higher arts education are rather limited in Luxembourg. Hence, a large part of academic training of Luxembourg-based art and culture professionals is taking place abroad (for instance, a recent survey among jazz artists has revealed that as much as 68% of them had studied abroad[1]), with specific documentation and brochures on culture and arts studies abroad available at the Centre for Documentation and Information on Higher Education (www.cedies.lu).

Consequently, the KEP has called for “Reflection on the development of cultural training at the University of Luxembourg” in recommendation N° 46. In terms of music education, for which the demand has been booming in the country, some progress has already been made and a new bachelor's degree in music education for academic year 2021/2022 was set up by the University of Luxembourg, in collaboration with the three conservatories of the country (<http://bem.uni.lu>). It will provide quality training for future teachers and ensure the recruitment of new teachers for the needs of music education establishments in Luxembourg.[2]

The University of Luxembourg is also stepping up research on culture within its [Institut d'Études Romanes, Médias et Arts \(IRMA\)](#) and the [Luxembourg Centre for Contemporary and Digital History \(C²DH\)](#), notably in the context of a collaboration with Esch2022 European Capital of Culture[3].

[1] Manuel Ribeiro (2021) Jazz Music Panorama in Luxembourg, <https://www.kulturix.lu/en/panorama-category/jazz-music/>; Accessed 18 November 2021.

[2] <https://men.public.lu/en/actualites/communiqués-conference-presse/2021/05/210504-bachelor-enseignement-musical.html>; Accessed 18 November 2021.

[3] https://www.uni.lu/c2dh/news_events/university_launches_a_website_for_its_esch2022_projects; Accessed 22 November 2021.

5.4. Out-of-school arts and cultural education

While the KEP calls to “Consider, develop and further promote non-formal artistic and cultural education” (Recommendation N° 43[1]), there are many initiatives that promote arts and cultural engagement and learning out-of-schools, be it by major cultural institutions ([Casino's Scol'Art](#), [MUDAM's school programme](#) and [Mudam Akademie](#), [MNHA's Luxembourg for Kids](#), [MNHN's Young Audiences](#)), at the municipal level (e.g. [Creativity School](#)) or by associations (e.g. [Up Foundation](#)).

In the online sphere, eduart.lu is the official web platform for art education in Luxembourg, which “offers the general public, the school public (pupils and teachers) and any other art lover a showcase of all possible facets of the branch. Visitors will find useful links to the official sites of Ministry of national education and of high schools as well as national and regional cultural institutions. Educational content developed by the Luxembourg

teaching community can be consulted and/or downloaded and serves as creative inspiration.”[2]

[1] Kulturentwécklungsplang 2018-2028, p. 147.

[2] <https://schouldoheem.lu/en/activites/eduartlu>; Accessed 18 November 2021.

5.5. Vocational and professional training

Whereas professional arts and culture education is not extensively developed (see point 5.3.), there is quite an offer in the framework of life-long learning with the ministry of Education’s [adult education catalogue](#). It lists courses in a wide range of domains, from woodworking and ceramics, to sculpture and music, provided by a range of organisations throughout the country: local communes, public and private schools, associations and companies. Similarly, more than 80 training courses in "Arts and Crafts" are offered by eight training providers listed at www.lifelong-learning.lu, the portal for lifelong learning.

Continuous vocational and professional training is available at House of Training, an organisation created in 2015 by the Chamber of Commerce and the Luxembourg Bankers’ Association (ABBL). Nevertheless, only few of its programmes are targeted to the cultural and creative sector (https://www.houseoftraining.lu/en_GB/training/domain/culture-creativity-377) and are being held by the ministry of Culture in partnership with the Œuvre Nationale de Secours Grande-Duchesse Charlotte.

Other training offers are of a more punctual nature, such as the training cycle for architects and engineers by OAI (federative organisation for five liberal professions, www.oai) and the UNESCO Site management on the subjects: « Comment choisir les matériaux pour une restauration réussie », « Restaurer des immeubles en zones protégées » ; « Visite guidée de la ville de Luxembourg - focus sur le projet d’éclairage ». The National UNESCO Commission also occasionally proposes classes, such as « Initiation au patrimoine « Luxembourg, vieux quartiers et fortifications » in the context of the « Public History » course at the University of Luxembourg.[1] Within the University of Luxembourg, the [Faculty of Law, Economics and Finance](#) – in association with the [Christie’s Education London](#) – has developed an academic training programme targeting professionals active in (or contemplating a career in) the art world willing to improve their knowledge of the financial, legal, accounting, tax and logistics aspects of art related transactions.[2] Furthermore, via its [Competence Centre](#) [3], the University has organised a new for-credit continuing education programme on art investing in the context of [Luxembourg High Security Hub](#).

[1] Rapport d’activité du Ministère de la Culture 2020, p. 82. Accessible at: https://data.public.lu/fr/datasets/rapports-dactivite-du-ministere-de-la-culture/#_

[2] <https://www.abbl.lu/events/owning-and-investing-in-art-opportunities-challenges-and-risks/>; Accessed 18 November 2021.

[3] <https://www.abbl.lu/events/owning-and-investing-in-art-opportunities-challenges-and-risks/>; Accessed 18 November 2021.

6. Cultural participation and consumption

6.1. Policies and programmes

Inclusive and open cultural participation is one of the priorities of the Government's coalition programme 2018-2023, that also states clearly that culture must be able to be truly shared by all while ensuring to include people who are a priori more distant from culture.[1] Also KEP is very vocal about the cultural participation and consumption, detailing many objectives in that respect, as well as proposing recommendations 47 to 51.

Many actions target, directly or indirectly, access to culture on many different levels, be it through specific actions for particular groups (children and young people, senior citizens, peoples with different cultural backgrounds, people with disabilities etc.) or in terms of public outreach, using all kinds of digital and non-digital formats. Addressing some of them, one can cite:

Cultural participation of people with modest income is being targeted through the setting up in 2008 of a "Kulturpass"/Culture for All passport, managed by the Cultur'All association that benefits from a support agreement with the ministry of Culture and the ministry of of Family Affairs, Integration and the Greater Region. The Kulturpass is a nominative and personal card that is free of charge and valid for two years. It grants access to partner museums without entry fee, whereas the entry tickets to dance shows, concerts, theatre plays, the film library or a festival can be bought at a reduced price of 1,50 euros.[2]

Cultural diversity being considered as one of Luxembourg's assets and part of its identity, the State aims to promote intercultural events and programs that contribute to dialogue between participants from different origins, as well as to ensure that public cultural institutions dedicate part of their program and resources to intercultural activities.[3] Some examples of numerous initiatives can be mentioned, such as the work of Centre of Documentation on Human Migrations ([Centre de Documentation sur les Migrations Humaines - CDMH](#)), [Hariko](#), [The Migrations, Cultures and Citizenship Festival](#), or the [mateneen](#) call by the Oeuvre Nationale de Secours Grande-Duchesse Charlotte.[4]

Measures for cultural participation of people with disabilities: the ministry of Culture, in collaboration with Info Handicap, offers training on welcoming people with disabilities within a cultural institution. There are also training courses since 2020 for cultural mediation, programming and communication officers in the area of welcoming and communicating towards special needs public.[5] Nevertheless, inclusive accessibility remains a challenge.

For senior citizens, there are rather few specific measures. Noteworthy, Villa Vauban offers specific guided tours for persons who are 65+, with adapted pace of the visit and available stools and wheelchairs, if needed.[6] More generally, GERO - Kompetenzzentrum für den Alter (Gerontological Competence Center) invests in innovative approaches that positively influence the lives of elderly people in Luxembourg, proposing also cultural workshops, conferences and visits (www.gero.lu).

More recently, the ministry of Culture, together with the ministry of Justice and in collaboration with the Prison Administration have launched a call for projects aimed at associative structures to encourage the development of cultural projects offering the inmates the possibility to reconnect with a part of society, to discover or revive

new means of expression, while developing their talents or passions.

Strengthening citizen participation is also one of the major aims of the cultural programme of the European Capital of Culture, Esch2022 in order to activate and involve citizens from across the region, but also to anchor citizen participation within institutional and policy thinking. To this end, Esch2022 has also signed an agreement with the Cultur'all association, in charge of promoting the Kulturpass.[7]

[1] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p.84-85.

[2] <https://kulturpass.lu>; Accessed 22 November 2021.

[3] Les partis de la coalition DP, LSAP et déi gréng (2018) Accord de coalition 2018-2023, p. 88-89.

[4] Kulturentwécklungsplang 2018-2028, p. 155.

[5] Rapport d'activité du Ministère de la Culture 2020, p. 76. Accessible at:
https://data.public.lu/fr/datasets/rapports-dactivite-du-ministere-de-la-culture/#_

[6] <https://www.amisdesmusees.lu/activites-des-amis/visites-pour-seniors>; Accessed 8 December 2021.

[7] Esch2022 asbl (2021) Third Monitoring Report, p. 17.

6.2. Trends and figures in cultural participation

Until approx. 2014 and "[i]n partnership with CEPS/INSTEAD, the ministry of Culture ha[d] developed and financed the "Cultural practices in Luxembourg" programme, an observation tool aimed at measuring the evolution of the dissemination of different cultural practices and the profile of audiences over time. The analyses of the (...) programme [were] mainly carried out on the basis of data from the "Culture Surveys", carried out every ten years (1999 and 2009). It [was] the main instrument for monitoring cultural behaviours in Luxembourg, as well as by means of intermediary surveys on specific aspects and questions relating to culture (reading, music, young people, etc.)."[1]

As the authors of the 2009 synthesis stated, "The completion of a new survey on cultural practices in Luxembourg in 2009, ten years after the first of its kind at national level, [was] an opportunity to take stock of the major changes that have recently affected the conditions of access to art and culture. Overall, we see a consecration of screen culture with the rise of audiovisual media and the decline or stagnation of more traditional media. Cultural participation is also on the rise: performing arts, literature and the amateur arts are doing relatively well in the residents' leisure habits. Although the survey concerned the entire resident population, it did not allow to fill the gaps that appear between the different social categories of the population in terms of access to arts and culture."[2]

For a small country such as Luxembourg, statistical data collection is met with many challenges. The statistical cell within the ministry of Culture has effectively stopped working in 2014 and only resumed operations in 2021. Thus, only data from the two large studies on cultural practices mentioned above is available while changes in society (migratory flows, new digital uses, etc.) have had a considerable impact on the modes of reception of

works and cultural consumption, making the need for a new survey evident.[3] The fieldwork of the new large study of cultural practices (with a focus on museums) has started at the end of 2020 and the results should be available mid-2022. The ministry of Culture is also in the process of establishing a culture observatory, which will complement the work done by the statistical cell.

What partially helps this situation is that, in the framework of its impact research, Esch2022 European Capital of Culture has commissioned a 2021 study with a local market research and opinion polls institute that – while it was not its main objective – also asked questions about the cultural practices right before the pandemic started. It was a representative study of the population of the Grand Duchy of Luxembourg, covering 1,160 residents of various social and demographic categories.[4] As these have not been published yet, for the purpose of this publication, we mainly need to rely on data up to 2009.

Table 3: People who participated in or attended a certain cultural activity during the last 12 months in Luxembourg (in % of the population, over 3 available years)

	1999	2009
Activities heavily subsidised by the state		
Theatre	25%	35%
Opera performances	Data not available	Data not available
Zarzuela	Data not available	Data not available
Dance	9%	17%
Concerts	38%	57%
Libraries	14%	24%
Museums	38%	50%
Monuments	36%	62%
Cultural centres		
Spectacle de rue	24%	49%
Cirque	11%	16%
Exposition, galerie	33%	47%
Activities without large public subsidies		
Cinema	50%	66%
To read books not related to the profession or studies	51%	68%
<i>In paper format (Usually use)</i>		
<i>In digital format (Usually use)</i>		
<i>Directly on the Internet (Usually use)</i>		
To listen to music (Usually listen)	88.6% ^[5]	Data not available
<i>In a computer or directly on the Internet</i>		
To read periodic publications (magazines) (Usually 75% read)		71%
<i>Directly on the Internet</i>		
To watch videos (Usually watch)	50.3% ^[6]	50.6%* ^[7]
<i>Directly on the Internet</i>		
To watch television (Usually watch)	97.9% ^[8]	97% ^[9]
<i>Directly on the Internet</i>		
To listen to the radio (Usually watch)	90.1% ^[10]	90%
<i>Directly on the Internet</i>		
To play videogames (Usually play)	Data not available	Data not available
To use computer for entertainment or leisure (Usually use)	Data not available	**
Internet for entertainment or leisure (Usually use)	Data not available	***

Source 1999 and 2009: Enquête Culture 2009 et PSELL-2/1999, Ministère de la Culture et CEPS/INSTEAD[11]

In terms of time spent in front of the screen, data from 2009 shows that 3h50min daily were spent on average daily, as shown below:

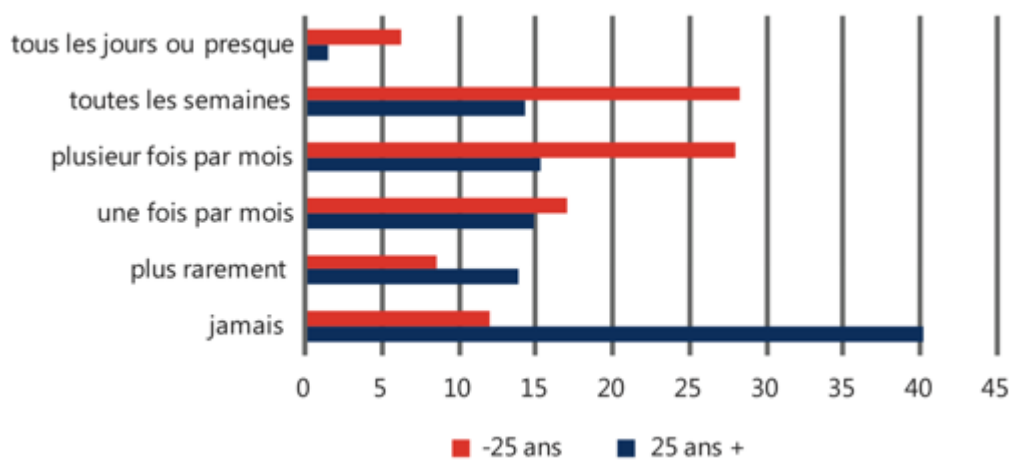
Figure 4. Time spent in front of the screen, 2009[12]

temps journalier consacré à...			temps total
télévision	vidéo	ordinateur	
2h 37min (2h 22 min en 1999)	20 min	53 min	3h50 min

Source: Enquête Culture 2009, Ministère de la Culture et CEPS/INSTEAD.

*Regarding videos, the number varies greatly depending on the age, ranging from 60% (25 year-olds and older) to 78% (younger than 25 years), as show below:

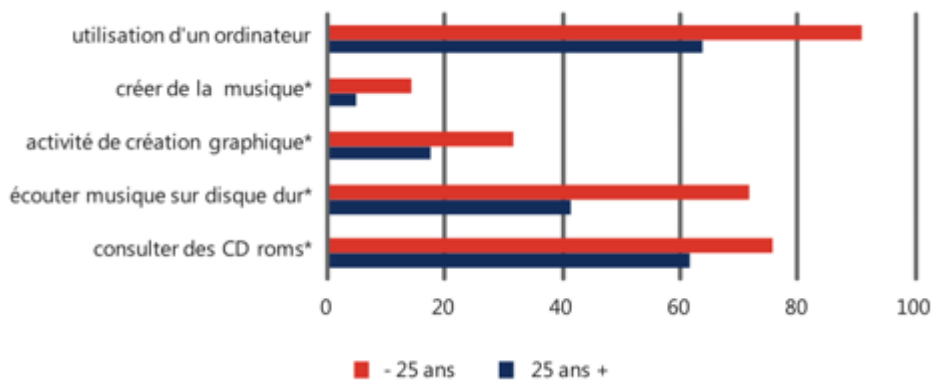
Figure 5. Consumption of videos (%), 2009 [13]



Source: Enquête Culture 2009, Ministère de la Culture et CEPS/INSTEAD

**The prevalence of different types of use of computer for culture-related purposes is presented in the following figure:

Figure 6. Pratiques numériques culturelles selon la classe d'âges (%), 2009 [14]



Source : Enquête Pratiques culturelles 2009, Ministère de la Culture et CEPS/INSTEAD. *Champ* : * Les utilisateurs d'ordinateur

Note de lecture : 91% des moins de 25 ans utilisent un ordinateur. Et parmi ces jeunes utilisateurs, 4% l'utilisent pour créer de la musique.

*** Personal usage of internet (at least on a monthly basis) corresponds to 69% respondents (but this might not fully match the definition of "entertainment or leisure"). When it comes to the use of internet for communication and cultural purposes, it also varies greatly per age of the user, as shown below:

Figure 7. Les usages communicationnels et culturels des internautes au moins mensuels selon l'âge (%) en 2009 au Luxembourg



Source : Enquête Pratiques culturelles 2009, Ministère de la Culture et CEPS/INSTEAD *Champ* : Les usagers au moins mensuels d'Internet[15]

The percentage of population performing artistic activities has largely increased across main cultural domains from 1999 to 2009. As the authors of the study summarise: "In 2009, we observe a certain enthusiasm for amateur artistic activities that marks the development of a more expressive culture. The share of the population developing an activity related to an artistic field has thus almost doubled in ten years. A large proportion of this evolution is due to the considerable growth of photography activities during this period. This spectacular craze for photography and, to a lesser extent, cinema, can easily be explained by the arrival in force of digital

technology on the market and the extremely rapid equipment of homes in this area. (...) Alongside amateur audiovisual practices, the visual arts (drawing, painting), dance, and even writing, are also increasingly favoured by the population. In the end, almost 4/5ths of the population took part in an artistic practice as an amateur in 2009, i.e. almost twice as many as in 1999. And if we exclude the taking of photographs or video films, activities that do not necessarily correspond to an artistic approach, it is still 60% of the population who invest in artistic hobbies as an amateur.”[16] An overview of this development can be seen in the Table 4 below:

Table 4: People who have carried out artistic activities in Luxembourg in the last 12 months by type of activity, in % of total population, period 1999-2009

	1999	2009
Writing	5%	9%
Painting, sculpture, engraving	10%	16%
Drawing	10%	22%
Other visual arts (pottery, ceramics, bookbinding)	4%	6%
Photography	25%	68%
Making videos	14%	26%
Drama (theatre)	3%	4%
Dance	6%	21%
Music	11%	13%
Singing	5%	5%

Source: Enquête Culture 2009 et PSELL-2/1999, Ministère de la Culture et CEPS/INSTEAD[17]

[1] After: Bardes, J., & Borsenberger, M. (2011). *Les Pratiques culturelles et médiatiques au Luxembourg. Eléments de synthèse de l'Enquête Culture 2009*. Esch-sur-Alzette: CEPS/INSTEAD, p. 2.

[2] Bardes, J., & Borsenberger, M. (2011). *Les Pratiques culturelles et médiatiques au Luxembourg. Eléments de synthèse de l'Enquête Culture 2009*. Esch-sur-Alzette: CEPS/INSTEAD, p. 2.

[3] Kulturentwécklungsplang 2018-2028, p. 154.

[4] Jacques Maquet - Esch2022 asbl.

[5] Aubrun, A., Borsenberger, M., Hausman, P., & Menard, G. (2006). *Les pratiques culturelles au Luxembourg*. CEPS/INSTEAD, p. 26.

[6] Aubrun, A., Borsenberger, M., Hausman, P., & Menard, G. (2006). *Les pratiques culturelles au Luxembourg*. CEPS/INSTEAD, p. 24.

[7] Borsenberger, M. (2014). *Les pratiques culturelles des digital natives au Luxembourg. La culture de l'écrit : la presse et les livres*. CEPS/INSTEAD, p. 11.

[8] Aubrun, A., Borsenberger, M., Hausman, P., & Menard, G. (2006). *Les pratiques culturelles au Luxembourg*. CEPS/INSTEAD, p. 24.

[9] Lamour, C., & Lorentz, N. (2013). *Nationalités et pratiques télévisuelles au Luxembourg : une approche du "vivre ensemble" dans la mosaïque européenne*. CEPS/INSTEAD, see Table 2 on p. 7.

[10] Aubrun, A., Borsenberger, M., Hausman, P., & Menard, G. (2006). Les pratiques culturelles au Luxembourg. CEPS/INSTEAD, p. 24.

[11] Bardes, J., & Borsenberger, M. (2011). *Les Pratiques culturelles et médiatiques au Luxembourg. Eléments de synthèse de l'Enquête Culture 2009*. Esch-sur-Alzette: CEPS/INSTEAD, p. 10.

[12] Bardes, J., & Borsenberger, M. (2011). *Les Pratiques culturelles et médiatiques au Luxembourg. Eléments de synthèse de l'Enquête Culture 2009*. Esch-sur-Alzette: CEPS/INSTEAD, p. 5.

[13] Borsenberger, M. (2014). Les pratiques culturelles des digital natives au Luxembourg. La culture de l'écrit : la presse et les livres. CEPS/INSTEAD, p. 11.

[14] Borsenberger, M. (2014). Les pratiques culturelles des digital natives au Luxembourg. La culture de l'écrit : la presse et les livres. CEPS/INSTEAD, p. 15.

[15] Borsenberger, M. (2014). Les pratiques culturelles des digital natives au Luxembourg. La culture de l'écran : pratiques multimédia et numériques. CEPS/INSTEAD, p. 14.

[16] Bardes, J., & Borsenberger, M. (2011). *Les Pratiques culturelles et médiatiques au Luxembourg. Eléments de synthèse de l'Enquête Culture 2009*. Esch-sur-Alzette: CEPS/INSTEAD, p. 10.

[17] Bardes, J., & Borsenberger, M. (2011). *Les Pratiques culturelles et médiatiques au Luxembourg. Eléments de synthèse de l'Enquête Culture 2009*. Esch-sur-Alzette: CEPS/INSTEAD, p. 11.

6.3. Trends and figures in household expenditure

Mean household expenditure on cultural goods and services as a share of total household expenditure in Luxembourg belonged to some of the lowest in the EU at 2.1% (versus 2.9% EU-28 average, 2015).[1] When measured in [purchasing power standards \(PPS\)](#), an artificial currency unit that takes account of the price level differences between EU Member States, Luxembourg households had some of the highest levels of expenditure on cultural goods and services, with its households spending around 1 000 PPS.[2]

Luxembourg Household Consumption Expenditure on Recreation and Culture averaged 4,126.519 EUR from Dec 2005 to 2016, with 12 observations. The data reached an all-time high of 4,293.690 EUR in 2007 and a record low of 3,930.270 EUR in 2005.[3]

National statistics provide aggregate numbers of spending on culture and recreation over the years, as presented in Table 5 below:

Table 5: Household Final Consumption Expenditure by function (current prices) (in millions EUR) 1995 – 2020 - Recreation and culture-related lines only[4]

Years	1995	2000	2005	2010	2015	2020
Recreation and culture (CP090)	599.3	720.5	857.3	1 101.2	1 263.7	1 066.1
Other major durables for recreation and culture (CP092)	22.2	16.3	18.1	31.4	43.0	23.8

Recreational and cultural services 117.1 160.1 225.5 334.3 449.9 385.1
(CP094)

Source: STATEC, Household Final Consumption Expenditure by function (current prices) (in millions EUR) 1995 – 2020

Table 6: Luxembourg household cultural expenditure by expenditure purpose, 2015[5]

Items / Field / Domain	%, share of all household cultural expenditure
Television and radio fees, hire of equipment and access-ories for culture	13.1
Infomation processing equipment	18.3
News-papers and periodicals	13.1
Books	14.3
Cinemas, theatres, concerts	7.9
Reception, recording and repro-duction of sound and vision	9.4
Stationery and drawing materials	9.3
Musical instru-ments	3.3
Recording media	3.9
Photo-graphic and cinema-tographic equipment	3.4
Services of photo-graphers and performing artists	1.1
Museums, libraries, zoological gardens	0.4
Reception, recording and repro-duction of sound	1.8
Repair of audio-visual, photo-graphic and infor-mation processing equipment	0.8

Source: EUROSTAT Culture statistics - household expenditure on culture 2015

[1] Eurostat (2019) Culture statistics- household expenditure on culture, 2015;

https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_household_expenditure_on_culture&oldid=471060; Accessed 1 December 2021.

[2] Eurostat (2019) Mean household expenditure on cultural goods and services, 2015;

https://ec.europa.eu/eurostat/statistics-explained/index.php?title=File:Mean_household_expenditure_on_cultural_goods_and_services,_2015_CP2019.png; Accessed 1 December 2021.

[3] CEIC, based on national portal of statistics in Luxembourg, Luxembourg Household Consumption Expenditure: Avg: Recreation and Culture;

<https://www.ceicdata.com/en/luxembourg/household-consumption-expenditure/household-consumption-expenditure-avg-recreation-and-culture>; Accessed 1 December 2021.

[4] STATEC, Household Final Consumption Expenditure by function (current prices) (in millions EUR) 1995 – 2020;

https://statistiques.public.lu/stat/TableViewer/tableViewHTML.aspx?ReportId=13144&IF_Language=eng&MainTheme=5&FldrName=2&RFPPath=22; Accessed 1 December 2021.

[5] EUROSTAT Culture statistics - household expenditure on culture;

https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_household_expenditure_on_culture&oldid=574136#Household_cultural_expenditure_-_level_and_structure

6.4. Culture and civil society

KEP has put in light several challenges linked to the regional, local and community-driven cultural efforts.[1] According to the municipality code, culture is not one of the obligatory missions of a municipality, resulting in a very unequal cultural and artistic offer across the country. The regional cultural centres and individual municipalities play an important role in the cultural landscape of the country, but the often top-down policies do not always reflect this enough. Moreover, the financing of the regional and local cultural efforts often does not sufficiently match the actual cultural impact these activities have even on a national scale, e.g. through organisation of important festivals. This is combined with challenges concerning insight and statistics on the regional and local levels. In response, KEP proposed a number of objectives and recommendations 29-31 for the 2018-2028 policy. The ministry of Culture is also currently undertaking a mapping on regional and local cultural centres and culturally-used facilities.

An important player is the Réseau Luxembourgeois des Centres Culturels Régionaux (<http://reseau.lu>), a non-profit network organisation of ten decentralised regional cultural centres founded in 2008. Even though the members differ a lot when in size and facilities, they all are locally embedded, have an important regional influence and are being subsidized by their respective municipalities and by the ministry of Culture. The network's objectives are laid down in a manifesto : "The centres are responsible for "providing the basic supply" of culture to the population in the decentralised regions (= proximity), by offering a diversified programme with possible specialisations in certain fields. In doing so, the centres fulfil different tasks

- to provide platforms for the expression of different cultures;
- to create links between local culture, regional roots and interregional cultural productions;
- to provide opportunities for identification for a wide range of people and thus help social cohesion;
- to stimulate dialogue;
- to professionalise cultural life;
- to provide forums for young art;
- to be understood as actors in regional development and provide input to the socio-educational, socio-cultural and economic development of the region;
- to encourage individual development through their programmes.[2]

Besides the work of regional cultural centres, other actors engage more specifically in the mitigation through culture of the effects of social exclusion and societal crises. For instance, Hariko (www.hariko.lu), a service of the Luxembourg Red Cross for young people between the age of 12 and 26, "aims to offer access to different forms of artistic expression to young people from underprivileged backgrounds, to young people attracted by art but also to refugees, migrants and asylum seekers". In another example, the CULTURE_UP programme by the UP_FOUNDATION "offers educational workshops to various institutions that support vulnerable children and young people, aiming to strengthen the individual through culture. This programme is offered to institutions, associations, or initiatives that work with vulnerable children and young people and is tailored to the respective institution's needs. These educational activities will bring out the potential and creativity of children and young people who have little access to culture and will help them discover their passions." [3] Furthermore, following the call for projects launched by the Œuvre Nationale de Secours Grande-Duchesse Charlotte and Esch2022, three new cultural projects will be able to develop: "Bâtiment IV" in Esch-Schiffflange, "Cultural Hub + / Vestiaire" in Dudelange and FerroForum & "Kamelleschmelz".

Recently, some investments have also been made in the 'cultural third places'. A joint initiative of the [Œuvre nationale de secours Grande-Duchesse Charlotte](#) and Esch2022 aims to support transdisciplinary cultural projects that will develop in areas such as brownfields, abandoned spaces or in the heart of the city, in the form of collaborative ecosystems. Following a call for projects, new cultural projects able to develop as third cultural places are: "Bâtiment IV" in Esch-Schifflange, "Cultural Hub + / Vestiaire" in Dudelange and FerroForum & "Kamelleschmelz".

Finally, more and more attention is being paid to active citizen participation in culture - including difficult to reach populations. As an example, citizen participation is at the very core of the Esch 2022 strategy, as reflected in everything from the project's objectives, to impact indicators, call for project evaluation criteria and the thematic focus itself. The Impact Lab was commissioned to develop a [Toolbox for citizen participation in culture](#) for Esch2022-involved municipalities. The toolbox includes 27 detailed and practical approaches to citizen participation in culture, engaging specific groups such as children and youth, seniors, migrants, disabled people etc., focusing on specific locations e.g. 'forgotten' neighbourhoods, as well as more cross-cutting approaches such as participatory budgeting, audience-as-artist, or blurring the boundaries among different roles, to name just a few examples. Some municipalities are dedicating significant effort to enhancing and better understanding citizen participation in culture. These include for instance Esch-sur-Alzette (one of the few municipalities with [its own cultural strategy](#), carrying out numerous studies and actions in this respect), or Sanem, which has commissioned [a strategy and toolbox for the engagement of their own citizens in cultural policymaking](#).

[1] Kulturentwécklungsplang 2018-2028, p. 136.

[2] <https://www.reseau.lu/manifeste>; Accessed 23 November 2021.

[3] https://upfoundation.lu/projects/culture_up/?lang=en; Accessed 18 November 2021.

7. Financing and support

7.1. Public funding

7.1.1. INDICATORS

The following data refers to total public culture expenditure in Luxembourg in 2016:

- EUR 624 per capita^[1]
- 68% of the GDP^[2]
- 2% of the total public administration expenditure^[3]

“Between 1990 and 2016, total public administration expenditure allocated to culture increased fivefold (+396%) in current euros thanks to an average annual growth rate of +4.2%, i.e. an increase of +194% after adjusting for inflation. In relation to the national population, the average public cultural expenditure has tripled, evolving from 191 euros per inhabitant in 1990 to 624 euros in 2016. Over the same period, we nevertheless observe a downward movement of the indicators of the ratio of cultural expenditure in relation to the main aggregates, usually used to analyse the evolution of public effort, such as total public expenditure and gross domestic product (GDP). This movement demonstrates that culture is not taking full advantage of increased public spending and national economic growth. The ratio of total expenditure on culture in relation to all expenditure fell from 2.09% in 1990 to 2.04% in 2016, after reaching a maximum in 2005 (3.12%), while the ratio of Cultural expenditure to GDP fell from 0.83% in 1990 to 0.68% in 2016, after also experiencing a peak ratio in 2005 (0.95%). Adding up the overall cultural expenditure incurred by the State, culture totalled 211.9 million euros in expenditure in 2016, i.e. 1.4% of all State expenditure, while the municipalities achieved a consolidated total of 147.4 million. The analysis of cultural expenditure shows that its progression remains highly differentiated depending on the public administration that incurs it.”^[4]

^[1] Kulturentwécklungsplang 2018-2028, p. 64, Evolution of public expenditure for culture from 1990 to 2016, sources: Ministry of Finance, Ministry of Interior, STATEC.

^[2] Kulturentwécklungsplang 2018-2028, p. 52.

^[3] Kulturentwécklungsplang 2018-2028, p. 64, Evolution of public expenditure for culture from 1990 to 2016, sources: Ministry of Finance, Ministry of Interior, STATEC.

^[4] Kulturentwécklungsplang 2018-2028, p. 55.

7.1.2. EXPENDITURE ON GOVERNMENT LEVEL

Table 7. Public cultural expenditure by level of government, 2016

Level of government	Total expenditure in EUR millions*	% share of total
State (central, federal)	211,9	59%
Regional (provincial, Länder, etc.)	-	-
Local (municipal, incl. counties)	176,1	41%

TOTAL 359,4 100%

Note: * At the date of expenditure

Source: Kulturentwécklungsplang 2018-2028, original sources: Ministry of Finance, Ministry of Interior, STATEC[1]

For evolution of these figures 1990-2016, please refer to Kulturentwécklungsplang 2018-2028.[2]

Besides the ministry of Culture, other public administrations (ministries and municipalities) contribute to the financing of the cultural sector. In 2016, these other public administrations together spent on culture twice as much as the ministry of Culture (EUR 241.6 million vs EUR 117.7). The "public effort for culture", that is to say the financial mass devoted to culture by all public administrations amounted to 359.4 million euros in 2016, i.e. 2% of all public expenditure.[3]

[1] Kulturentwécklungsplang 2018-2028, p. 64, Evolution of public expenditure for culture from 1990 to 2016, sources: Ministry of Finance, Ministry of Interior, STATEC

[2] Kulturentwécklungsplang 2018-2028, p. 64, Evolution of public expenditure for culture from 1990 to 2016, sources: Ministry of Finance, Ministry of Interior, STATEC

[3] Kulturentwécklungsplang 2018-2028, p. 55.

7.1.3. EXPENDITURE PER SECTOR

Table 8: Dépenses culturelles publiques consolidées* par domaines d'intervention, en millions d'euros courants de 1990 à 2016[1]

	1990	1995	2000	2005	2010	2015	2016	2016 (%)
PATRIMOINE CULTUREL	15.0	24.1	63.3	70.7	88.9	106.3	97.9	27.2%
Patrimoine architectural, archéologique et audiovisuel	8.1	9.2	27.5	26.9	31.9	23.3	23.4	6.5%
Archives	0.9	1.2	1.5	2.3	2.7	2.9	2.9	0.8%
Bibliothèques	2.6	3.9	5.6	7.8	10.5	27.6	27.1	7.5%
Musées	3.3	9.6	28.4	33.4	42.9	52.1	44.3	12.3%
Autres	-	-	0.2	0.2	0.6	0.3	0.1	0.0%
ARCHITECTURE	-	-	-	..	0.2	..	0.2	0.1%
Architecture	-	-	-	..	0.2	..	0.2	0.1%
ARTS VISUELS	0.2	0.2	1.2	1.1	0.5	0.8	1.4	0.4%
Arts plastiques	-	-	0.1	0.1	0.2	0.4	1.1	0.3%
Photographie	-	-	..	..	..	..	..	..
Pluridisciplinaires des arts visuels	0.2	0.2	1.1	0.9	0.2	0.3	0.2	0.1%
ARTS DU SPECTACLE	8.3	11.9	48.3	136.5	100.1	131.0	128.0	35.6%
Musique	5.6	8.6	36.1	114.9	72.5	104.4	100.9	28.1%
Chant	-	..	..	0.2	0.4	0.3	0.4	0.1%
Danse	-	-	0.1	0.2	0.3	0.4	0.4	0.1%
Théâtre musical	-	-	..	-	-	..	..	..
Théâtre	1.0	2.2	11.0	19.8	25.2	24.4	24.8	6.9%
Autres	-	-	-	-	-	-	-	..
Pluridisciplinaire des arts du spectacle	1.6	0.9	0.9	1.2	1.5	1.3	1.2	0.3%
IMPRIMÉS	0.7	3.6	4.7	8.3	9.6	9.2	9.2	2.6%
Livre et littérature	..	1.7	0.5	1.3	1.6	1.6	1.6	0.4%
Presse	0.7	1.9	4.1	6.9	8.0	7.6	7.6	2.1%
CINÉMA ET AUDIOVISUEL	1.4	11.2	5.8	9.6	12.8	41.5	41.8	11.6%
Cinéma	-	0.2	0.2	0.3	0.1	0.3	0.4	0.1%
Radio	-	1.9	2.4	3.4	4.3	5.4	5.7	1.6%
Télévision	-	6.5	3.8	0.9	0.9	0.9	0.9	0.3%
Autres, audiovisuel	-	-	..	-	-	..	-	..
Pluridisciplinaire audiovisuel	1.4	2.5	2.8	4.8	7.3	34.7	34.6	9.6%
INTERDISCIPLINAIRE	34.7	52.1	15.4	16.9	28.4	14.4	15.6	4.3%
Interdisciplinaire	34.7	52.1	15.4	16.9	28.4	14.4	15.6	4.3%
SOCIOCULTUREL	9.4	14.7	29.6	38.6	46.8	45.9	58.2	16.2%
Socioculturel	9.4	14.7	29.6	38.6	46.8	45.9	58.2	16.2%
AUTRES	2.2	2.6	3.3	4.7	6.0	6.6	6.7	1.9%
Autres	2.2	2.6	3.3	4.7	6.0	6.6	6.7	1.9%
TOTAL	72.4	120.7	171.9	286.7	293.7	356.1	359.4	100%

Source: Kulturentwécklungsplang 2018-2028, p. 65, from: Ministry of Finance, Ministry of Interior, STATEC

*The amounts presented in the table above are "consolidated" because they deduct all expenses from the total cultural transfers from the State to the municipalities and transfers between municipalities.[2]

"One notes that nearly two-thirds (62.9%) of the public cultural expenditure is directed towards the performing arts and cultural heritage. A more detailed analysis reveals that each category of public administration gives priority to supporting certain areas, which correspond to its fields of competence. Cultural heritage is the prerogative of the ministry of Culture (58% of the total spending in this broad area), while the funding for the film and audiovisual industries is mainly provided by other ministries (94% of the total spending in this equally vast field). Finally, the performing arts and the socio-cultural field are financed mainly by the municipalities (76% and 84%)."[3]

[1] Kulturentwécklungsplang 2018-2028, p. 65, sources: Sources : Ministry of Finance, Ministry of Interior, STATEC

[2] Kulturentwécklungsplang 2018-2028, p. 55.

[3] Kulturentwécklungsplang 2018-2028, p. 56.

7.2. Support programmes

7.2.1. STRATEGIES, PROGRAMMES AND OTHER FORMS OF SUPPORT

The Luxembourg State "has put in place a whole range of measures and mechanisms to promote the knowledge society, the preservation of our memory, the support and mobility of artists and creators both nationally and internationally, local support for certain cultural projects and cultural training."^[1]

The main support system chosen by the government is an agreement mechanism ("Conventions"). The ministry of Culture has signed agreements with more or less 80 cultural and creative structures, associations, federations etc. that receive a fixed amount of public funding in return for a specific project or, mostly, specific missions to be fulfilled by the beneficiaries that thus become important actors for the implementation of cultural policy. Subsidising is another direct support system provided by the ministry of Culture, though many of the subsidies have been "outsourced" in the meantime to [kultur|lx](#) - Arts Council Luxembourg in order to reduce and better organise funding channels. The ministry of Culture can also provide a specific support in the context of artistic career development and research related to artistic realizations in the form of a grant to support artistic creation, development and retraining.

Apart from the social and fiscal measures as developed in chapters 4.1.3 and 4.1.4, other indirect measures and structural actions have been put in place by the ministry of Culture to support artistic creation, such as:

- Commissioning of musical works^[2]
- Acquisition of works by Luxembourg artists or artists living/working in Luxembourg for the art collection of the ministry of Culture.

The works in this collection are made available for the artistic layout of ministries and government administrations, as well as for loans to cultural institutions.

- Provision of the [Bourglinster Annexes](#), workshops for emerging national and international artists
- « Kunst am Bau » - 1% of the total cost of a building constructed by the State or by municipalities or public establishments, financed or subsidised to a significant extent by the State, must be allocated to the acquisition of artistic works (see point 4.2.4)

[Neistart Lëtzebuerg](#): as part of the package of support measures in the context of the COVID-19 pandemic, the ministry of Culture introduced several new measures as of May 2020 to boost culture and artistic creation in Luxembourg.

Some of the State cultural institutes or other public cultural structures also propose specific support programmes (mainly grants, project support and artist residencies) benefitting different sectors, in particular the [National Audiovisual Centre](#) (CNA), the [National Institute for Architectural heritage](#) (INPA), the Rockhal's [Rocklab](#), the [Centre culturel de rencontre neimënster](#) etc.

Two public funds also play an important role in the cultural and creative domain:

- The [Fonds Culturel National FOCUNA](#) “has as its mission to receive, manage and use allocations and donations from public and private sources for the promotion of the arts and sciences and the conservation, restoration and appropriate use of the national historical and cultural heritage, both immovable and movable”.
- In terms of audiovisual, the [Film Fund/Fonds national de soutien à la production audiovisuelle](#) proposes one main financial incentive for film productions: the so called National Audiovisual Production Support (AFS) is a “selective scheme which provides discretionary loans to producers to finance development and scriptwriting, distribution and production/coproduction for fiction, animation, documentaries, short films, transmedia and XR projects, repayable from the finished work’s receipts. Applications are evaluated by a selection committee based on cultural, social and economic criteria.”^[3]

Important support schemes for culture are also provided by the [Œuvre nationale de Secours Grande-Duchesse Charlotte](#), a public body which offers different types of aid, either [project funding aid](#) for organisations wishing to finance or co-finance a specific project, or [start-up funding aid](#) for artists and cultural actors who intend to carry out a project of obvious interest to the public. With the [culture and creation prize fund](#), the work also finances competitions, residencies, professional training courses or grants.

[1] <https://mc.gouvernement.lu/fr/Domains.html>

[2] Rapport d’activité 2020 (2021) Ministère de la Culture, p.40-44

[3] <http://www.filmfund.lu/film-fund-luxembourg/financial-incentives-for-film-productions>

7.2.2. ARTIST'S FUNDS

Funds in favour of artists are detailed under point 7.2.1. They include the following public institutions:

- Fonds culturel national FOCUNA
- Œuvre de secours Grande-Duchesse Charlotte – Fonds Start-up et Fonds Prix culture et création
- Film Fund/onds national de soutien à la production audiovisuelle
- Kultur | Lx

The following funds are currently being implemented and/or studied :

[Fonds pour le patrimoine architectural géré par l’Institut national du patrimoine architectural](#)

[Fonds pour le développement régional](#)

7.2.3. GRANTS, AWARDS, SCHOLARSHIPS

An overview of prizes and awards is available and regularly updated on the following website:

<https://kep.public.lu/fr/documentation/kulturentwecklungsplang-2018-2028-1-0-derniere-version/kep-4-1-4.html>

7.2.4. SUPPORT TO PROFESSIONAL ARTISTS' ASSOCIATIONS OR UNIONS

There is a large network of federations, national networks professional and sectorial associations, some of which received specific missions from the ministry of Culture on the basis of agreements (see 7.2.1.).

7.3. Private funding

One of the objectives expressed in KEP is to create a legal and operational framework without obstacles and limitations for private sponsoring, that is complementary to public funding. Recommendation No. 62 thus relates to a reform of the law on sponsoring.[1]

The National Cultural Fund (FOCUNA), created in 1982, had as its first objective to generate and organize patronage for the benefit of the cultural scene in Luxembourg, leveraging the generosity and enthusiasm of individuals or company leaders for supporting the cultural expansion.[2] [The practical guide to cultural patronage / sponsorship](#) published by FOCUNA is intended to provide businesses and individuals with the necessary information on patronage and the various forms of donation, as well as the many related benefits (corporate image, tax exemption).[3] The Fund also gives patrons the possibility of contributing to aid professional artists via a specific grant program.[4]

Even though recent data concerning the patronage and sponsorship of culture is lacking, it is a fact that the private financing of culture through patronage and sponsorship remains weak.[5] For instance, private funding (sponsors, patrons) contributed as little as 1.8% of total revenue of museums in Luxembourg in 2012.[6] The situation was not better in other domains, as museum patronage already represents 34.2% of the total amount of sponsorship to the cultural sector, estimated at a total of 1.52 million euros in 2012 by statistical surveys of the ministry of Culture. [7]

While remaining mostly a minority funding source, it has been and remains very valued, like that of Jean-Pierre Pescatore, whose legacy of 1853 founded the art collections of the City of Luxembourg.[8] The National Cultural Fund has witnessed a multitude of various gifts, whether in cash or in kind, throughout the years of operation.[9] Many patrons continue to enrich the collections of Luxembourg museums through the donation of works or objects.[10] Public donations to some cultural organisations (depending on their legal status) can be tax-deductible if the annual sum of individual's support is equal to or greater than 120€ and does not exceed 20% of their total net income, or 1.000.000€.[11]

An important factor also is the growing role of foundations, whose aid is distinguished by its continuity over time and by its strategic approach.[12] Several art foundations work under the auspices of the [Fondation de Luxembourg](#). [13] In the example of literature, "the [Raoul Servais Foundation](#) is the first and only foundation whose sole purpose is the promotion of literature in the Grand Duchy of Luxembourg, through the award of the Servais Prize, among other things." [14]

Another important recent phenomenon is the re-emergence of public patronage, often under the slogan of crowdfunding or "acts of cultural citizenship". Examples include fundraising organized by the National Museum of History for an acquisition of specific masterpiece [15] raised more than € 100,000, with private donations ranging from 5 to 5,000 €. [16]

Work of associations such ‘friends of...’ is also an important contribution in this field, such as the association Friends of the Museums of Art and History Luxembourg or the [Amis des Musées](#) that promote Luxembourgish museums and culture nationally and internationally and often participate in the crowdfunding for the purchase of Art works donated to one of the museums in Luxembourg. Some cultural institutions have their own “friends of..” association, one example being MUDAM with its American Friends of MUDAM, “an independent philanthropic organization [that] supports and encourages the acquisition and donation of contemporary artworks and raises funds for the museum’s exhibitions and educational programs”.^[17]

When it comes to enterprise patronage, companies are moving from the personal initiative of one manager to a more structured and formalized approach, with the boundary between patronage and sponsorship often becoming blurry^[18], leading to discussions about values and independence of cultural institutions. Putting aside these considerations, companies play a relevant role in Luxembourg art and culture landscape. Banks and professional services companies are good examples, often owning their own art collections (see the described earlier [Private Art Kirchberg](#) - an open-day event for corporate art collections based on the Kirchberg plateau), and corporations of any kind often serve as major sponsors of important cultural events (for instance as Esch2022 partners), or more regular patrons and partners of cultural institutions (see e.g. [MUDAM’s sponsorship and partnership programme](#) or the [PhilaPhil Corporate](#), the Philharmonie’s sponsors club, to just name a few).

Being one of the financial centres in Europe, back in 2008 Deloitte unveiled a strategy to develop Luxembourg as an international centre of expertise for art investment funds, supported by the then-Minister of Culture.^[19] Today, Luxembourg is also home to some [art investment funds](#). However, these do not necessarily focus on domestic art talent but rather follow the international art investment trends (e.g. [IN ART FUND](#), while being a Luxembourg-based Investment Fund, invests in global art collections^[20]) so the impact of this development on the Luxembourg art and culture scene is limited.

Finally, there is also funding coming from the National Lottery, which transfers all of its net income, through the Œuvre Nationale de Secours Grande-Duchesse Charlotte, to public institutions and non-governmental organizations (in particular foundations and associations) working in various fields, including culture.^[21]

[1] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p. 180.

[2] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p. 55.

[3] <https://www.focuna.lu/fr/Guide-pratique>; Accessed 7 December 2021.

[4] <https://www.focuna.lu/fr/Editorial>; Accessed 7 December 2021.

[5] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p. 55.

[6] Philippe Robin (2016) Portrait statistique des musées luxembourgeois, Lettre d’information d’analyse statistique du secteur culturel luxembourgeois, No. 2, April 2016, p. 18; Available at: https://www.egmus.eu/fileadmin/national_Data/Question_s_2Culture_2016_1-Musees.pdf

[7] Philippe Robin (2016) Portrait statistique des musées luxembourgeois, Lettre d’information d’analyse statistique du secteur culturel luxembourgeois, No. 2, April 2016, p. 18; Available at:

https://www.egmus.eu/fileadmin/national_Data/Question_s_2Culture_2016_1-Musees.pdf

[8] Michel Polfer (2020) L'importance du mécénat pour les musées, Fondation de Luxembourg Philanthropy Letter, Winter 2020, p. 4.

[9] Kulturentwécklungsplang eBook 1.0 - Septembre 2018, Volume 1, p. 179.

[10] Michel Polfer (2020) L'importance du mécénat pour les musées, Fondation de Luxembourg Philanthropy Letter, Winter 2020, p. 4.

[11] <https://www.mudam.com/support>; Accessed 7 December 2021.

[12] Michel Polfer (2020) L'importance du mécénat pour les musées, Fondation de Luxembourg Philanthropy Letter, Winter 2020, p. 4.

[13] See more at: <https://www.fdlux.lu/fr/node/99/?type=foundation&filter=Focus%20area&tid=77>

[14] Pierre Marson (2021) Panorama of Literature and Publishing in Luxembourg, <https://www.kulturix.lu/en/panorama-category/literature-and-publishing/>; Accessed 17 November 2021.

[15] Read about the « Tous mécènes d'un Koekkoek ! » crowdfunding action considered to be a national success story here: <https://www.mnha.lu/en/the-mnha/patronage/koekkoek-a-success-story>

[16] See more at: <https://www.fdlux.lu/fr/node/99/?type=foundation&filter=Focus%20area&tid=77>

[17] <https://www.amcham.lu/events/american-friends-of-mudam-cultural-exchange-with-luxembourg/>; Accessed 7 December 2021.

[18] See more at: <https://www.fdlux.lu/fr/node/99/?type=foundation&filter=Focus%20area&tid=77>

[19] <https://paperjam.lu/article/news-luxembourg-an-art-financial-cluster>; Accessed 7 December 2021.

[20] <http://inartfund.lu>; Accessed 18 November 2021.

[21] <https://loterie.lu/content/portal/fr/corporate/notre-motivation/games-for-good-causes.html>; Accessed 7 December 2021.

Expert Authors

Giny Laroche



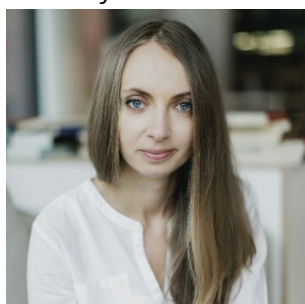
PARTNER AT THE IMPACT LAB

Geneviève (Giny) Laroche holds a Master in Political Science, a Bachelor degree in Cultural Management and certificates in territorial cultural development strategies and moderation of design thinking and open innovation processes. Former head of the minister's office and spokeswoman of the Minister of Culture of Luxemburg, she, inter alia, supervised and monitored the implementation of national strategies and projects of great national interest and was board member of several cultural institutions.

As member of the department of regional cultural affairs, a crucial aspect of her tasks had been to provide advice and assistance to local, regional and national political and cultural players on cultural management, audience engagement/cultural mediation, marketing, communication, educational offer and concept development issues. In her actual role as co-founding partner of The Impact Lab, she is brought i.e. to develop museography and strategic cultural development concepts for the government, municipalities and foundations and to provide mentoring and support to cultural players.

Giny overall specialized in policy advisory, development of positioning strategies, territorial analysis and development, cultural and creative tourism, strategic concept development. She regularly serves as national and international advisor regarding the elaboration of participatory processes in culture with strong focus on cross-sector human centred approaches aiming to promote sustainable social impact. Giny is also core member of the European Innovation Council Jury who selects innovations for funding under the Horizon 2020 SME Instrument and is part of the pool of experts to the Panel of the European Capital of Culture action.

Lidia Gryzkiewicz



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Dr Lidia Gryzkiewicz has 15+ years of consulting experience with Arthur D. Little, PricewaterhouseCoopers and KPMG, and as the co-founding partner of The Impact Lab, the latter with strong focus on cultural sector and policy innovation. For instance, Lidia helped establish the Impact Research programme of the European Capital of Culture 2022 to be held in the region of Luxembourg, with a robust research plan spanning identified 170+ internal and external data sources, research agreements with research institutes and academia, market research companies, international media analytics agencies, national statistical office and independent statistics expert in culture, mayors and cultural departments of several cities, ministry of culture, owners of 150+

international cultural projects, etc.

Other experience includes work with both leading and local museums in Luxembourg to develop strategic plans and concepts based on in-depth qualitative and quantitative research and according to the latest social, environmental, technological and economic trends. Lidia has also been regularly hired as independent expert for the European Commission, European Education and Culture Executive Agency, Research Executive Agency, European Institute of Innovation and Technology (EIT), national governments and more. She holds a PhD in innovation management (economics and social sciences) and two Master's degrees in business administration, along with certificates from the Oxford and Harvard universities on impact and creating shared value, respectively.