

Luxembourg



**Grand Duchy of
Luxembourg**



Présidence luxembourgeoise
du Conseil de l'Union européenne



Grand Duchy of Luxembourg



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du Conseil de l'Union européenne*

Grand Duchy of Luxembourg

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LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG

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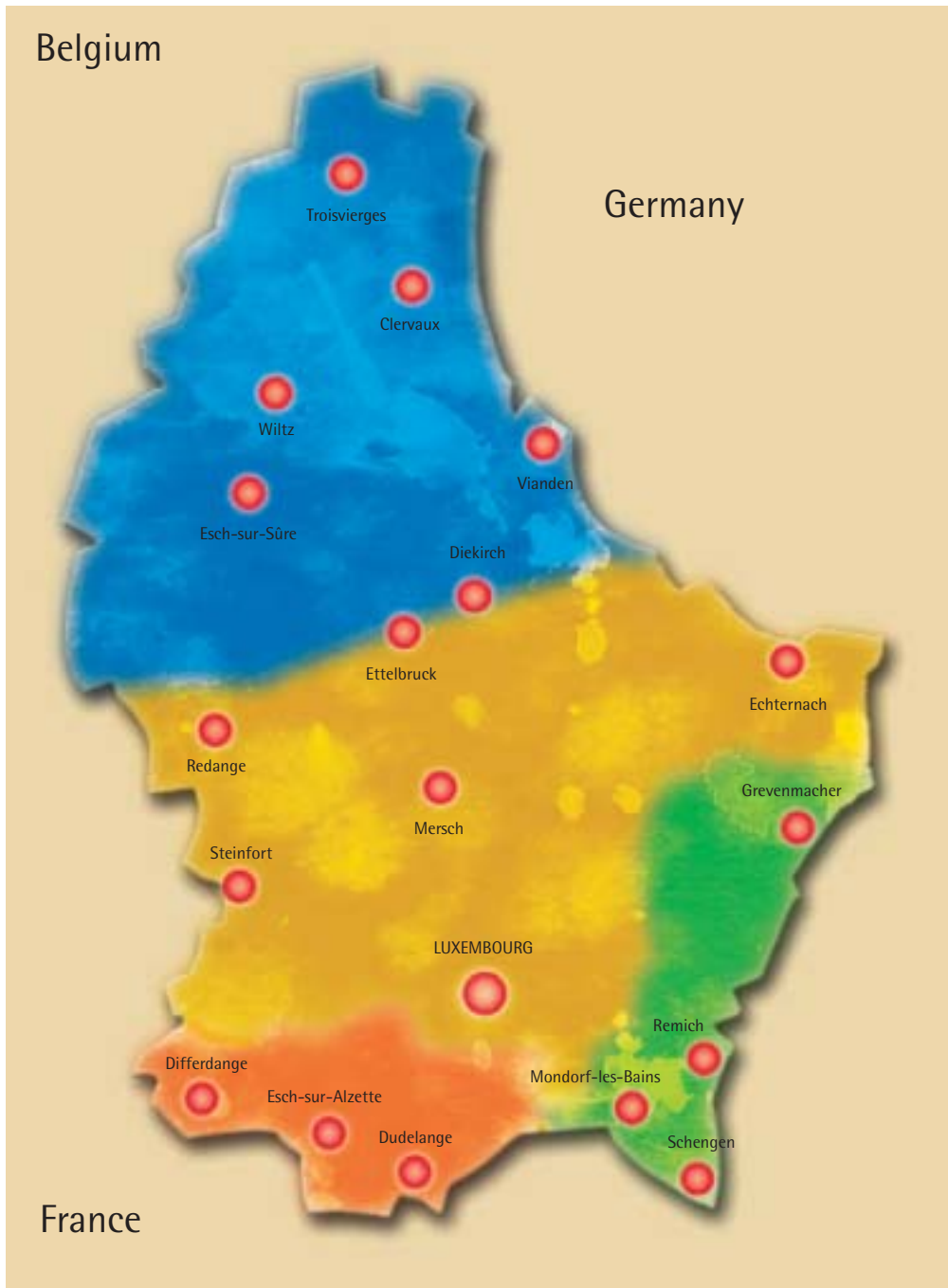
Luxembourg
presents itself

Geography and climate

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Geographical coordinates: 49° 45' N, 6° 10' E
Neighbouring countries: Belgium, France, Germany

Size: 2,586 km²
Capital: Luxembourg



Until 2004 and the arrival of Malta, the Grand Duchy of Luxembourg was the smallest member state of the European Union. The greatest distance from the north to the south of the country is 82 kilometres, and from the west to the east it is 57 kilometres. Two major landscapes shape the natural territory: the Oesling in the north and the Gutland in the south

Luxembourg City, the capital of the Grand Duchy, has three lower towns, including the Grund with its old houses and its remains of the ancient fortress



The Grand Duchy of Luxembourg is located in the heart of Western Europe between Belgium, Germany and France. The Grand Duchy has two natural regions: the Oesling in the north and the Guttland (literally Good Land), which includes the Moselle valley in the east and the Minette coal basin in the south. Forests cover almost 40% of the land. The country covers an area of 2,586 km², 1,758 km² of which are in the Guttland and the remaining 828 km² in the Oesling. Its total population in January 2004 was 451,600.

The lake of the Upper Sûre is the most important drinking water reservoir of the country and one of the most appreciated tourist attractions of the Oesling



The capital

The city of Luxembourg has a population of 78,300. Visitors never fail to be surprised by the contrast between the modern upper city, perched on a rocky plateau with a sheer drop, and the three lower old towns, Grund ("the Bottom"), Clausen and Pfaffenthal. The European quarter that is home to the European institutions has been spreading over the Kirchberg plateau to the north-west of the city since the 1960s. The city of Luxembourg is at an altitude of 300 m above sea level.

The regions

The variety of Luxembourg's landscapes is one of its main attractions, despite being divided into just two main regions, the Oesling and the Guttland.

The Oesling, in the north, is part of the Ardennes massif and borders Germany's Eifel plateau. This wooded region occupies a third of the country and attracts many tourists. It is also the highest region in Luxembourg, rising to some 560 m above sea level (Wilwerdange). The Oesling has a harsh climate and is an area of highland villages, lakes and rivers with oak and pine forests covering its steep slopes.



The most ancient elements of the fortress of Vianden, which was restored in exemplary fashion, date from the ninth century

Its main towns are Wiltz, Vianden and Clervaux.

The Troisvierges plateau, to the north of the Oesling, is mainly arable land and has few forests. It is the coldest and wettest area in Luxembourg.

The Ardennes plateau, traversed by rivers below the Wiltz basin, is the most typical area of the Oesling. Its landscapes are rich in contrasts of form and colour, plateau and forest. The area where the Oesling and the Guttland meet is one of the country's foremost agricultural regions thanks to its rich and varied soils.

The Guttland (literally good land) occupies the south and centre of Luxembourg and forms the rest of the country (68%). It is mainly open countryside and forests. It has six main regions:

Luxembourg's Sandstone plateau is the dominating feature of the Guttland. It includes some of Luxembourg's finest forests. The capital is its only town.

Marly depressions are the most widespread and typical landscapes in the Guttland. Extending to the foot of the Dogger hills and Luxembourg Sandstone, they are made up of sweeping valleys. More than two thirds of the area are given over to farming.

The Moselle valley is the most imposing valley in Luxembourg, owing to its size and the variety of its countryside. It is one of the main magnets attracting visitors to the country, largely due to its winemaking activities.

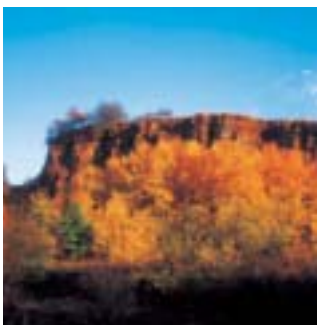
As far back as in Roman times, vineyards existed along the Moselle. Wellenstein forms part of the numerous little villages that produce distinguished and refreshing vintages



The Valley of the Seven Castles is full of historically rich places. The terraced gardens and the fountains of the new castle of Ansembourg were installed in the seventeenth century



In the past the Minett region was purely industrial. Nowadays it boasts numerous other seducing facets, as shown by the disaffected open-sky exploitations where nature is gradually getting back its rights



Petite Suisse ("Little Switzerland") or "Müllerthal" lies to the north of the Moselle valley, on the border to Germany. Its main town, Echternach, is one of the oldest in Luxembourg.

The *Terres Rouges* ("Red Lands") are located to the south of the marly depressions. Here industry has moulded the landscape, iron ore having been extracted from the red land. Its main towns are Esch-sur-Alzette, the second largest in Luxembourg, Dudelange and Differdange.

The Valley of the Seven Castles is a 24-km area that includes the châteaux of Mersch, Schoenfels and Hollenfels, the two châteaux of Ansembourg and the châteaux of Septfontaines and Koerich. These castles are set in a landscape of meadows and old villages, making them the perfect settings for many enchanting walks.

The river system

The four largest rivers in the Grand Duchy are the Moselle, Sûre, Our and Alzette. The others are: the Mess, Mamer, Eisch, Attert and Wark in the west; the Wiltz, Clerf and Bles in the north; and the White Ern, the Black Ern, Syr and Gander in the east. The Pétrusse is a minor stream that crosses the city of Luxembourg, before flowing into the Alzette. With the exception of the Chiers, which leaves the south-west of the country on its way to the Meuse basin, Luxembourg's rivers are tributaries of the Rhine basin by way of the Moselle.

Administrative division

The country is divided into three districts (Luxembourg, Diekirch and Grevenmacher), 12 cantons, 118 town council areas (communes) and four constituencies. The district of Luxembourg comprises the cantons of Luxembourg, Capellen, Esch-sur-Alzette and Mersch; the district of Diekirch comprises those of Diekirch, Clervaux, Redange, Vianden and Wiltz, and the district of Grevenmacher includes those of Grevenmacher, Echternach and Remich. The district commissioners have a monitoring role and act as intermediaries between the government and local authorities.



The Guttland is crossed by rivers and streams that make their way across an undulating landscape and fertile earth

The climate

Continental climate:	average temperature 9 °C
Rainfall:	782 l / m²
Hours of sunshine:	1,430 per year

Luxembourg does not have a clearly defined climate: it varies between the oceanic climate of the Atlantic zone (small seasonal differences and mild, wet winters) and the continental climate of the eastern European plains (strong seasonal differences, harsh winters and

wet summers). The oceanic influence brings rain in every season, while the continental influence brings a biting dry cold in the winter. The average temperature ranges between 0 °C in January and 17 °C in July. The difference in temperature between the north and south rarely exceeds 2 °C.



Even if harsh and icy winter days are quite rare, it sometimes happens that the rocks of the "Müllerthal", also called "Luxembourg's Little Switzerland", are covered with a thick layer of snow

A country explained by history

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In the eyes of Luxembourgers, their country was born in 1839. The Grand Duchy was then a poor agricultural country. 60 years later, it was transforming itself into an industrialized state with the help of a booming steel industry. By the end of the 20th century it had become a service-sector economy – and along with Switzerland, the richest in Europe. It has been a long and bumpy road since 1839!

Referred to as the "Gibraltar of the North" in the past, the fortress of the city of Luxembourg with its subterranean net of casemates, is one of the Unesco world heritage sites

The burden of history

Modern Luxembourg owes its origin to two major international treaties: the Congress of Vienna (1815) and the Treaty of London, also called the Treaty of the XXIV Articles (1831), renewed in 1839, and another London Treaty in 1867. It is apparent that Luxembourg is a creation of the European powers, but one that was to survive in the long run, thanks to its astonishing vitality.

The Congress of Vienna elevated the former Duchy of Luxembourg, which was annexed by revolutionary France in 1795 and given the name "Department of the Forests", into a Grand Duchy and gave it the status of a sovereign state linked through a personal union with the new Kingdom of the Netherlands (previously Austrian Netherlands, principality of Liège and the United Provinces) – William I of Orange-Nassau was king of the Netherlands and Grand Duke of Luxembourg. The new Grand Duchy of Luxembourg was handed over to the Orange-Nassau as a patrimony to compensate for the loss of property in the Rhineland that was ceded to Prussia. At the same time, the Grand Duchy became a member of the new German Confederation, a league of about 40 states intended to form a bulwark against France. The city of Luxembourg became a federal fortress with a Prussian garrison.

The complex international status of the Grand Duchy apparently resulted from the machinations of European diplomacy. It was bilingual, since a linguistic boundary running from north to south divided it into a French-speaking west and a German-speaking east. In fact, dialects were spoken: *Wallon* and *Lëtzebuergesch*. The local administration



William III, King of the Netherlands and Grand Duke of Luxembourg, administered the Grand Duchy as a simple province of the Netherlands

The national motto "Mir wëlle bleiwen, wat mir sinn" (we want to remain what we are) is inscribed among other things on a façade of the old town of the capital



Dutch and Protestant. They rebelled in 1830. The Luxembourg people joined the Belgian revolution because they saw no reason to remain loyal to their sovereign.

The European powers gathered in London and brought everything to a rapid end by separating the Belgians and the Dutch (Treaty of the XXIV Articles, 1831). What should be done about Luxembourg? It was the first time, but not the last, that they were faced with a "Luxembourg question". Belgium demanded it for itself, emphasizing the will of those involved. William I, belatedly remembering that the Grand Duchy was a separate state, wanted to keep it. The London Conference decided to cut Luxembourg in two, giving the western, francophone part to Belgium, while the eastern part continued to form the Grand Duchy, or what was left of it: 2,586 km². with 170,000 inhabitants. William's objections prevented the implementation of this part of the treaty until 1839 (new Treaty of London).

The big question in 1839 was whether such a small country was viable. The great powers were sceptical, seeing the solution to the Luxembourg problem simply as an expedient. The Luxembourg people were not convinced, either. They had difficulty imagining a state that was separated from the others and dependent on itself. Past experience had not prepared them for this. Ever since the end of the Middle Ages, the Duchy of Luxembourg had been incorporated in the Dutch Confederation (first Spanish, then Austrian), with two periods of annexation by France under Louis XIV (1684–1697) and at the period of the Revolution and Napoleonic Empire (1795–1814). From 1815 to 1830, it was incorporated into the kingdom of the Netherlands, and from 1830 to 1839 into the kingdom of Belgium. In 1839, Luxembourg people protested at the division of their country. Looking nostalgically at the (former) Low Countries, they would have preferred to remain united with Belgium.

Challenges to take up

The European powers confronted the Luxembourg people with a *fait accompli* by imposing statehood on them, an idea they gradually came to terms with and even developed a liking for. If they had regretted separation from Belgium in 1839, 20 years later they took up the refrain of a song, *Feierwon*, specially composed for the opening of Luxembourg's railway station in 1859 – and turned it into their national motto: "*Mir wëlle bleiwen, wat mir sinn*" (we want to remain what we are).

used French or German according to the provenance of the speakers, while the central administration (government, national assembly, justice) situated in the capital (in the German-speaking area) showed a preference for French. Questions of language became very important during the course of the national movements in the 19th and 20th centuries.

Both the creation of the state and the establishing of its status were imposed on the Luxembourgers, who remained passive. The state thus preceded the nation, which explains why the Luxembourgers failed to complain when their sovereign, King-Grand Duke William I, treated his Grand Duchy as a province of his kingdom of the Netherlands. Serious consequences ensued. The southern provinces, which were Belgian and Catholic, were no longer prepared to tolerate being dominated by the northern provinces, which were



In 1815 the Congress of Vienna elevated the ancient Duchy of Luxembourg to the rank of a Grand Duchy and gave it the status of a sovereign state, linked to the new kingdom of the Netherlands in personal union

Let us now examine the favourable and unfavourable factors affecting the development of a national consciousness and thus the survival of the state.

The international environment

The least favourable factor was the international environment. The years 1840-1945 were lean times for small countries. It was the period of great national amalgamations (Italy and Germany) and imperial ambitions (Russia and Germany). Until the end of the Second World War, territorial expansion remained one of the major aims of the countries that were in a position of power. In the case of Luxembourg, each of its three neighbours – Germany, Belgium and France – was in such a position.

In addition, all three of them thought that history gave them rights over Luxembourg. Germany invoked Luxembourg's membership of the Empire in the Middle Ages and of the later German Confederation, as well as the shared language. Belgium emphasized the lengthy period during which the former Duchy of Luxembourg had belonged to the Low Countries, and the way in which Luxembourg people had protested about the 1839 division. France based its claims on the two annexations of Luxembourg by the Sun King, Louis XIV and the post-revolutionary Republic, making Luxembourg the Department of the Forests. For all three, there were strategic considerations (border security, control over Luxembourg's railways), and economic calculations (iron ore).

With every European crisis, there was a resurgence of interest by its neighbours, proving that Luxembourg's international status, as laid down in the treaties, was hardly considered definite. When the revolutions of 1848 shook Europe, Belgium pleaded for a "return" of Luxembourg, while Germany, trying – without success – to unify itself at the Frankfurt parliament, saw the Grand Duchy as an integral part of a united Germany. When the German Confederation dissolved in 1866 as a consequence of the Austro-Prussian war, and Prussia sought to profit from its victory by expanding its territory, Napoleon III demanded Luxembourg in compensation. Otto von Bismarck



On 7 August 1843, the border convention between Luxembourg and Belgium was signed in Maastricht. Since that date, 286 iron posts, which are spread over a total length of 148 km, have been marking the border between the two countries

The fortifications of the city of Luxembourg in 1868, shortly before their destruction. The Prussians were the last to undertake major enlargement works



opposed this at the last moment (Treaty of London, 1867). During World War I, all three neighbours forged plans to annex Luxembourg. Germany was thwarted by its defeat, while Belgium's plans met opposition from France. In the Second World War, Nazi Germany tried to germanify Luxembourg by force.

The Grand Duchy has had to strive for acceptance as a separate state by its neighbours. The League of Nations, the first attempt to create a world order on the basis of law, was unable to protect small countries (Ethiopia, Austria, Czechoslovakia). The UNO, established after the Second World War, has also proved inadequate. It has been the Franco-German reconciliation within the framework of a new Europe that has freed Luxembourg from the nightmare of annexation. NATO (1949) and the European Community (1950), of which Luxembourg was a fully-fledged founding member, have given the Grand Duchy a guarantee of political survival.

It is therefore no surprise that the country and its politicians (from Joseph Bech to Jean-Claude Juncker via Pierre Werner, Gaston Thorn, Jacques Santer, Colette Flesch and Jacques F. Poos) have been fully involved in the European cause. In 1952, Luxembourg's capital was chosen as the seat of the first European institution, the Coal and Steel Community, and it has remained one of the three European capitals alongside Strasbourg and Brussels.



Despite being a small country, Luxembourg has been able to play an important role in the process of European unification and has managed to gain acceptance and respect in foreign-relations. This active European role has reinforced the confidence of its population in the future of their country.

A further factor permitting Luxembourg to play a major role in international affairs is its steadfast resistance to German occupation between 1940 and 1944 when its national identity was at stake. On the



Propaganda parade organised by the Nazis during the occupation of the Grand Duchy (1940-1944). The Germans wanted to get the Luxembourgers to deny their identity

basis of a common language (*Lëtzebuergesch* as a German dialect) and shared ethnic origins (Luxembourgers as a Germanic race), the *Gauleiter* attempted to assimilate Luxembourg. After the failure to do so by persuasion, extreme brutality was used. From 1942 onwards, young Luxembourgers were forcibly conscripted into the *Wehrmacht*.

A heavy price was paid by the people of Luxembourg: 791 Luxembourgers were executed, 4,000 were placed in concentration camps, and 4,200 were forcibly evacuated to eastern Europe. The most severe blow was the fact that 2,850 young Luxembourgers forced into the *Wehrmacht* never saw their homeland again (28%).

The most tangible demonstration of national solidarity was provided by the 3,500 (34.3%) forced conscripts who managed to escape from military service, thus putting at risk their own lives and those of their nearest and dearest. Most of them were hidden inside the country. All in all, Luxembourg lost 2% of its population (290,000 in 1939) as a consequence of the war (2.4% for the Netherlands; 1.5% for France; 1% for Belgium). It can be readily understood that the events of the war left a painful scar on the collective memory. At the same time, Luxembourg demonstrated its viability as a nation.

By hiding at the risk of their lives, especially in the mines in the south of the country, young forced recruits managed to escape from the *Wehrmacht*





On her return from exile on
14 April 1945, HRH Grand
Duchess Charlotte (1896-1985)
accompanied by her husband
prince Félix, was acclaimed by
a jubilant crowd in front of the
Grand Ducal palace



An equestrian statue erected in the honour of William II, King of the Netherlands and Grand Duke of Luxembourg, raises itself on the place carrying the same name in the centre of Luxembourg City

In 1867 William III wanted to sell the Grand Duchy of Luxembourg to France. This provoked a diplomatic tension between France and Prussia

The Nassau dynasty

The destiny of the Grand Duchy of Luxembourg was linked to that of the Nassau dynasty right from the start (Congress of Vienna, 1815). Serving as a patrimonial compensation for that family, it was linked to the kingdom of the Netherlands through a personal union, with William I (1815-1840) as King and Grand Duke.

This union proved both advantageous and disadvantageous for Luxembourg. It frustrated the claims of its neighbours, and sometimes acted as a protective shield, but if there was a conflict of interest between Luxembourg and the Netherlands, the sovereign tended to favour his kingdom. The political class in the Netherlands were concerned that Luxembourg could cause complications for their country and sought to end the personal union. In 1867, William III (1849-1890), struggling with financial problems, would have liked to cede his Grand Duchy to Napoleon III if Bismarck had not been opposed to this.

Nassau's rule of succession meant that their patrimonial possessions – such as the Grand Duchy – should only be inherited by males. When William III died in 1890 leaving only a daughter (Wilhelmine) to succeed to the Netherlands, the Grand Ducal throne passed to another branch of the family, Nassau-Weilburg, who had been dispossessed of their Duchy of Nassau (Wiesbaden) in 1866 by Bismarck.

From 1890, Luxembourg had its own dynasty, which naturally took some time to become accustomed to the new situation but which rapidly became a symbol of



TRH Grand Duke Jean and Grand Duchess Joséphine-Charlotte. On 28 September 2000, HRH Grand Duke Jean hands over the crown to his eldest son Henri

Luxembourg has always distinguished itself by its multilinguism. In the past the report of the Parliament was written in German. The stanzas of the national hymn have always been sung in *Lëtzebuergesch*



the country's independence. In a Europe which was again largely composed of monarchies, it enabled the still mainly agricultural population to identify with the state through its leading figure. It was Grand Duchess Charlotte (1919–1964) who fulfilled the role to perfection when she succeeded her sister Marie-Adelaide (1912–1919), who was obliged to abdicate for domestic political reasons. Charlotte initiated the era of representative monarchy, in which dukes and duchesses strictly avoided any involvement in everyday politics. She even managed to make the monarchy acceptable to the forces of the left.

Faced with the German invasion in 1940, she chose the thorny way into exile and successfully used her influence with the Allies to preserve her country's independence. Her son Jean (1964–2000) maintained the popularity of the dynasty right up to the moment when the torch passed to his own son, Henri who succeeded to the throne on 28 September 2000.

A common language

After the division of 1839, Luxembourg became a monolingual, German-speaking country. A common language is a strong unifying factor during the formation of a national community, and one which Luxembourgers have had since 1839. It crystallized the vague feeling of belonging to a country dating back to the *Ancien Régime*. It encouraged them to reflect upon the exact meaning of what one might call, for lack of a suitable word, their 'Luxembourgness'.

There is one problem about emphasizing the common language in Luxembourg – *Lëtzebuergesch* is merely a dialect of German. Instead of reinforcing Luxembourg's cohesion, sharing a language with Germany could have led to absorption into that country, precisely because it was searching for national unity.

If they were to survive as a separate state, Luxembourgers had to mark themselves off from Germany. This distance was all the more necessary because there were other ties with Germany: political links through member-

These details about complex language use are important because this has been, and still is, the key to understanding Luxembourg.

From the end of the nineteenth century, the exploitation of iron ore, which was at the origin of the country's wealth, attracted workers from various backgrounds

Material well-being

However, the future was to disprove such hasty, pessimistic predictions. Membership of the *Zollverein* (1842) gave Luxembourg access to a huge economic area. The year 1842 marks a turning point in Luxembourg's history, when the focus shifted from the Netherlands to Germany, whose economic growth it



The industrialisation of the south of Luxembourg attracted thousands of Italian workers. The latter often lived together in their own quarter. This was for instance the case in Dudelange, where one quarter close to the factory was even baptised "Italy" because of the numerous Italians who had settled there



then profited from. Although still poor, Luxembourgers were free to pursue their own aims. They proceeded cautiously and achieved a limited degree of prosperity.

The discovery of iron ore in the south of the country – the area is an extension of the Lorraine iron-ore region – was to launch a rapid industrialisation from the 1870s onwards. By the beginning of the 20th century, Luxembourg was a large-scale producer of iron: 2,500,000 tonnes of pig iron and 1,400,000 tonnes of steel in 1913. This industrialisation kept pace with that in Germany. Human resources being insufficient, it was necessary to rely on immigration in three large waves: from Germany from 1875 until 1930/35, from Italy in the 1890s until the 1960s, and from Portugal since 1960. From being a country of emigration, Luxembourg became a magnet for immigrants. Since the beginning of the 20th century, the standard of living in Luxembourg has been higher than in neighbouring regions.

Throughout the century, the country's economy followed the fortunes of steel. Despite the cyclical crises, there has been an upward tendency. Since the 1930s, almost all the iron produced has been turned into steel. From 2,540,000 tonnes of steel in 1950, production rose to 6,450,000 tonnes in 1974 (for a population of 375,000). Conscious of the danger of relying on a monolithic economy, the Luxembourg authorities have launched a diversification programme in the 1960s, attracting other types of industry (chemicals, rubber, metal-processing, etc.). The serious crisis in the steel industry from 1974/75 demonstrated the dexterity of this policy.

The boom in financial services starting in the 1960s compensated for the problems in steelmaking. It was the law on holding companies of 1929 that provided the basis for this expansion, which was given further impetus by the monetary policy of various major countries (United States, Germany) and by measures taken by the Luxembourg authorities themselves. The number of financial institutions rose from 17 in 1966 to 220 in 1999. In 1987, employment in the banking sector overtook that in steel. Unemployment has been maintained at a very low level throughout (of the order of 2 to 4%).



Social cohesion

The transition from poverty to affluence tends to cause difficulties, because it affects social cohesion. The industrial revolution made the country wealthy, but distributing that wealth posed problems. Poor farmers became poor workers, and at their side there were Italian immigrants who were even worse off. The villages in the iron-ore region (Dudelange, Esch/Alzette, Differdange) were transformed into industrial towns whose development was for a long time chaotic. Perhaps the most surprising feature was the docility of the multilingual and badly-organized proletariat. At the outbreak of the First World War, 60% of the workforce in the steel industry was of foreign origin.

The dramatic deterioration in their living conditions unleashed by the German occupation (1914-1918) pushed the workers into forming trade unions (1916). Two major strikes (1917 and 1921) failed because of foreign military intervention, first by Germany, then by France. Gradually, the workers' organisations became reformist, but tensions remained and threatened social cohesion.

The serious global economic crisis in October 1929, which could have unleashed a huge social explosion, paradoxically produced a situation which finally led to a sort of historic compromise. In January 1936, a large workers' demonstration, which passed off in an orderly and peaceful manner, forced recognition of the trade unions – one close to the Socialist Party, now the OGBL, the other close to the Christian Social Party, today's LCGB – and the establishment of a National Council of Labour, an arbitration board composed equally of employers and employees. This marked the beginning of the period of collective agreements.

In retrospect, the year 1936 seems to have been a watershed in social relations. The first half of the century, marked by confrontation, was followed by a second half characterised by the search for consensus. In fact, there were no serious social conflicts; the dissatisfaction of various social and political groups was expressed only through brief token strikes, demonstrations, and protest meetings. The negotiating table was the preferred place for settling differences.

Having been a powerful pillar of the Luxembourg economy in the past, the steel industry was hit several times by economic crises and global overproduction. Since then the decrease of the iron industry has been compensated by the development of the financial sector



1916, year of occupation and privation:
distribution of goods during
the First World War

As far as institutions are concerned, the public authorities encouraged consultation by setting up professional bodies (1924) and the tripartite (1977). The former consist of six institutions elected by all the respective members (foreigners have had the vote since 1993) which bring together the various professions and have an obligatory consultative role. This gives all the professional groups an accepted procedure for representing members' views. The National Council of Labour (1936) provides for conciliation before any industrial action takes place. 1961 saw the creation of the Economic and Social Council, also with a consultative function, which brings together employers, employees, and government. While the National Council of Labour is a bilateral organisation, the Economic and Social Council is trilateral.

1 May Festivities: the Luxembourg trade
unions stick to their traditions



After the serious steel crisis which broke out in 1974/75, a major step was taken in 1977 with the formation of the tripartite, which brings together three partners: employers, trade unions and government. In contrast to the Economic and Social Council, the tripartite wields important decision-making powers. At a time when the very existence of steelmaking appeared threatened, the tripartite seemed to be a more effective instrument than the Economic and Social Council or even parliament. Whether in a narrow grouping to deal with steelmaking, or in a more general format, the tripartite developed into the main means of finding a consensus about how to solve major economic and social problems at the turn of the century. For example, it was a tripartite agreement that enabled steel maker Arbed to reduce its workforce from 25,000 (1974) to 5,000 (1999) without dismissals.



In order to save their steel industry, Luxembourgers accepted the sacrifice dictated by the "Luxembourg Model"

Proceeding via consensus

Proceeding via consensus has sometimes been called the "Luxembourg model". This approach has worked because the country was wealthy, but also because Luxembourgers have accepted – limited, but real – sacrifices to rescue steelmaking and prevent social unrest. The French expert Jean Gandois, who was brought in by the government at the height of the steel crisis (1982/83), found that "social consensus in the Grand Duchy is unique in Europe".

The evolution of a society based on consensus was fuelled by two powerful political and social forces – on the one hand by the Christian Social Party and the LCGB (*Lëtzebuurger Chrëschtleche Gewerkschaftsbond*, founded in 1922), and on the other by the Socialist Party and its associated trade union, OGBL (*Onofhängege Gewerkschaftsbond Lëtzebuerg*, founded in 1916). The Christian Social Party, the largest throughout the century thanks to its social orientation, and the Socialist Party, reformist and strengthened by the support of the major trade union in the country, have succeeded in finding common ground.

In 1974, a law introduced workers' representation in large limited companies, thus giving trade unionists seats on the administrative boards. Trade union attitudes in Luxembourg are thus more like those in Germany than in France or Belgium, where such a policy has been characterized as "class collaboration".

Throughout the 20th century, the rural exodus was emptying the countryside. For a quarter of a century, the number of industrial workers has been declining, while jobs in the service sector have increased rapidly, especially since the end of the 1960s, when they overtook the figure for manufacturing industry. Luxembourg has become the middle-class country par excellence.

Social consensus is paralleled by political consensus, but this was achieved only after the first quarter of the century in which left and right disagreed fundamentally about such topics as the relationship between church and state or control of primary education. With the decline of religious practice, accelerating from the 1960s, and the

Agriculture, wine-growing and forestry are in constant regression. Being more environmentally-minded today, agriculture contributes to the protection of the natural surroundings



reduced influence of the clergy, as well as the aggiornamento of the church, such disagreements now have little effect on public opinion or on political decision-makers and trade unions.

The coalition system constantly forces the political parties to search for compromise

The electoral system clearly influences political life. The majority system which was in force until 1919 tended to encourage confrontation, unlike the proportional system which has been used since then. Contrary to what one might think, this has not led to a splintering of politics. Three traditional parties, all founded early in the 20th century, share power: the Christian Social Party, the Socialist Party, and the Liberal Party. The (Stalinist) Communist

Party has remained on the sidelines but attracted a protest vote between the end of the Second World War and the 1980s, before being superseded by two new parties, the Greens, and the populist ADR (which demands justice for pensioners).

Ever since 1925, all governments have been coalitions of two of the three traditional parties, the third being forced into opposition. The Christian Social Party has been pivotal in forming governments. Between 1919 and the present day, it has dominated every government except during the years 1925-1926 and 1974-1979. The system of coalitions constantly obliges the political parties to enter into compromises. Because Luxembourg's political tradition rejects sudden changes of direction, the country is governed from the centre.

The determined quest for consensus hardly favours great intellectual or ideological debate. Seen from this perspective, the intellectually turbulent first half of the



20th century differs markedly from the second, with its tame consensus. The turn of the century evoked comments about the risk of "consensus becoming all too important".

A final word

This small country, established on a fragile basis in 1839, underwent a remarkable development in the 20th century, made possible only through profound changes. The first phase (1890-1920) saw an agricultural country transformed into an industrial one; the second phase (1960-1990) turned Luxembourg into a service-sector economy. These changes occurred gradually. Despite industrialisation, a vigorous agricultural sector survived over a long period: 15,142 holdings of more than 2 hectares in 1907, and still 11,445 in 1950, but only 2,518 by 1998. Similarly, the predominance of services has not eradicated the industrial character of the country: industry involved almost 45% of the active population in 1966, and 25% by the end of the century. The steel crisis (1975-1985) was the only significant break, but the shock was absorbed by the increase in services and new companies attracted to the country through a diversification programme, as well as by the social and political consensus achieved by decision makers in the tripartite.

The above-mentioned phases share one factor – considerable immigration. The economic boom and the low birthrate among Luxembourgers necessitated an increasing reliance on foreigners, rising and falling during the first half of the century: 15.8% in 1910; 12.8% in 1922; 18.6% in 1930; 12.9% in 1935; 10% in 1947. From the 1950s, the proportion of foreigners rose steadily, slowing down occasionally, but never declining at all: 18.4% in 1970; 26.3% in 1981; 29.4% in 1991; and more than 37% at the end of 1999. The immigration rate has accelerated in the last few years. Between 1990 and 1999, immigration exceeded emigration by an average of 4,150 per year (with a peak of 4,719 in 1999). If this trend continues, Luxembourg will have a population of half a million in 12 years' time.

In the course of the 20th century, the total population increased by 85.6%, from 234,700 to 435,700. There was a large difference between the two halves of the century, with a growth of 25% in the first half, and 48.3% in the second. The latter figure certainly represents the largest demographic growth in Luxembourg's history. It was of course due to immigration.

Foreigners coming to work in Luxembourg are both younger and more dynamic compared to Luxembourgers. How significant a role these foreign workers play in the economy, but also in society, is clearly illustrated by the following statistics.

In 1999, the birth rate in Luxembourg has gone up by 3.6% compared to the preceding year. The increase is entirely due to foreigners, since the rate among Luxembourgers actually decreased by 2.4%.

Foreigners make up more than 38% of the population and 46% of the female population are of child-ring age.

If we wish to appreciate the economic contribution made by foreigners, we must take into account the many border commuters – 106,900 in 2003. There are French, Belgians and Germans (in decreasing order) who cross the



Pilgrimage during the Octave in Luxembourg City: with the decrease of religious practice, the debates about the clergy hardly interest neither people nor politicians



Whether in the audiovisual domain or in the building sector, foreigners play an important part in the national economy

sense), manual occupations, and hotels and catering. Then there are what Luxembourgers call, the "Europeans", who numbered about 10,000 employees plus their families at the turn of the century. These people are mostly officials and other employees of the European Union or international organisations such as Namsa and Eurocontrol. For convenience, or because of their similar social status, this group is normally put together with the foreigners working in the financial sector (banking and insurance).

Finally, there are the frontier commuters, who are significant because of their numbers (106,900). One is somewhat hesitant to classify as a community men and women who work in Luxembourg but live abroad, as do their families, especially their children. Their links with the Grand Duchy are rather tenuous, but they do have common interests to defend.



border every working day. On their own, they represent 32.5% of total employment; if we add them to the number of foreigners living in Luxembourg, together they make up 57% of those in employment. 79% of manual workers are foreigners. Of the 60,000 jobs created between 1980 and 1990, 58% were taken by trans-border commuters.

The vast majority of foreigners living in Luxembourg are from European Union countries. The lion's share, about four fifths, is taken by Portugal, Italy, France, Belgium and Germany (in descending order).

To what extent are these foreigners integrated in Luxembourg society? We are obliged to recognize the existence of at least four communities. First, Luxembourgers make up 64% of the inhabitants of the Grand Duchy. The Italian and Portuguese immigrants are employed in construction, industry (in the narrow

This classification into communities is clearly a simplification, but it does correspond to reality to some extent. The community of Luxembourgers finds cohesion through a shared mother tongue, while the other communities tend to be formed more on the basis of their members' professional or social status. The result is that the four communities live more or less side by side, but without showing any animosity to one another.

The small number of non-EU and non-European immigrants provides no fertile ground for racism, and even xenophobia is scarcely noticeable. It is true that Luxembourgers sometimes have an uncomfortable feeling that they are no longer at home in their own country. The main reason is that relatively few of the foreigners living or working in Luxembourg learn *Lëtzebuergesch*.



Diversity and contrast form the particularity of the Grand Duchy and can be found anywhere, even in cultural events. Thus, rock concerts mix with performances by Luxembourg or foreign folk groups

The explanation is to be found in external factors rather than in a supposed lack of will on the part of the foreigners: all Luxembourgers acquire a certain mastery of French at school. As most of the foreigners come from Romance countries (Portugal, Italy, France, Belgium – people from Flanders do not hesitate to use French in Luxembourg), French has become the *lingua franca* – among themselves and with Luxembourgers. In today's Grand Duchy, basically a German-speaking country, it is easy to get by without German, but not without French. This was not the case at the beginning of the 20th century.

Today's Luxembourg is open not only to its three neighbours, but also to Europe in general. Without doubt, it is the most cosmopolitan country in western Europe. The reasons are to be found in its geographical position along the boundary between the Romance and Germanic areas, and in the numerous foreigners who have been arriving in the country for more than a century, many of whom have been absorbed into the genetic mass of the Luxembourg people. According to research by sociologist Fernand Fehlen, 45% of Luxembourgers today have at least one direct ancestor (among parents and grandparents) who was born abroad.

Let us return to our point of departure, the division of the country in 1839. No one could have foreseen such a remarkable development. From being an under-developed country, the Grand Duchy has become a developed, perhaps even an over-developed one. Coming to terms with this situation is the major challenge facing Luxembourg in the 21st century.

Text: Gilbert Trausch





In 963 count Siegfried erected a feudal castle and laid the first stone of the future city and first county seat

The key dates of the Luxembourg history

963	The count of the Ardennes Siegfried acquires the small fort 'Lucilinburhuc' and turns it into a county seat
1354	Charles IV, emperor of the Germanic Saint Empire, elevates his half-brother Venceslas to the rank of Duke of Luxembourg
1443	Dissolution of the House of Luxembourg. The Duchy of Luxembourg falls into the hands of Philippe of Burgundy, called the Good One. This marks the beginning of four centuries of foreign domination
1506	Luxembourg goes over to the Habsbourg dynasty of Spain when Charles the Fifth inherits Burgundian possessions from his father and Spanish possessions from his mother
1659	Following the treaty of the Pyrenees, Spain yields the southern part of Luxembourg (Thionville and dependencies) to Louis XIV
1684	After several months of siege imposed by Louis XIV, the French troops, which were led by the general of Vauban, force the fortress of Luxembourg to surrender
1697	Treaty of Ryswick between France and Spain
	Louis XIV restores the Duchy of Luxembourg to Spain (with the exception of the territories acquired by the treaty of the Pyrenees)
1713-14	After the Spanish Civil War, the treaties of Utrecht and Rastadt share the Spanish heritage. Charles VI of Habsbourg receives Luxembourg, which thus becomes Austrian property
1795	After the French Revolution, the French troops besiege the fortress of Luxembourg which capitulates after six months
1815	The Congress of Vienna: after the defeat of Napoleon, the territories acquired under his authority are restored. Luxembourg is elevated to the rank of a Grand Duchy and becomes a sovereign state. William the First of Orange Nassau, sovereign of the new Kingdom of the Netherlands, becomes Grand Duke of Luxembourg
1839	The treaty of London: after the Belgian revolution (in 1830), the large powers confirm the status of independence of the Grand Duchy. Nevertheless, Luxembourg is divided into two parts, The western part going to Belgium and the eastern part continuing to form the sovereign Grand Duchy. The country takes on its definite geographical form
1842	Luxembourg enters the Zollverein with Prussia
1866	Dissolution of the Germanic Confederation which Luxembourg had belonged to since 1815
1867	Napoleon III proposes to King-Grand Duke William III to buy Luxembourg back. Bismarck opposes this idea. The 'question of Luxembourg' is solved by the signature of the treaty of London which grants Luxembourg the status of a 'perpetually neutral and disarmed' state



Departure of the Prussian garrison of Luxembourg, after the London Treaty in 1867

1890	After the death of King-Grand Duke William III, who died without a male heir, the Grand Ducal crown goes to the Duke of Nassau, Adolphe. This marks the beginning of the present Grand Ducal family
1914-18	On 2 August 1914, the date of the invasion of the German troops, The First World War emphasizes the fragility of independence
1918	End of the First World War. Luxembourg denounces the Zollverein
1921	The Grand Duchy signs the Belgian-Luxembourgish economic union (UEBL) with Belgium
1940-1944	On 10 May Luxembourg is again invaded by German forces, the Grand Duchess and the government go into exile
1947	Signature of a draft agreement of a customs union between Belgium, Luxembourg and the Netherlands (Benelux)
1949	Creation of the NATO. Luxembourg is one of its founding members
1951	Luxembourg is one of the founding members of the European Community of Coal and Steel (ECCS), which constitutes the beginning of the construction of the European Union
1952	Luxembourg City is chosen as the provisional headquarters of the ECCS
1957	Ratification of the Treaty of Rome which creates the European Economic Community (EEC) as well as the European Community of atomic energy (Euratom). The treaty is signed between the Benelux countries, Italy, Germany and France
1999	The euro becomes the official currency in eleven countries of the European Union (including Luxembourg)



TRH the Grand Duke and
the Grand Duchess



The Grand Ducal couple with their children. From left to right: the future Grand Duke Guillaume, Prince Louis, Princess Alexandra, Prince Sébastien and Prince Félix

HRH the Grand Duke of Luxembourg

Grand Duke Henri, the eldest son of Grand Duke Jean and Grand Duchess Joséphine-Charlotte, was born on 16 April 1955 at Betzdorf Castle in Luxembourg.

Prince Henri made his secondary studies in Luxembourg and in France, where he passed his baccalaureate in 1974. After that he followed courses at the University of Geneva, where he obtained a degree in political science in 1980.

In 1974 Prince Henri entered the Royal Military Academy of Sandhurst (England) which awarded him the status of officer in 1975. In 1989 he was appointed Honorary Major of the Parachute Regiment (England). At present he has the title of General as the Commander of the Luxembourgish Army.

On 14 February 1981 he married Miss Maria Teresa Mestre who also obtained a degree in political science at the University of Geneva in 1980. Five children were born: HRH the future Grand Duke Guillaume, born on 11 November 1981, Prince Félix, born on 3 June 1984, Prince Louis, born on 3 August 1986, Princess Alexandra, born on 16 February 1991 and Prince Sébastien, born on 16 April 1992.

In his function as Honorary President of the Committee of Economic Development, founded in 1977, he undertook numerous canvassing trips all over the world in order to promote the Grand Duchy of Luxembourg as a land of investments (1978-2000).

From 1980 to 1998, the Grand Duke was a member of the Council of State, which allowed him to get introduced to the legislative machinery of the country, and on 4 March 1998 he was appointed Representative Lieutenant of HRH Grand Duke Jean, conforming to article 42 of the Constitution.

The residential Grand Ducal castle in Colmar-Berg is dominated by a 65 metre-high donjon



The symbols of the state and of the nation

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The national holiday of the Grand Duchy is celebrated on 23 June. However, festivities begin the evening before, with big fireworks and a popular party attracting thousands of people

The Grand Duchy of Luxembourg is not only a political entity, but indeed a separate nation. In this context, the symbols which have been adopted by the Luxembourg people are of the utmost importance and value, for they represent the identity of a people, their sovereignty, and above all their desire to “live together”.

The Luxembourg coat of arms and flag have been defined, and hence protected by law since 1972. Yet, it was not until 1993 that the Government had the legal status of these national symbols, including the national anthem, established and confirmed by law, thus, granting them a protection against unauthorised use.



Coat of arms of the State of Luxembourg

A new Article was written into the Law of 1972 creating a Heraldic Commission and establishing its competence. The Coat of Arms of Luxembourg, modified so many times, was determined in the years between 1235 and 1239 by Henri V, Count of Luxembourg.

The official version, now specified by Law, shows certain essential elements: cross bars of silver and of blue alternating, red lion rampant, open clawed, lampassed and crowned with gold, with tail forked and crossed.

The State of Luxembourg has a small, a medium and a great Coat of Arms.

National holiday

Since the end of the 18th century, it has been the custom in Luxembourg to celebrate the birthday of the sovereign. During the long reign of Grand Duchess Charlotte (1919-1964) this always took place in mid-winter, on 23 January, her actual birthday.

In 1961, for climatic considerations, it was decided to transfer the public celebration of the sovereign's birthday, and consequently the National Holiday, to 23 June each year. This date has been retained since Grand Duke Jean, born on 5 January 1921, came to the throne on 21 November 1964.

Luxembourg flag

The Law of 27 July 1993 enables the Grand Duke to determine the precise colour composition of the Luxembourg Flag. The colours have been defined in accordance with internationally recognised norms. In

order to distinguish the Luxembourg flag (with its three horizontal bands of red, white and blue) from that of the Netherlands, a pragmatic solution has been found: while the blue of the Netherlands is an ultramarine blue, the blue of the Grand Duchy is a sky blue (Pantone 299C). The red colour is a Pantone 032C.

National anthem

In so far as the National Anthem is concerned, the law of 27 July 1993, amends and completes the Law of 23 June 1972: henceforth the first and the last verses of *Ons Heemecht* ("Our Homeland") from 1864, with lyrics by Michel Lentz and music by Jean-Antoine Zinnen, constitute the National Anthem of Luxembourg.

Far from being a martial song like the French *Marseillaise*, the Luxembourg National Anthem, which was given its first public performance at a grand ceremony in Ettelbruck in 1864, issues a vibrant appeal for peace.

Text: Service information et presse



Every year on 23 June, the Grand Duke takes part in the military parade with the future Grand Duke. This takes place in the Avenue de la Liberté, which is then somptuously decorated with flags displaying the national colours



ONS HEEMECHT

(Lëtzebuergesch version)

Wou d'Uelzecht duerech d'Wisen zéit,
Duerch d'Fielsen d'Sauer brécht.
Wou d'Rief laanscht d'Musel dofteg bléit,
Den Himmel Wäin ons mécht.
Dat ass onst Land, fir dat mir géif,
Hei nidden alles won.
Onst Heemechtsland, dat mir sou déif
An onsen Hierzer dron.

O Du do uewen, deen seng Hand
Duerch d'Welt d'Natioune leet.
Behitt Du d'Lëtzebuerger Land
Vru friemem Joch a Leed!
Du hues ons all als Kanner schonn
De fräie Geesch jo ginn.
Looss virublénken d'Fräiheetssonn
Déi mir sou laang gesinn.

(Text: Michel Lentz / music: J. A. Zinnen)

OUR HOMELAND

(English version)

Where the Alzette slowly flows,
The Sura plays wild pranks,
Where fragrant vineyards amply grow
On the Mosella's banks ;
There lies the land for which we would
Dare everything down here,
Our own, our native land which ranks
Deeply in our hearts.

O Thou above whose powerful hand
Makes States or lays them low,
Protect this Luxembourg land
From foreign yoke and woe.
Your spirit of liberty bestow
On us now as of yore.
Let Freedom's sun in glory glow
For now and evermore.

(Translation adapted from an interpretation of
Nicholas E. Weydert from 1929)

Land of a hundred nationalities

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The Grand Duchy's demographic context is very particular. Since the beginning of the industrialisation around 1870, Luxembourg has witnessed strong population growth. This is largely due to continuous immigration since the end of the 19th century. In 1900, Luxembourg had a population of some 200,000. Today it stands at 451,600 (source: STATEC, 1 January 2004). In other words, it has more than doubled in the space of a century.

Once a country that people typically wished to leave, Luxembourg has become a honey-pot for immigrants. Among the records it has established, one is truly remarkable: no other EU country has such a high percentage of foreigners and yet so few problems with multicultural coexistence.

In many respects, this small country occupies a special position among the members of the European Union. One example is immigration. In percentage terms, there are more foreigners in Luxembourg than in any other country in the EU – almost 174,200 out of a total of only 451,600 inhabitants at the beginning of 2004. The composition of this by no means homogeneous group is unusual.

From 1870 mass immigration of industrial workers started. Mainly Italians arrived in large numbers in the south of the Grand Duchy

Certain typically Italian traditions like the card game "Scopa" are still played with passion



The mines hardly attracted the Luxembourg farmers who preferred to leave their extremely poor land to emigrate to remote countries, especially the United States



One category comprises "guest workers", mostly from southern Europe, who carry out simple tasks, and their children, who were often born in Luxembourg. A very different group is made up of EU officials, international senior management and people working in banking. Then there are the many Germans, French and Belgians who have been drawn by life – or often love – into the Grand Duchy.

The country's history is the key to understanding this peculiar demographic development. From being a poor agrarian country experiencing major emigration to the USA in the early nineteenth century, Luxembourg became an attractive place for immigrants in the twentieth century. It has managed to deal with the arrival of so many foreigners partly through a special form of integration: mixed marriages. One in four marriages in Luxembourg is of this type.

30% of Luxembourg passport-holders have at least one parent of foreign origin, according to a study carried out by a group led by sociologist Fernand Fehlen of the Luxembourg *Centre universitaire*. If the grandparents' generation is included, the proportion increases to 45%. The largest group of immigrants are the Germans (with 12%), then the French (eleven), the Italians (9%), and the Belgians (6%). The greatest concentration occurred in the steel-making area, Minette, in the South. Every second person living there is from an immigrant family, the majority from Italy.'

To Luxembourg with wife and child

Luxembourg is still a young nation. It did not gain independence until 1839. However, immigration soon began to play an important part in the development. Luxembourg's industrial history has been closely linked to the influx of foreign workers since 1890. Heavy industry began to flourish in the South with the building of steelworks. The population being mostly farmers and craftsmen, the country needed additional workers. First, people came from northern Italy to make a living as unskilled workers in the steel-making area of Minette, often staying only for a season. Skilled workers and engineers were mostly recruited in Germany and Belgium.



Principally working in the catering business or in the building industry, the Portuguese constitute the most important foreign community today

In 1913, 60% of steelworkers came from abroad. Within 25 years, the population rose by 40,000 – mostly through the influx of foreigners, whose share in the population reached 18% by 1930. The sphere of their activities expanded to include construction and various trades.

As a consequence of the world economic crisis and the Second World War, many foreign workers lost their jobs and returned home. Then the Nazis occupied Luxembourg and began to expel undesirable aliens. In 1947, the proportion of foreigners had dropped to 10%. The first people to help with reconstruction after the war were the Italians. The flow of people from Italy began to subside towards the end of the 1950s, however. For one thing, there were enough jobs at home; for another, some Italians preferred to go to Germany, where higher wages were paid. In 1957, the Luxembourg government decided to sign the first treaty allowing families to be reunited, but it was not the Italians who made the greatest use of this, but rather the Portuguese, who often came to Luxembourg with their wives and children. They were followed by their relatives, and neighbours from their villages at home. A flourishing economy, a switch by Luxembourgers to the service sector, and a falling birth rate all combined to create an enormous increase in the demand for labour.



In each branch of the economy, cross-border workers from Germany, France and Belgium represent an increasing part of the active population



In 1970, the number of immigrants again reached the high levels of 1930. From that time, the trend has been steadily upwards: in 1980 the proportion of foreigners was roughly 25%, in 1990 about 30%, and by 1998 it had even reached 35%. Some figures will serve to show how immigration has increased since the end of the war: according to the statistical office STATEC, between 1954 and 1996, 398,000 people arrived in Luxembourg, while 293,000 left the country again. This leaves a net figure of 104,000 immigrants.

Italian names in parliament

By far the largest group of immigrants are the Portuguese. Since 1954, 80,000 have arrived, 20,000 of them in the last ten years. Two thirds of these people have remained in Luxembourg. Unusually, this has meant that about 90% of the immigrant workforce are EU citizens. The accession of Portugal to the European Community in 1986 marked a particular stage in immigration policy.

The Portuguese took on the role of the classical foreign worker in the 1970s. They represent the largest proportion among foreigners in Luxembourg, with a share of 13%. Construction and various dependent trades rely very heavily on the availability of Portuguese workers. This even leads to a complete cessation of work in the holiday month of August, when the construction industry takes its regular collective vacation, since the employees all like to go back to their former home then.

In percentage terms, the Italians come next in the list of foreigners. Only some of them sweat away in unqualified jobs, frequently in the restaurant business. Many of them have set themselves up in business as restaurateurs, green-

grocers, and shopkeepers, or they work for a bank or one of the EU institutions. They are thought to have successfully integrated themselves in society. Still, there are not many offspring of this first generation in the Grand Duchy, because most of the very earliest group did not stay.

Those who did settle in the Grand Duchy, however, have long since been integrated. The offspring of these immigrants were quick to take up the Luxembourg nationality and find their way into key positions in society. Italian names are to be found in parliament, among doctors, lawyers, sports people and journalists. The official list of Luxembourg family names includes over 10% that are clearly of Italian origin. Since 2003, they have reached third place representing 19% of the foreign population.

The French occupy the second rank with 21.6% of the foreign population and the Belgians are in fourth position (15.9%).

After the bricklayers came the bankers and computer experts

All in all, there are over a hundred different nationalities represented in Luxembourg, from Chinese diplomats to illegal immigrants from Togo. For a while now, the increasing affluence of the country has not just been attracting foreign workers in the traditional sense. In line with the boom in financial services since the 1980s, there has been a growing need for highly qualified employees. A small country such as Luxembourg cannot meet such a demand from within its own ranks.

Thus, an influx of foreign finance, tax and computer experts began almost twenty years ago. Today, 60% of the people employed in banking have a foreign passport. They have chosen Luxembourg as a place to work because salaries and living conditions are attractive. Since the mid-nineties, another phenomenon has become apparent: a huge increase in trans-border commuters among the active workforce.

Luxembourg is a land of immigration that could never have achieved its present affluence without the generation of immigrants who decided to throw in their lot with this country. Without this constant flow of foreign workers from every social group, the economy would have long since faltered for lack of labour. On the other hand, this economic success has allowed the families of the newcomers to establish themselves and begin to climb the social ladder.

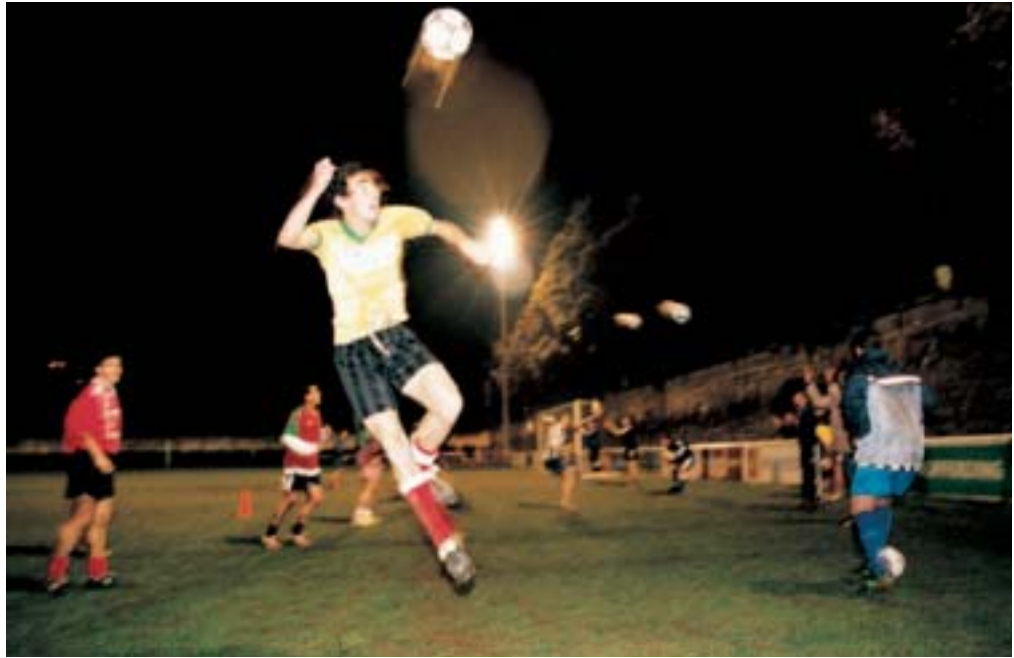
Many foreigners have been resident in Luxembourg for a long time, and settled into careers. However, few of the earliest immigrants have participated in the structural change of the labour market including the service sector. Large numbers of them continue to be employed in construction and manufacturing.



The flood of cross-border workers and their daily commuting obliges public transport to take up increasingly complex challenges



The pilgrimage to the sanctuary of Notre-Dame of Fatima in Wiltz in the north of Luxembourg, or football matches are only some of the well-established traditions in the social and associative lives of the Portuguese residents



There has not yet been direct competition for jobs between the earlier and later arrivals. The latter either take the unpopular, badly paid manual jobs, or positions as specialists or officials with international companies, banks or EU institutions. The kind of competition leading to social exclusion seen in neighbouring countries as a result of high unemployment, which places a burden on relations between natives and immigrants, does not play a significant role in Luxembourg. For one thing, there are still enough opportunities for unskilled workers; for another, there is a satisfactory social security system, for example in the form of a minimum wage.

Peaceful coexistence

As long as both sides of this community of interests continue to thrive, they will get along well together. The relative affluence of the country facilitates this coexistence by permitting everyone to find happiness in their own way. Neither side is expected to make a great effort to adapt. There are many foreigners who have lived here for years, speak only one of the local languages – sometimes falteringly – and yet manage to live their everyday lives quite satisfactorily.

The relationship of Luxembourgers to “their” foreigners can best be described as peaceful coexistence with little contact. Faced with the sheer numbers, Luxembourgers apparently have no real wish to mix with the others.

When new citizens arrive in large numbers, as the Portuguese have done in Luxembourg, there is no longer any curiosity about individuals, but rather a conviction that integration is something that has to be dealt with by politicians, and that beyond the search for work and accommodation and the learning of languages, it is really a matter of personal adaptation. However, material advantages cannot compensate for loneliness and a lack of orientation in a world with different values.

Most foreigners certainly appreciate life in Luxembourg. This conclusion can be drawn, for instance, from their responses to the Baleine¹ survey, the research project of sociologist Fehlen: 69% of those questioned stated that they wished to remain living permanently in the country. Only 11% were thinking of returning home or moving to another country. 17% of those questioned were undecided. The largest group of don’t-knows and those wishing to return were the Portuguese.

Apparently the boundaries between the Portuguese, regarded as very conservative, tradition-conscious and industrious, and their hosts, concerned with their own identity, have not disappeared. The reason may be that many of these first-generation immigrants still harbour the dream of returning to Portugal when they are old. Precisely because there are so many of them, the Portuguese find it relatively easy to live out their lives among their fellow countrymen. The almost 63,000 Portuguese residents have their own supermarkets, cafés, restaurants, traditional music groups, newspapers, and football clubs, as well as a radio station.

This fixation on returning means loyalty to their society of origin, and a certain distance – a kind of security zone – from the society which has taken them in. The omnipresent idea of returning has a definite impact on everyday life. The time spent in the host country may even be considered of secondary importance, which can be disadvantageous for their children's education and future prospects, for instance when parents make no attempt at linguistic integration and if the education system, for its part, fails to teach the national languages.



Integration happens in the classrooms where pupils of various nationalities come together

Neither ethnical nor religious conflicts

The introduction of nursery education, obligatory since 2004, should at least make sure that the next generation of immigrant children are not so handicapped. Pilot projects to teach reading and writing in French have been conducted since 2000. Up to now, German has always been the first foreign language at primary schools.

In the last fifteen years alone, Luxembourg has received about 50,000 people for whom *Lëtzebuergesch* is still a foreign language and who are habitually using French. So French is the common link and its importance at work and for official correspondence cannot be denied. Yet, *Lëtzebuergesch* provides the bridge to integration.

Luxembourg has not had to suffer the ethnic and religious conflicts that have often plagued relations between local people and immigrants in other countries. In the 1970s, when the economy really took off and there was an enormous demand for labour, it seems that a deliberate decision was taken in favour of Portugal's devout Catholics. A guest-workers treaty with the government of what was then Yugoslavia, for example, was never put into effect.

Racism plays no more than a marginal role in Luxembourg. The extreme right-wing National Movement was forced to disband itself some years ago for lack of members. The politicians who felt a call to protect their nation from being overwhelmed by foreigners by denying such people their political rights have done some rethinking.

European Union law brought about a change in 1999, when for the first time immigrants from EU states were allowed to participate in local and European elections. Although there were narrow restrictions on eligibility, this

¹ The Baleine Study is an academic project for the integration of foreigners in Luxembourg. It is located at the CRP Research Centre and is sponsored by the Commissariat du gouvernement aux étrangers and the international initiative 1997 – European Year Against Racism. The metaphor of the whale (baleine) was taken from a work of literature – Jean Portante's novel *Mrs Haroy ou La mémoire de la baleine* – and represents the foreigner who does not feel at home in his new or in his old place of residence.

Contrary to other countries with a high percentage of immigrants, Luxembourg has so far been spared from ethnic or religious conflicts



marked the beginning of the road towards equal rights for all citizens. The names of 9,811 EU citizens resident in Luxembourg were put on the electoral register for the European election in June 2004, and 11,715 foreign voters took advantage of their newly acquired electoral rights in the local elections of October 1999.

Model studies have been conducted to estimate how many people will be living in Luxembourg in fifty years time. The figures vary between 500,000 and 850,000. One factor plays an ever-increasing role here: foreign commuters. The huge growth in the proportion of trans-border commuters among the active population is a novel element. These foreigners have of necessity a different relation to Luxembourg, its languages, and its culture; they have different aims in life, and face the country with new demands.

One thing is certain – trans-border commuters cause fewer direct problems. When they arrive, they are adults who have completed their schooling, and often their vocational training. They come on their own, do not require much in the way of social structures like schools, hospitals, or retirement homes, they do not create garbage or use any electricity outside their place of work. It is still too early to guess what effects this phenomenon will have, because the time-scale is still too short.

Text: Uli Botzler

Population:	451,600 (January 2004)
Rate of foreign residents:	38.6%
Population density:	171 people per km ²
Demographic growth:	1.23%
Life expectations:	Men: 74.9 years; women: 81 years
Religions:	87% Catholics, 13% Protestants
National language:	<i>Lëtzebuergesch</i>
Administrative languages:	French, German, <i>Lëtzebuergesch</i>

Mir schwätze Lëtzebuergesch, Däitsch a Franséisch



The Grand Duchy of Luxembourg is one of those rare countries in the world where several languages are spoken and written throughout its territory and in different spheres of life – private, professional, social, cultural and political. *Lëtzebuergesch* is the national language and French, German and *Lëtzebuergesch* are the legislative and administrative languages. You may, therefore, say that 280,000 Luxembourg people share a native multilingualism. Over recent decades, outstanding economic growth and a policy of social promotion have resulted in this polyglot nation being enhanced by the mother tongues of some 170,000 foreign nationals now living in Luxembourg.

Luxembourg is a multilingual country: French and German are administrative languages, as well as *Lëtzebuergesch* which is also the national language. Although French has developed into the lingua franca of society, *Lëtzebuergesch* remains the language necessary for integration. Second-generation immigrants suffer most under this multiplicity of languages. Despite the fact that most of them originate from francophone countries, they are expected to cope with an education system based on German.

When examining the linguistic situation in Luxembourg, we should not restrict our analysis to residents with a Luxembourg passport. One third of the Grand Duchy's residents are foreigners, while in the capital they even represent more than 53%. Then there are the trans-border commuters: 106,900 (and still increasing) crossed the border every day in January 2004 from France, Belgium and Germany (in that order) to work in Luxembourg. This means that we should not speak of a Luxembourg of the Luxembourgers, because in reality, the country is cosmopolitan and multicultural, and its job market is supra-regional.

The language situation is also influenced by the constant interaction of the various nationalities. As documented in the so-called Baleine Study¹, *Lëtzebuergesch* is the mother tongue of native Luxembourgers, but French has now become the lingua franca of the Grand Duchy, which means that Luxembourg is trilingual, with German and French as official languages, and *Lëtzebuergesch* as the national language. When members of parliament elevated *Lëtzebuergesch* to the position of the national language in 1984, they simultaneously,



The names of localities are indicated in French, one of the official languages, and at the same time in *Lëtzebuergesch*, the national language

Different media companies broadcast
radio and television programmes
in *Lëtzebuergesch*



Batty Weber (1860-1940), one of the
most popular writers in Luxembourg,
wrote most of his texts in German



if incorrectly, answered the long-running question as to whether it was a regional dialect or a proper language. *Lëtzebuergesch* is actually a Moselle-Frankonian dialect of German, but since the end of the 19th century it has been gaining increased psychological and emotional significance for Luxembourgers, a trend that intensified as a reaction to the language policy of the Nazis, who occupied the Grand Duchy during the Second World War.

Lëtzebuergesch on the march

The tendency to make increasing use of *Lëtzebuergesch* is now evident in advertising and self-portrayal – just take a look at election posters, names of businesses, small ads, etc. Literature in the local idiom is also becoming increasingly popular.

In addition – and contrary to popular prejudice – more foreigners than many Luxembourgers realize are in fact attempting to master *Lëtzebuergesch*. Among them are large numbers of French people, whom Luxembourgers consider unwilling to learn – unjustifiably, as their strong presence in language courses demonstrates – because of the long-running tendency in shops and restaurants to snap peremptorily: "Parlez français, s'il vous plaît!" (Please speak French.)

Radio and television are also playing their part in helping to popularise *Lëtzebuergesch*. Unfortunately, the quality of the language used by many reporters and anchor-people leaves much to be desired. Germanisms and other sloppy habits are adopted with a lack of concern that drives language purists to despair. Such tendencies also turn otherwise useful instruments for foreign-language learning into thoroughly unsuitable ones in practice.



The national newspapers use German and French as well as *Lëtzebuergesch*

Print journalists, even if they use the national language at all, tend to pay little heed to spelling and expression. One of the main reasons for this is that for many years little attention was paid to *Lëtzebuergesch* as a written language and Luxembourgers did not learn their language "properly" at school. Even today, lessons in *Lëtzebuergesch* are kept to a minimum or dropped completely. However, there is now a growing interest in the language, even in education, as can be seen occasionally in the courses offered.

Lëtzebuergesch is also being used more often on official occasions, for instance in traditional speeches by the Grand Duke, at opening ceremonies, and in debates.

German is difficult

If *Lëtzebuergesch* is increasingly infected with Germanisms, as can be observed particularly among young people, the reason can be found in the popularity of German television programmes. This – fortunately – leads to improvements in the German used by natives, but unfortunately at the expense of their *Lëtzebuergesch*.

The authors of the Baleine Study hold the view that it would be undesirable for Luxembourgers to speak particularly good German. On the other hand, one should recognize that Luxembourgers (or at least those who do not regularly come into contact with German-speaking fellow citizens) have severely restricted opportunities for learning correct German.

It all starts at primary school. German is used in the lessons as the language of literacy and practically as the second mother tongue, but in ways that astonish German-speaking parents, if no one else. Even when expressions equivalent to "Put it to the shelf" are used, local teachers are convinced that they know better than German-speaking inhabitants.



When it comes to solecisms of this kind, the press, which largely uses German, is not far behind. Errors range from selecting the wrong word to misusing the subjunctive mood.

This careless use of German often stands in stark contrast to the almost pedantic attempts to use French correctly, at least in writing. Facility in language-use depends to a great extent on the level of education. In the course of secondary schooling, French gradually replaces German, and the fact that most Luxembourgers encounter French day by day in their work also contributes to an improvement in their linguistic competence.

Lingua franca and language of integration

The French spoken in Luxembourg is therefore to be found at various levels, reflecting, among other things, the social status of the individual. The following groups should be distinguished: firstly, immigrants – mostly Portuguese – for whom French is a foreign and second language; secondly, highly qualified personnel in banks and large companies as well as European officials; and thirdly, French-speaking trans-border commuters.

The language-use of Luxembourgers and other people who live and/or work in the Grand Duchy is thus shaped by a variety of situational factors. While Eurocrats have always managed without speaking *Lëtzebuergesch*, the Portuguese can now also do without French. *Lëtzebuergesch* is regarded as the basic requirement for integration, and gives job-seekers a distinct advantage over otherwise equally qualified applicants. In contrast, French is the lingua franca at the workplace. Incidentally, it is also the language used by Luxembourgers when speaking in European and international institutions.



At the Luxembourg newsagents', you can find the national press next to daily newspapers and magazines from all over the world

Despite the fact that French is the most important medium of communication, the Grand Duchy is, and will remain, a multilingual society, not least because the comparatively large number of marriages between Luxembourgers and foreigners leads to a polyglot family life.

To what extent people need to make systematic use of French depends on the region where they live and work. In the rural areas of the east and north, *Lëtzebuergesch* is most frequently spoken; French plays a considerable role in the centre, especially in the capital, and in the south, which is heavily populated by immigrants.

Similarly, there are differences in language-use between generations. They reflect the profound socio-cultural and economic changes that have taken place in recent decades. Young people, especially in the capital, now communicate largely in French, while the older generation, which attended school during the Second World War, often has only limited French. This is particularly true of women who did not go out to work and who, unlike men, did not have an opportunity later in life to improve their poor language skills. This can lead to problems in everyday life, for example during a hospital stay, because medical personnel tend to be French-speaking.

Regional and generational differences

Generational differences of this sort can also be found, for instance, in the use made of the mass media, where language choice is not influenced from outside. A survey revealed that 41% of 60- to 70-year-olds preferred the (rather limited) television programmes in *Lëtzebuergesch*, while only seven per cent of 18- to 24-year-olds did so. Radio also reveals a preference for programmes in *Lëtzebuergesch*, which can be partly explained by the fact that national and local news only appear here.

In order to improve their chances
on the Grand Ducal job market,
more and more trans-border commuters
follow Luxembourg language courses, like
here in Trier in Germany



Languages in Luxembourg do not only reflect people's social position, but also determine their place in society. A lack of linguistic skills can prevent, or at least handicap, social mobility. This is particularly the case with Portuguese immigrants.

Thanks to a second generation that has overcome the difficulties of the Luxembourg educational system to produce highly qualified people like lawyers or accountants, who can support their compatriots. Thanks to their countrymen who are now running 'Portuguese' shops or small businesses; thanks to Portuguese newspapers, radio programmes and the TV channel RTP1, which can be received via cable, an immigrant can cope with everyday life in Luxembourg without knowing any French. However, such people are unlikely to pursue a successful career, and will probably remain relatively isolated in society, having contacts only within the Portuguese community.

The children of such immigrants, on the other hand, have to face up to the language situation in Luxembourg practically from their first day at school. German is the language of literacy, an almost insurmountable hurdle for the Portuguese youngsters, which is largely responsible for their lack of success in the education system. In contrast, they find it comparatively easy to learn French. Another factor is that most of their parents insist on their using Portuguese at home, which means that these children have to cope with four languages as soon as they start school.

Text: Josiane Kartheiser





The heart of Europe

It all began in Luxembourg

55



Casual conversation in Luxembourg between Jean Monnet, Robert Schuman and Joseph Bech, founding fathers of the European Union

The ties that bind Luxembourg to the European Union are much stronger and much older than might be imagined. Luxembourg's attachment to a future union with its neighbouring countries dates back to the 1950s. The Grand Duchy demonstrated its great interest at the time when Robert Schuman, French Minister for Foreign Affairs, suggested in 1950 that the production of German and French coal and steel should be placed under a common high authority, independent of governments and capable of imposing its decisions.

Jean Monnet and Robert Schuman in front of the High Authority headquarters of the ECSC, the first European institution, in 1953. Today that building, situated in the avenue de la Liberté in Luxembourg City, houses departments of the Banque et Caisse d'Epargne de l'Etat



Political project

On 9 May 1950, inspired by a plan conceived by Jean Monnet, Robert Schuman put a proposal to the then German chancellor, Konrad Adenauer, to establish a supranational authority that would have competence in the area of heavy industry. This plan, focusing on two specific sectors of the economy, was essentially political in orientation. Its objective was to prevent, once and for all, a state from using its deposits of coal and stocks of steel to rearm unbeknown to anyone else, and thereby constitute a new threat. Mr Schuman was nevertheless aware that Europe had to be constructed step by step, stating that 'Europe will not be built in a day'.

The founding members were France, Germany, Italy, the Netherlands, Belgium and Luxembourg. The first European Community was called the 'Schuman Plan' by some and the 'ECSC' by others. A Council of Ministers responsible for representing national interests was set up. The Common Assembly of the ECSC ensured control of the High Authority, which was later to become the European Commission. The Council of Ministers remained what it was. The Common Assembly, meanwhile, became the European Parliament, whose members have been elected by direct universal suffrage since 1979.

Seat of the institutions, a question as old as the Community itself

The night of 24 to 25 July 1952 was a historic one. After 18 hours of negotiations, Luxembourg's Minister for Foreign Affairs, Joseph Bech, proposed that the High Authority of the ECSC should begin its work in Luxembourg, a suggestion that was finally adopted. Its first president, Jean Monnet, was not very pleased. Monnet, who was initially resident at the Grand Chef Hotel in Mondorf, preferred the idea of a federal district unencumbered by national sovereignty, and which he would have preferred to see established at Fontainebleau, near Paris.

The High Authority of the ECSC was to remain in Luxembourg until the mid-1960s, i.e. until the merger of the executive bodies of the ECSC, the EEC and Euratom, leading to the establishment of the European Commission.



The architectural complex Konrad Adenauer is one of the numerous centres of the Kirchberg plateau where the machinery of the Europe of the 25 is at work

The 'question of the seat' was to generate heated political debate on many occasions. Today, the Commission and the Council of Ministers are based in Brussels. Strasbourg was confirmed as the seat of the European Parliament, while the following European institutions are based in Luxembourg:

- Secretariat of the European Parliament;
- Commission departments, particularly the Eurostat statistical office and units of the translation service, administration and various General Directorates;
- Court of Justice of the European Communities and the Court of First Instance;
- Court of Auditors of the European Community;
- European Investment Bank and the European Investment Fund;
- Publications Office, which is the Union's official publisher.

To the left and right of the avenue J.F. Kennedy, bordering the place de l'Europe on the Kirchberg plateau, the two twin towers rise up to 70 metres. These towers have been designed by Ricardo Bofill who has also developed the urban complex concept of the place de l'Europe

In April, June and October the Council of Ministers meets in Luxembourg.

The city of Luxembourg has over 9,000 European Union officials, which in mathematical terms represents one out of 10 inhabitants of the capital. After the enlargement of the European Union, this figure, which does not include many service providers set up around the institutions established in Luxembourg, should rise significantly again.

This is why in terms of property the European Parliament has become the owner of its seat in Luxembourg and has thus consolidated its oldest place of work. After several months of negotiations following



Symbols of the Luxembourg steel industry: gigantic sites such as Arbed-Terres Rouges in Esch-sur-Alzette



the political agreement reached in July 2003, the Government of Luxembourg and the European Parliament signed the contract of sale for the Konrad Adenauer building on 16 December 2003.

While awaiting completion of the extension to the Konrad Adenauer building, and in order to meet the growing needs arising out of enlargement, the Luxembourg Government undertook to lease to the European Parliament the two towers being built on Place de l'Europe, housing some 1,050 offices. The leasing contracts relating to this location were signed at the same time as the contract of sale.

Policy of alliances, a tradition

The rapid development that has allowed an agricultural country such as the Grand Duchy of Luxembourg to become a service society *par excellence* would not have been possible without its inclusion in the ECSC, the EEC and the EU. Due to its geopolitical situation, this country situated at the heart of Europe and flanked by two such great powers as France and Germany, has had no choice but to enter into alliances during its brief history as a nation State.

Locked between two former sworn enemies, France and Germany, Luxembourg was for many centuries a 'negligible quantity' and a victim of history. In the wake of several peace treaties, the country had to transfer significant parts of its territory to France, Belgium and Germany. It took advantage of regaining its sovereignty to develop a policy of alliances according to the great geopolitical tendencies of the moment in Europe: Luxembourg was a member of the Zollverein, joined the Belgo-Luxembourg Economic and Monetary Union, is part of the Benelux and has recently cooperated in the Saar-Lor-Lux Region.

Sorely put to the test by two world wars, Luxembourg unreservedly approved Robert Schuman's declaration laying the foundations for the European Coal and Steel Community. At that time, the Grand Duchy was producing more

steel than Belgium and Italy. The metallurgical industry, which employed around 30,000 wage earners and represented some 15% of gross national product, was an enormous economic factor. It was under more pressure than the other sectors to turn towards exports. The plan to remove customs duties and prospects for increasing the revenue generated by exports allowed Luxembourg's leaders to sign up to the Franco-German project without reservations.

The transfer of sovereign rights to a supranational authority was a voluntary political act that was logically followed by the approval of all subsequent treaties.

It is something of a paradox that with this step Luxembourg actually reinforced its overall sovereignty. For centuries the country had merely been the plaything of other nations, a perpetual victim of discord and a transit country for foreign armies. Although it clearly does not carry the same weight as the others in the common decision-making process, it is now a full member of the European Union. The most recent proof of this is the euro, which finally gave it a monetary autonomy which it never had.



Full participation in the process of integration

The Grand Duchy of Luxembourg is represented in all the European Union institutions and plays a full part in the process of integration. The country sends six MEPs to Strasbourg and, like the Netherlands, Belgium, Sweden and Austria, it has a member within the Commission. The Grand Duchy of Luxembourg retained its commissioner even after the Treaty of Nice came into force, even though the large and medium-sized Member States send only one commissioner to Brussels. On the Council of Ministers, which represents the various Member States and which continues to play a major role in the legislative field, Luxembourg has two votes and can call for a unanimous vote in certain cases. The Grand Duchy currently has a judge at the Court of Justice and a member at the Court of Auditors, and is also represented by six members of the Economic and Social Committee and the Committee of the Regions.

The Oesling, with its essentially farming soil, is one of those regions of Luxembourg that benefits from the support of the European Union

Beneficiary of EU programmes

Like all other Member States, Luxembourg benefits from many Community funds and programmes. Due to the country's economic standing the grants awarded by the funds are lower than those enjoyed by other member countries. It is the north of the country above all, a mainly agricultural region, that benefits from Community support, as does the area forming the location of the iron and steel industry, which is being completely restructured in the south. As a Member State, Luxembourg also has access to the European Social Fund and programmes relating to

The river port of Merttert, situated on the Luxembourg Moselle, 208 km from the Rhine, has largely benefited from the opening of the borders and the creation of the Common Market



youth, training, education and culture and all areas of research. For the period 2000-2006, for example, the Social Fund is providing a sum of EUR 39 million, while the Regional Development Fund is providing a sum of EUR 41 million for Luxembourg. Luxembourg is a net contributor to the EU budget and in terms of contribution per capita even the biggest contributor.

Open borders

More important still, the removal of national boundaries and the creation of the single market have allowed Luxembourg to contemplate new opportunities. Following the example of the iron and steel industry, all enterprises and all service providers have taken advantage of the opening of borders, despite the increase in competition. Nowadays, trade with other Member States represents around nine-tenths of foreign trade as a whole. The enlargement of the European Union will provide new outlets.

The opening of borders has also allowed Luxembourg to employ the cross-border labour necessary to ensure that economic growth is sustained at a high level.

Europe benefits from Luxembourg

How can the European Union, with more than 350 million inhabitants, benefit from a Member State with 450,000 inhabitants? Luxembourg can be proud of its initiatives supporting the construction of the European Union. In historical terms, the introduction of the euro on 1 January 2002 dates back to the Werner plan. In 1991, the Treaty of Maastricht, anticipating the creation of a Monetary Union, was concluded under the Luxembourg presidency. Subsequently, after playing a direct part in negotiating the Treaty of Maastricht, it was Jean-Claude Juncker, who

had meanwhile become head of government, who acted as an intermediary between Paris and Bonn in securing acceptance of the stability and growth pact with a view to the Monetary Union, without which Germany was refusing to abandon the deutschmark.

The smallest of the European Union Member States has now had two presidents of the Commission: Gaston Thorn and Jacques Santer, under whose presidency the major decisions were taken with a view to introducing the euro. Mr Santer was also Prime Minister when the first reform of the Community Treaties and the Single European Act arising out of the programme to introduce the single market were adopted in December 1985. Luxembourg's political leaders had chaired the preceding intergovernmental conference.

The Ministers for Foreign Affairs as well as other ministers whose multicultural background and knowledge of French and German policies and their motives allowed them to act as mediators for many years when negotiations were deadlocked should not be forgotten either. The fact that Luxembourg's interests were less crucial than those of the large Member States certainly made this task easier.

Two-thirds of Luxembourg's MEPs have now acted as ministers and are experienced politicians. Which other country can say as much?

In 2005, Luxembourg will take on the presidency of the Council of Ministers for six months for the 11th time. The country can boast its contribution to the progress of the European Union through its presidencies.

To cite just a few examples, it was under the Luxembourg presidency that France resumed its place on the Council in 1966 after seven months with 'an empty seat'. Thanks to the intervention of a former Prime Minister of Luxembourg, Pierre Werner, this crisis was transformed into a new opportunity by adopting what is commonly called the Luxembourg compromise. France was assured in return that the unanimous voting procedure would continue to be applied when the vital interests of countries were at risk. It should also be noted that under Luxembourg's presidency the Treaty of Accession to the European Communities of Denmark, Ireland, Norway and the United Kingdom was signed in 1972.

Important meetings of the European institutions take place within the semicircular Conference Centre at Luxembourg-Kirchberg





Convinced Europeans

How much importance does the population of Luxembourg attach to the fact that its country is a member of the European Union? Examination of the Commission's euro barometer surveys shows that Luxembourg's citizens are constantly among the most convinced Europeans. Europe-wide, only half the population has a positive image of the European Union, while four-fifths of Luxembourgers are in favour. Luxembourgers see it as completely normal that their country is a member of the European Union, which is simply part of daily life. While it is true that some inhabitants fear a loss of identity due to Europeanisation and the high percentage of for-

In Luxembourg City, the big proportion of foreigners from the European Union becomes particularly obvious on certain occasions, like for example on Saint Patrick's Day, which is also the Irish National holiday

ign nationals, no one claims that the country should be renationalised. Preventing this is the watchword for Luxembourg politicians across the political spectrum. In their eyes, Europe is synonymous with a peace policy, and they cannot envisage a future without Europe. 'We are condemned to be Europeans', Jacques Santer proclaimed many years ago.

The euro, a single currency

Before the Single Market was created, it was clear to many observers that it could only produce all its effects with a single currency, following the example of the American dollar.

At the Hague Summit in 1969, the Council of Ministers commissioned a group of experts led by Pierre Werner, Luxembourg's Secretary of State and Minister of Finance, to draft a report establishing the measures to be undertaken to introduce such a union before 1980. This group submitted its report, commonly called the 'Werner Plan', in October 1970. It could not be applied, however, due to the worldwide economic situation, shaken by two oil crises in particular.

Pierre Werner (1913-2002), former Luxembourg Prime Minister, is one of the first initiators of the Economic and Monetary Union



The idea was nevertheless re-launched 20 years later, on the initiative of the President of the European Commission, Jacques Delors. The Heads of State and Government asked the latter to draft a new plan that was to be surprisingly similar to the Werner Plan. The Treaty of Maastricht, which came into force in 1993, marked the culmination of these efforts. The essential part of the Treaty was the introduction of a single currency from 1999 at the latest.



Robert Schuman (1886-1963) was born in Clausen, a suburb of Luxembourg City. Today his birthplace houses the Centre for European Studies and Research (Centre d'études et de recherches européennes) that bears his name

In 1986, Grand Duke Jean, representing all the Luxembourg people, is awarded the Charlemagne Prize by the city of Aix-la-Chapelle. This award honours the commitment to the European unification



Contrary to expectations, all obstacles were overcome, and on 1 January 2002 the euro arrived in the pockets of the citizens of 12 Member States. Only the United Kingdom, Sweden and Denmark remain outside the system.

Robert Schuman, a Luxembourg citizen by birth

Robert Schuman was born in 1886 in the Luxembourg suburb of Clausen. He obtained his baccalaureate at the Athénée in Luxembourg in 1886. It is no coincidence that his alma mater now houses the *Centre d'études et de recherches européennes Robert Schuman* (Robert Schuman European Studies and Research Centre). Mr Schuman's personality was marked by his origins. The son of a German customs officer from Lorraine and a mother from Luxembourg, his native tongue was Luxembourgish. The combination of these Luxembourgish, German and French influences undoubtedly encouraged him to launch a plan that would come to fruition with the creation of the first European Community. Like other founding fathers of Europe, he was an inhabitant of a border area who, having experienced two wars that devastated half the continent, was firmly convinced that France and Germany should never come into conflict again. This should have been the last time the border region was to witness the passage of armies.

Charlemagne Prize awarded to the people of Luxembourg

The Grand Duchy of Luxembourg is the only one of the six founding states that has abandoned the mother tongue of the Luxembourg nation in meetings of the European Parliament, the Commission and the Council of Ministers. It is the first country to have put 12 gold stars on a blue background on its national number plates. Finally, it was the people of Luxembourg who were awarded the Charlemagne Prize in 1986 at Aix-la-Chapelle, in recognition of their pro-European outlook. This prize enjoys great prestige throughout the entire world.



Schengen castle and the monument recalling the treaty that has harmonised controls at the outside borders of the European Union

2005: The Schengen agreement celebrates its 20th anniversary

A new stage of European construction was reached on 14 June 1985, when Germany, Belgium, France, Luxembourg and the Netherlands signed the Schengen Agreement in Schengen, a small Luxembourg town on the borders of Germany, France and Luxembourg. After its completion on 14 June 1990 by an implementing convention, the Schengen Agreement came into force on 26 March 1995 in Belgium, France, Germany, Luxembourg, the Netherlands, Portugal and Spain. The year 2005 therefore marks the 20th, 15th and 10th anniversaries of what was to be a decisive step in introducing the free movement of goods and people in Europe.

This agreement removes controls on people, irrespective of their nationality, at borders between Member States, harmonises controls at external EU borders and introduces a common visa policy. This marked the laying of the foundations of a free and unified Europe guaranteeing peaceful coexistence for its citizens.

Nowadays, the Schengen rules, i.e. the 1985 Schengen Agreement as well as its 1990 implementing convention and their derived rights, have been fully integrated into the Treaties establishing the EU, and the Schengen area has gradually been extended. Since March 2001, 13 countries (Belgium, Denmark, Germany, Greece, Spain, France, Italy, Luxembourg, the Netherlands, Austria, Portugal, Finland and Sweden) have been applying the Schengen provisions in full, as have Ireland and Norway.

Schengen was chosen for this exceptional event because, with the neighbouring districts of Perl (Germany) and Apach (France), it enjoys a central location at the heart of Europe. In addition, the fact that this agreement was signed in Luxembourg also bears witness to the importance our European neighbours attach to the role of mediator and conciliator that the country regularly plays at European level.

Text: European Commission Representation and European Parliament Information Office in Luxembourg



Luxembourg's place in
the world

A privileged partner in international institutions

Since the end of the Second World War, Luxembourg has advocated international cooperation, which it considers as the best means of guaranteeing its sovereignty and development. Over the years, it has therefore become a member – often a founding member – of many international organisations and institutions.

Due to its geographic situation, which makes the Grand Duchy a country where the influences of many nations converge, its international partners often see it as a privileged participant in institutions. Luxembourg willingly acts as a conciliator and defender of the law and treaties.



Council of Europe

The Council of Europe, created in 1949, is the continent's oldest political organisation. Luxembourg is one of the 10 founding members of this body, which now has 45 members. The Grand Duchy fervently supports this international organisation's objectives, which are to defend human rights and parliamentary democracy, conclude continent-wide agreements, standardise legal and social practices in Europe and promote the development of a European identity based on different cultures.

The Council of Europe, created in 1949, is the oldest European political institution. Luxembourg is one of its ten founding member states

At the 110th session of the Committee of Ministers in Vilnius on 2 and 3 May 2002, Luxembourg took over the rotating presidency of the Committee, which it held until November 2002. The Luxembourg presidency's priorities were the gradual construction of a Europe united around the same values, the guarantee of a common European space and respect for human beings, and permanent reinforcement of cooperation with the other organisations and institutions.

UNO - United Nations Organisation

The Grand Duchy of Luxembourg is one of the 51 founding members of the United Nations Organisation. When it joined on 24 October 1945, the date of ratification of the United Nations Charter, the Grand Duchy was the smallest Member State of this new global organisation.

Luxembourg also participates in the principal UN agencies, including UNESCO, the World Health Organisation (WHO), the Conference on Trade and Development (UNCTAD), the International Labour Office (ILO), the World Food Programme (WFP), the International Monetary Fund (IMF) and the World Bank.

The Grand Duchy has also signed most of the organisation's declarations and conventions, particularly the Universal Declaration of Human Rights. As a signatory of the UDHR and the various UNO Conventions, Luxembourg undertakes to respect and ensure respect for the fundamental rights set out in these documents, particularly through the work carried out within the United Nations.

This sculpture erected in front of the UNO headquarters in New York is a present of the Luxembourg people. It symbolises the will for peace



Housed in the Château de Clervaux, the famous exhibition "The Family of Man" by Edward Steichen, appears in the "Memory of the world" register of the UNESCO

Like the present 191 Member States, the Grand Duchy is represented on one of the six principal UNO bodies: the General Assembly. It should be noted in this regard that in 1974 Gaston Thorn, then Prime Minister of Luxembourg, chaired the 30th session of the General Assembly. He is the only citizen of Luxembourg ever to have been elected to this post.

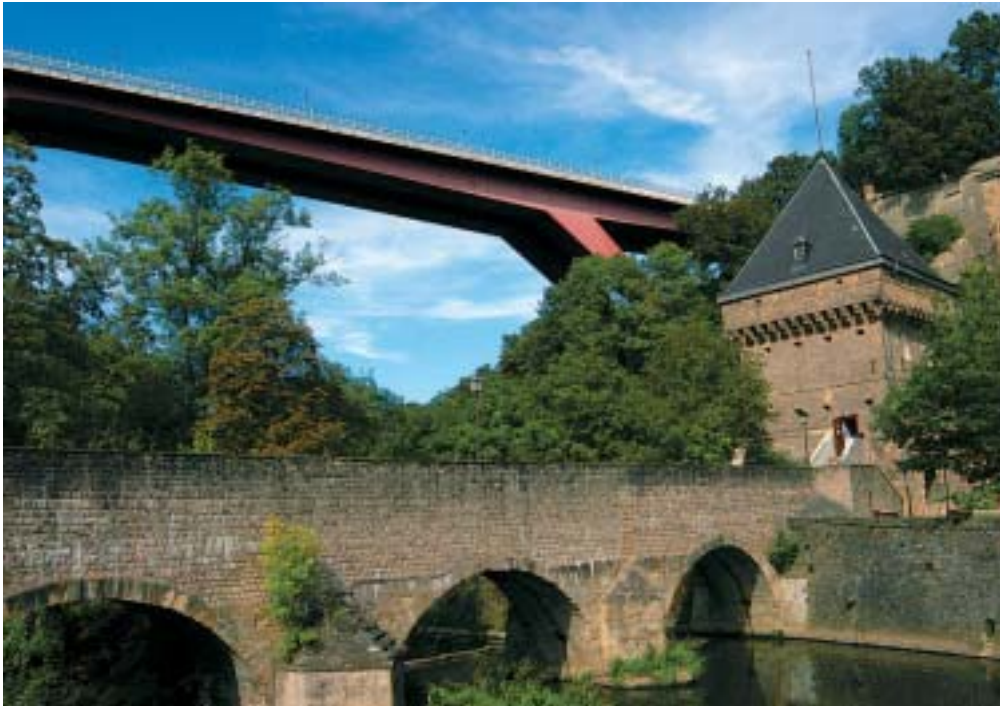
Luxembourg currently has a permanent representation at the various United Nations institutions in New York, Geneva, Vienna, Paris and Rome. However, the country has never participated in the supreme body of the global system of international cooperation: the UN Security Council. The Government of Luxembourg has recently declared that it intended to express an interest in participating in the Council in due course, holding a post during the next decade.



UNESCO - United Nations Educational, Scientific and Cultural Organisation

On 27 October 1947, the Grand Duchy of Luxembourg joined UNESCO, one of the principal UN agencies, founded on 16 November 1945 to promote peace through education, science, culture and communication. This organisation currently has 190 Member States.

Her Royal Highness the Grand Duchess Maria Teresa of Luxembourg has been a UNESCO goodwill ambassador for the education of women and girls all over the world since



The fortifications of Luxembourg City are on the UNESCO world heritage list

1997. She resolutely supports all action that leads to the empowerment of women and allows them to defend their rights. The Grand Duchess therefore supports all projects that seek to improve the quality of life of girls, women and their families, particularly through the granting of microcredits.

A mother of five children herself, Her Royal Highness the Grand Duchess is particularly concerned with the fate of children. She therefore considers programmes to assist street children and the battle against child prostitution as other priority areas for action.

It should also be noted that the fortifications of the city of Luxembourg have been on the UNESCO world heritage list since 1994 ('City of Luxembourg: old districts and fortress'). These internationally recognised fortifications are unique in Europe. The casemates in the Bock promontory and the Pétrusse valley form an impressive labyrinth of kilometres of underground galleries cutting through the rock.

Finally, the legendary exhibition housed in the Château de Clervaux since 1994, 'The Family of Man', created by Edward Steichen for the Museum of Modern Art in New York in 1955, was recently recorded on this international organisation's Memory of the World Register.

NATO – North Atlantic Treaty Organisation

On 4 April 1949, Luxembourg was one of the 10 Western European countries that signed the Treaty of Washington (with the United States and Canada), which established the North Atlantic Treaty Organisation (NATO), an alliance bringing free and sovereign countries together to create a system of collective security. By means of this instrument, the Grand Duchy abandoned its traditional neutrality, granted by the London agreements of 11 May 1867.

The Alliance's primary objective is laid down in Article 5, which stipulates that the 'Parties agree that an armed attack against one or more of them in Europe or in North America shall be considered an attack against them all'.



PARTICIPATION OF LUXEMBOURG'S ARMED FORCES IN PEACE-KEEPING OPERATIONS

The military law of 1967 did not make reference to the missions to be carried out by the Luxembourg army, a shortcoming that has proved a serious handicap over the years.

After its reorganisation in 1997, the Luxembourg army was authorised to play the role attributed to it within the North Atlantic Alliance and the Western European Union in a new international context, whether in the fields of peace-keeping and humanitarian action, or in the traditional fields of national security and defence.

Besides its participation in United Nations Protection Force operations in Croatia from March 1992 to August 1993, the Luxembourg army has participated under NATO control in the IFOR, SFOR and KFOR missions in former Yugoslavia since 1996.

As part of the International Security Assistance Force mission, 10 soldiers from Luxembourg have been deployed in Afghanistan since August 2003 to ensure security around Kabul airport.

Finally, soldiers from Luxembourg have been involved in a mine clearance mission in Cambodia since September 2003, in cooperation with the Belgian armed forces.





The Luxembourg army carries out operations in the fields of peacekeeping, humanitarian action, national security and defence

Now, although the Atlantic Alliance has fulfilled its duty to contain the threat of nuclear conflict, new discord and challenges have emerged. Ethnic conflicts unprecedented in Europe and the threat of terrorism have given NATO new responsibilities.

Luxembourg has provided several hundred volunteers for all NATO peace-keeping operations (in the Balkans and Afghanistan). Luxembourg's army formed part of the NATO AMF rapid reaction force until it was dissolved in 2002.

OSCE – Organisation for Security and Cooperation in Europe

Founded in 1975 in Helsinki, the Organisation for Security and Cooperation in Europe currently brings together 55 Member States which jointly seek to develop democracy and human rights in Europe, promote peaceful conflict management, develop common security by controlling arms, prevent conflicts, provide aid for rebuilding democratic structures after conflicts and reinforce confidence and security-building measures based on reciprocal transparency.

As a founding member, Luxembourg pursues the following objectives through this organisation: the search for security in the broad sense, the promotion of good neighbourly relations between states, conflict prevention, aid for rebuilding democratic structures after conflicts and reinforcement of confidence and security-building measures based on reciprocal transparency. In the past, the Grand Duchy took part in several missions to oversee elections, particularly in Russia, Georgia, Armenia, former Yugoslavia and the Ukraine.

Luxembourg has also helped to fund several OSCE projects. The Grand Duchy supported the Mobile Culture Container initiative, for example, intended to promote intercultural communication among young people in the Balkans and simultaneously raise the principal public figures' awareness of the key issues of this investment.



In 1947 Luxembourg became a founding member of the Organisation for European Economic Cooperation (OEEC), the precursor of the Organisation for Economic Cooperation and Development (OECD)

OECD – Organisation for Economic Cooperation and Development

In 1947, Luxembourg became a founding member of the Organisation for European Economic Cooperation (OEEC), created to administer United States and Canadian aid under the Marshall Plan, which was intended to accompany European reconstruction after the Second World War.

On 14 December 1960, representatives of the Grand Duchy signed the Paris Convention creating the

Organisation for Economic Cooperation and Development (OECD), which succeeded the OEEC and whose mission is to reinforce and improve the effectiveness of the economy of its 30 Member States, promote the market economy and develop free trade, and contribute to the growth of both the industrialised and the developing world.

The OECD Council brings member countries' ministers together once a year to address the major issues of the day, establishing priorities for work in the following year in varied areas such as sustainable development, the environment and taxation.

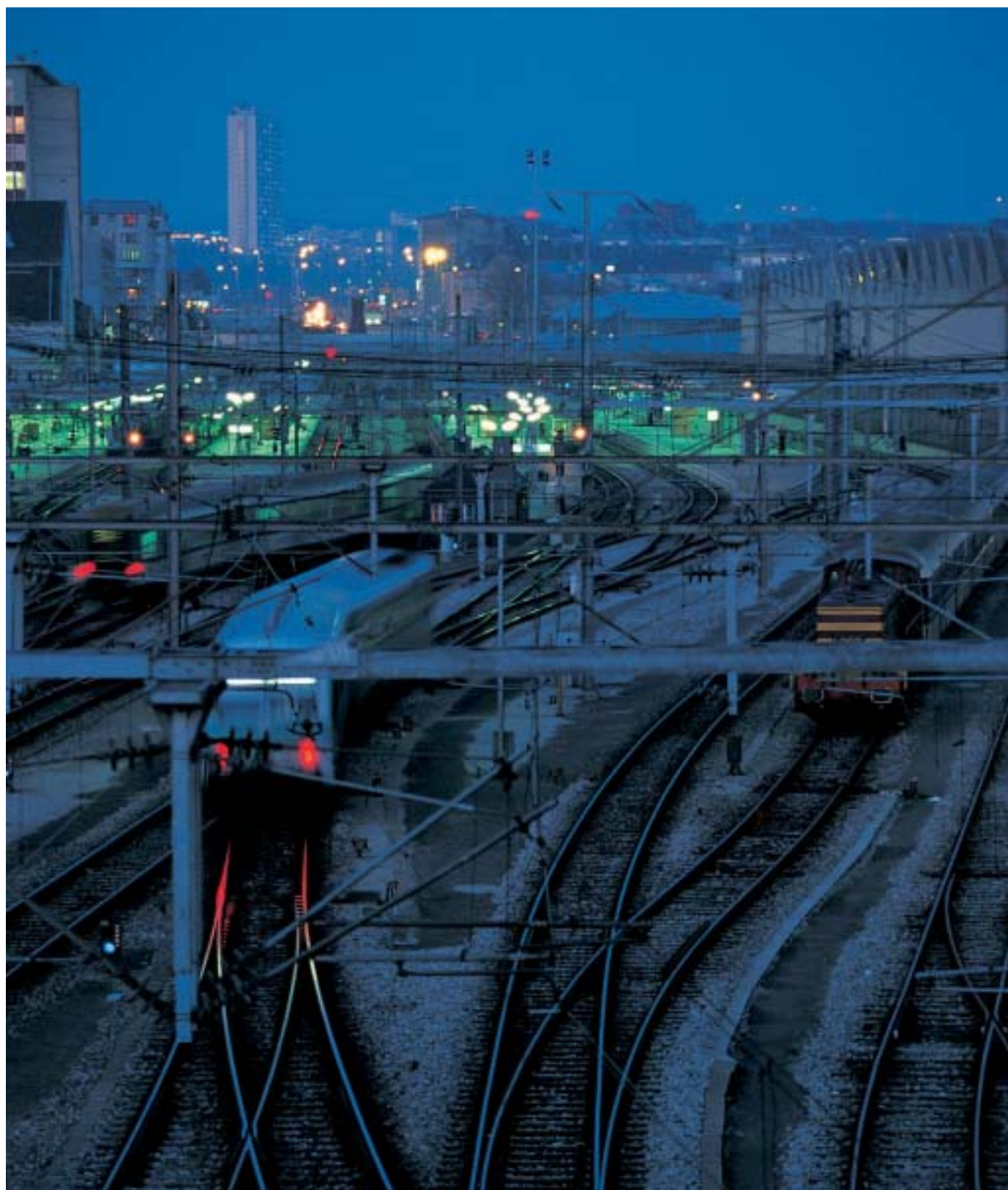
Since Luxembourg joined the OECD Development Aid Committee (DAC) in 1992, the country's development cooperation policy has progressed substantially both in terms of funds made available to it and in terms of organisation and quality. In 2002, for example, Luxembourg was the fourth most active country in the world in this field, devoting 0.78% of its GNI to cooperation.

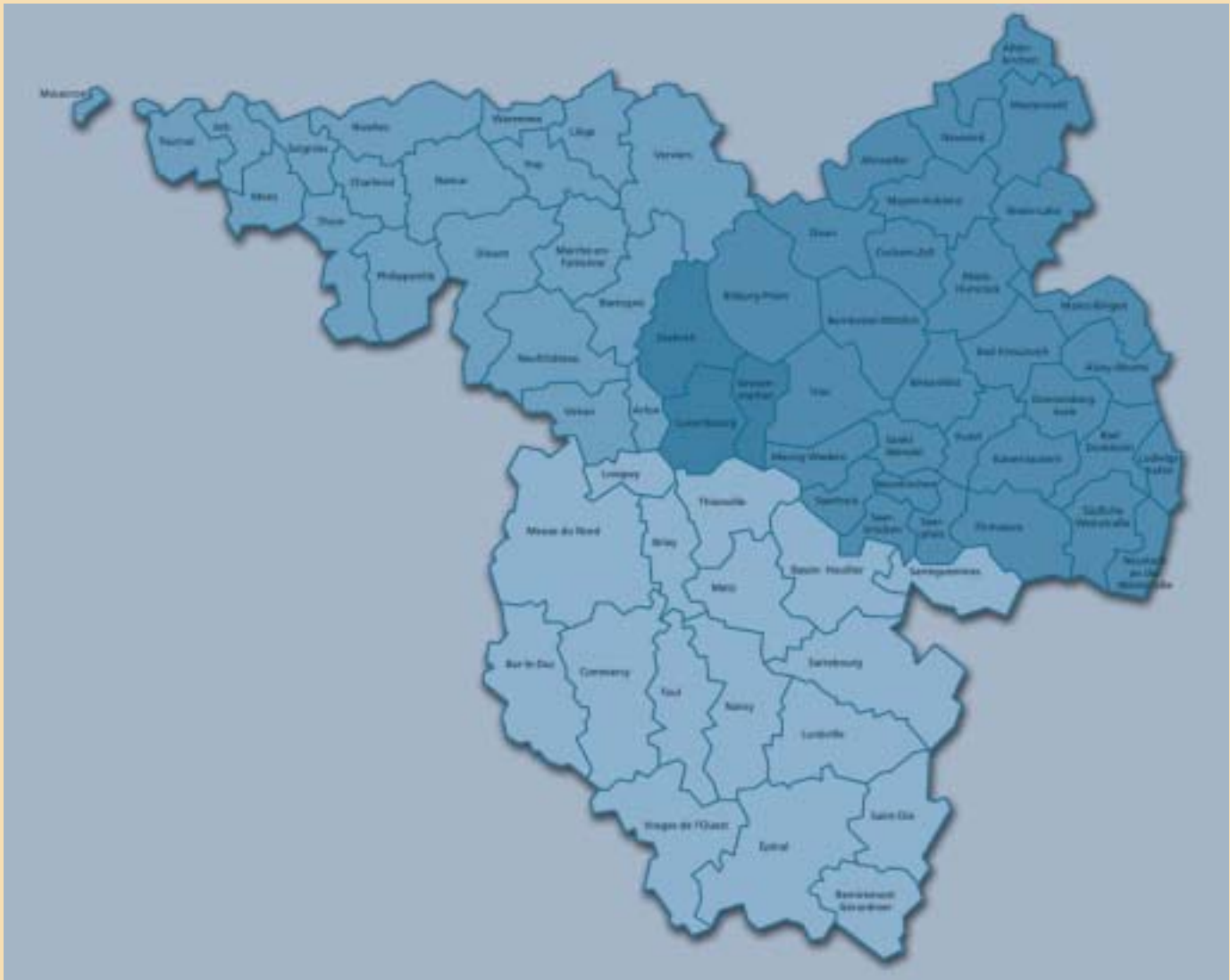
WTO – World Trade Organisation

Luxembourg has been a member of the World Trade Organisation (WTO) since its foundation on 1 January 1995. The Grand Duchy was one of the original contracting parties to the General Agreement on Tariffs and Trade (GATT), precursor of the WTO, which came into force on 1 January 1948. The WTO, which currently has 147 Member States, seeks to favour the smooth running, predictability and freedom of international trade as far as possible.

With a view to efficiency, the European Union speaks as a single voice at the WTO. The commissioner responsible for trade represents the EU in negotiations within the institution's various bodies. The Member States of the EU are full members of the WTO, but the European Union as such is also among the Organisation's members, which adds to the weight of common European positions.

Text: Service information et presse





THE SAAR-LOR-LUX REGION

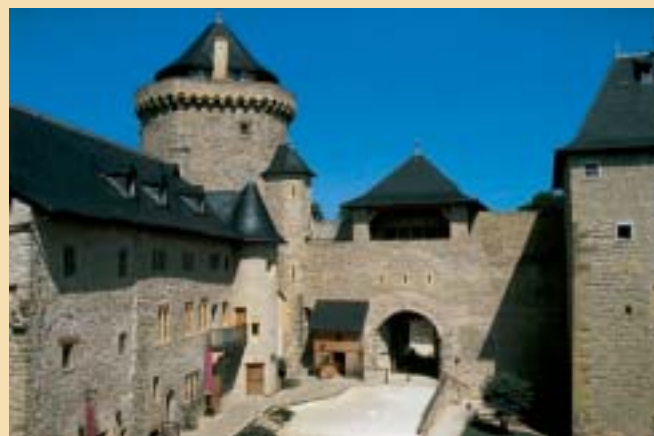
Located at the heart of Europe, the Saar-Lor-Lux Region occupies an area of 65,000 km². It has 11.2 million inhabitants, or 3% of the total population of the Europe of 15, and contributes to Community GDP in the same proportion. It encompasses Lorraine in France, Saarland and the Rhineland-Palatinate in Germany, Wallonia and the French and German-speaking communities in Belgium, and the Grand Duchy of Luxembourg.

Divided between the Latin and German cultures, the Saar-Lor-Lux Region is also situated at the centre of the main rail axis of European development and has an urban, rural (Ardenne-Eifel) and industrial network which is a source of rich and permanent economic and cultural relations. It is supported by significant cross-border flows of workers and consumers, involving some 120,000 cross-border workers in total, 90,000 of whom travel to Luxembourg alone.

One of the partners ensures the role of the presidency of the Saar-Lor-Lux Region on a rotating basis for a period of 18 months (from 1 January to 31 June of the following year). In order to guarantee a balance between the German and French presidencies, the latter alternates as follows: Luxembourg – Saarland – Lorraine – Rhineland-Palatinate – Wallonia.



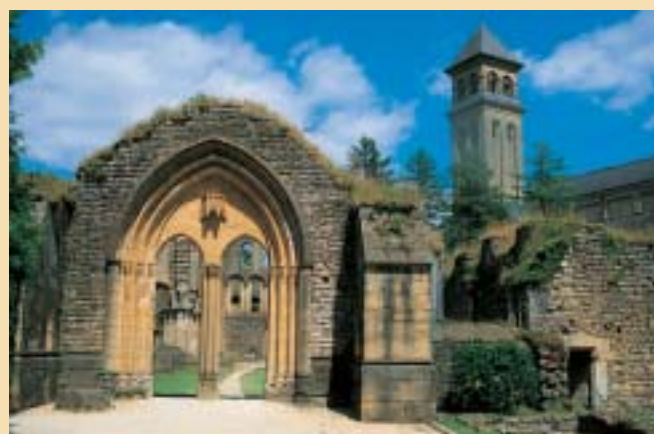
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Since 1995, Saar-Lor-Lux Region summits have been held regularly every 18 months (one per presidency), and are attended by representatives of each partner in the region (the Prime Minister of the Grand Duchy, the presiding minister of the Rhineland-Palatinate, the presiding minister of Saarland, etc).

The purpose of these meetings at the highest political level is to inject fresh momentum into cross-border and interregional cooperation within the Saar-Lor-Lux Region. Each summit is devoted to a principal theme and generates resolutions to be applied jointly.

It should also be noted that the 'Luxembourg and Saar-Lor-Lux Region, European capital of culture 2007' project was set up on a proposal by the Prime Minister Jean-Claude Juncker and Erna Hennicot-Schoepges, Minister for Culture, Higher Education and Research.

In promoting their joint historical heritage, each region is attributed a specific theme: migration for Luxembourg, industrial heritage for Saarland, the culture of memory in Lorraine, the major European figures in the Rhineland-Palatinate, and expressions of modernity for Belgian partners.

1. Luxembourg City (Grand Duchy of Luxembourg)
2. Manderen castle (Moselle)
3. Saarlouis (Saarland)
4. Orval Abbey (Province of Luxembourg, Belgium)

Fighting poverty by cooperation

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The Salvadorean village of San Agustín, where nearly all the houses were destroyed by an earthquake in 2001, has benefited from Luxembourg support

Since Luxembourg joined the Development Assistance Committee (DAC) of the OECD in 1992, the Grand Duchy's development cooperation policy has undergone substantial changes, both in terms of the funds made available and its organisational and qualitative aspects. In 2003, Luxembourg devoted 0.81% of its Gross National Income (GNI) to supporting disadvantaged countries, which put it in third place worldwide among the most heavily committed countries in this field.

Since the end of the 1980s, Luxembourg public development aid (PDA) has been increased regularly and substantially. The year 2000 marked a new stage in this trend. That was the year when, in accordance with the commitments given at the Earth Summit in 1992, Luxembourg reached and even exceeded 0.7% of its GNI devoted to public development aid.

In 2003, Luxembourg reached third place worldwide among the countries with the greatest commitment in this field, with 0.81% of GNI. Behind Norway (0.92%) and Denmark (0.84%), Luxembourg is ranked equal to the Netherlands (0.81%), before Sweden (0.70%) and all the other OECD countries belonging to the Development Assistance Committee (DAC). This major change corresponds to the government's target of Public Development Aid reaching 1% of GNI by 2005.

Cooperation Target Programmes

To give Luxembourg development cooperation a more strategic dimension, with a sharper long-term focus, the Luxembourg Ministry of Foreign Affairs, Foreign Trade, Cooperation and Defence decided to switch from a project approach to a programme approach.

To this end, Cooperation Target Programmes have been devised and signed with various target countries (Cape Verde, Senegal, Vietnam, Niger, El Salvador and Mali) since the beginning of 2002. In the medium term, these documents of a political nature will also be signed with other target countries of the Luxembourg development co-operation.

Cooperation Target Programmes last for 4 to 5 years in principle, and are designed as an instrument for steering development cooperation. The government of the partner country is invited to submit its national development strategy as well as national policies for the priority sectors chosen. The CTP guarantees greater transparency and predictability in Luxembourg development cooperation activities, and gives them a strategic nature. Its aim is also to improve and facilitate the management of the cooperation.

The explicitly recognised objective is reduction of poverty. The CTP identifies the priority sectors for cooperation. Usually this concerns social sectors such as education and the training of human resources, health, water and integrated rural development. Within this context, the two parties undertake to promote the respect of democratic principles, human rights, the constitutional state, good governance and the fight against poverty. Other issues such as regional integration, globalisation, social cohesion and the reduction of inequalities may also be raised.

The opening of the cooperation mission in Dakar (Senegal) in January 2001, with regional powers and responsibilities for Senegal, Mali and Burkina Faso, initiated a major movement to bring Luxembourg's development cooperation closer to work in the field, in order to reinforce its effectiveness and visibility. The ministry has expressed the wish to continue this trend towards greater decentralisation in years to come.

Target countries

To reinforce the effectiveness of its policy and make it easier to manage, the ministry focuses most of its action on 10 target countries. Some 57% of the funds committed to bilateral cooperation are invested in these 10 countries. The remaining 43% are spread among fewer than 20 other countries. In 2003, these countries were in:

- Asia: Vietnam and Laos;
- Central America: Nicaragua and El Salvador;
- Africa: Niger, Namibia, Cape Verde Islands, Senegal, Mali and Burkina Faso.

The occupied Palestinian territories benefit from the same advantages as those prevailing in the target countries. The choice of target countries is essentially based on the political decision by the government to make the fight



According to a report established in 2003 concerning human development of the UNDP, Mali occupies the 172nd position among 175 countries



Hospital in Bamako (Mali) financed by the Luxembourg cooperation

against poverty the key to its development cooperation policy. While poverty is widespread in all these countries, the Luxembourg government is aware of the inequalities that exist within the society of these countries. Luxembourg's cooperation authorities took care to select, as far as possible, the poorest and most disadvantaged regions of those countries for its programmes and projects.

In China, Luxembourg concentrates its action on the field of bilateral co-operation on several micro-projects realised by the local ONGs

The basic criterion for this choice is the UN's human development index, established on the basis of a number of criteria, three of which are essentials in human development, i.e. longevity, education and living conditions, re-fined by two other indicators: the gender development index and the human poverty index. All the target coun-

tries of the Luxembourg cooperation are in the second half of the rankings of the human development index and five of them are among the least advanced.

Other countries such as Tunisia, Mauritius and Ecuador have become, over the years, "countries with a transitional regime". There, Luxembourg's development co-operation was reduced over time, in view of the performance recorded in the human development indicators of the country.

Luxembourg's bilateral cooperation is not limited, however, to the target countries and countries with a transitional regime. To a lesser extent it also supports specific programmes in what are referred to as "project countries". For this type of cooperation, Luxembourg concentrates its action on a limited number of projects with traditional partners such as Rwanda, Burundi, Morocco, and with more recent partners, including South Africa, India, Chile or China.





The "Grand Duchess Maria Teresa of Luxembourg Hospital" in the Laotian district of Viengkham. This hospital is one of the numerous projects realised with Luxembourg development aid

Since 1999, Luxembourg has been working in a new geographical area: the western Balkans, and particularly the State of Serbia-Montenegro (including Kosovo) and Albania. The objective of this intervention is to make a bilateral contribution to the efforts of the international community, which aims to create greater stability in this part of Europe.

This cooperation took account of the specific situation of this region, which has been marked in particular by a difficult transition to a market economy and a high level of unemployment. Particular emphasis is being placed on job creation, restructuring the economy, development of agriculture and micro-finance.

Priority sectors

Luxembourg is concentrating its development cooperation activities on some clearly defined social sectors. In 2002, 19.21% of bilateral cooperation was reserved for education, 29.5% for health and 9.64% for water; 10.18% went to the production sectors of agriculture, forestry, fishing, trade and tourism; 1.63% went to environmental conservation.

In education, Luxembourg tends to align its action in two directions: technical training and vocational training, including the infrastructure, equipment and training of teaching staff.

In the field of health, the Grand Duchy attaches particular importance to the dimension of sustainability. Its intervention combines the aspects of infrastructure, equipment and education of nursing staff by setting up workshops and maintenance policies and methods. A new form of intervention, developed in Rwanda, aims to introduce therapeutic treatment via the supply of anti-retroviral drugs by setting up twinning between hospitals in Luxembourg and Rwanda for the purpose of transfer of know-how. This action is carried out as part of the "ES-THER" initiative which involves eight other European countries. In addition, there is close cooperation with WHO, UNAIDS and the World Fund to combat AIDS, tuberculosis and malaria.



Covered market in Dakar, capital of Senegal, renovated with the support of the Grand Duchy of Luxembourg

Projects to provide safe drinking water have been implemented in El Salvador, Nicaragua, Senegal, Mali, Morocco and the Cape Verde Islands. Other actions, which may or may not be combined with the former, relate to sanitation. These interventions, carried out in cooperation with the relevant authorities, often include awareness and reforestation campaigns.

An example of the Luxembourg cooperation in Nicaragua: the station of water purification in León, north of the capital Managua

Integrated rural development also plays a key role in several target countries. This is a multidirectional approach covering the aspects of irrigation, agriculture, health and education.

As far as gender is concerned, the government supports projects that, by their nature, particularly benefit women. Cooperation carried out with UNFPA in several countries enables women to find out about progress in reproductive health.

The environment is another important sector, given that the projects in the field of water sanitation also have a direct impact on the environment.

Luxembourg is endeavouring to promote good governance by various means:

- in all the new general agreements on development cooperation, the two governments undertake to respect democratic principles, human rights, the constitutional state and good governance;
- these various subjects are also mentioned, in a specific way, within the context of the political dialogue foreseen by the Cooperation Target Programmes;
- some projects have been implemented in this field, such as the aid management support project at Luxembourg's Ministry of Foreign Affairs.





The private sector in the countries of the South is encouraged particularly through craft projects in Niger and Burkina Faso, with special emphasis on training, organisation of management structures and micro-finance. Development of hotel and tourism colleges support the development of tourism in Vietnam and in Nicaragua.

Multilateral cooperation

Work with multilateral organisations remains an important component of Luxembourg's development cooperation. This type of cooperation is born out of the determination to benefit from the infrastructures and skills of large international organisations. It involves financing or co-financing a project that will be executed by an international agency. Generally, the ministry will choose programmes that are complementary to its bilateral cooperation.

In this field, the main partners are, *inter alia*, the World Health Organisation (WHO), the United Nations Development Programme (UNDP), the United Nations Population Fund (UNPF) and the United Nations Relief and Works Agency for Palestine Refugees in the Near East (UNRWA).

Luxembourg is engaged in particularly rich and fruitful cooperation with more than 70 non-governmental organisations. The commitment of the permanent staff and volunteers of these NGOs, their direct contact with the populations concerned, the diversity of their actions and the relations they have with the South constitute a valuable and indeed vital contribution to Luxembourg's work to help the poor.

Humanitarian aid

Humanitarian aid, which includes emergency aid and reconstruction aid, represents around 10% of Luxembourg's public development aid. In 2002, Luxembourg focused its action on the Horn of Africa, Southern Africa, the Great Lakes region and West Africa (Sierra Leone, Liberia, Guinea and the Ivory Coast). In 2001, exceptional funds were made available to Afghanistan. Luxembourg financed over seven million US dollars of programmes of emergency

The school of Tarrafal on the Cape Verde Islands, one of the target countries of the Luxembourg cooperation missions



Luxembourg supports numerous projects in the field of rural development, like for instance in Kerala, a Southern Indian state



aid, rehabilitation, reconstruction, removal of antipersonnel mines and protection of women and children. This programme includes, in particular, a vast UNFPA aid programme to help Afghan women and their children.

As soon as the armed conflict ended in Kosovo in 1999, Luxembourg was present on the ground, opening an office in Pristina. From this office, Luxembourg managed its humanitarian aid and organised the receipt and monitoring of Kosovar refugees returning to their country after a stay in Luxembourg. From the end of 2000, Luxembourg cooperation made a gradual transition from humanitarian aid to development cooperation.

Contribution of the Ministry of Finance to Development Assistance

Through its responsibility for international financial institutions, the Ministry of Finance has a complementary role in Luxembourg's development assistance strategy. The Bretton Woods organisations, i.e. the World Bank and the International Monetary Fund (IMF), are in fact among the most important sources of finance for developing countries. The Ministry of Finance, in collaboration with the Luxembourg Central Bank, is represented on the board of directors of these organizations and is thus able (within the limits of its relative capital share) to influence the policies of both institutions. In the medium term the expenditures by the Ministry of Finance have amounted to between EUR 8 million and EUR 10 million a year on public aid to development cooperation.

Text: Service information et presse



A Nepalese market



A constitutional
monarchy in the
European tradition

The Grand Duchy's political system

85



The Grand Duchy of Luxembourg has been an independent sovereign State since the Treaty of London was signed on 19 April 1839. The country is a parliamentary democracy in the form of a constitutional monarchy. The crown is handed down through the House of Nassau. Luxembourg is located at the heart of Western Europe, between Belgium, France and Germany.

The three branches of power

As in many countries, the separation of powers is flexible in Luxembourg. As in all parliamentary democracies, there are many links between the legislative and executive branches, the judiciary alone remaining completely independent.

LEGISLATIVE POWER

Legislative power resides in the joint action of Parliament (*Chambre des députés*), Government and Council of State. Each entity serves a wholly separate function.

Parliament is made up of 60 Members of Parliament (MPs) elected for a 5-year term by means of mixed one-person-one-vote suffrage and a system of proportional representation. Its primary function is to vote on bills submitted by the Government and to control the executive branch. The Members of Parliament also possess a right of *parliamentary initiative* which is exercised by tabling *private bills*.



The Parliament next to the Grand Ducal Palace in Luxembourg City

The governmental quarter in Luxembourg City seen from above (left page)



The Council of State in front of
St Michael's Church, in the heart of the
old city

The Parliamentary Committee for controlling budget implementation, which is chaired by an opposition MP, the Audit Court and the Ombudsman are all bodies assisting Parliament in the exercise of its right to inspect the administration of the State.

The Government has a right of initiative in legislative matters known as *Governmental initiative*, which allows it to table *draft bills*. After being examined by the Council of State, draft bills are put to the vote before Parliament, where the Government normally holds a majority. After the parliamentary vote, the Grand Duke exercises his rights of assent and of enactment. The legislative procedure concludes with the publication of the legislative text in the compendium of legislation known as the *Mémorial*, whereupon the text acquires its legal status.

The Council of State is composed of 21 Councillors. State Councillors are formally appointed and dismissed by the Grand Duke on proposals by the Government, Parliament or the Council of State.

In Luxembourg's unicameral system, the Council of State exerts the moderating influence of a second legislative assembly. It is required to voice its opinion on all items of legislation, namely on all draft and private bills tabled before the Chamber prior to voting by the deputies. Its opinion must entail a thorough examination to ensure compliance of the draft texts with the Constitution, international conventions and the general rules of law. The role of the Council of State is one of persuasion rather than enforcement and is therefore advisory in nature.

Its main tasks include:

- giving its opinion on all draft and private bills;
- examining any draft Grand Ducal regulation submitted to it;
- deciding whether to waive the second constitutional vote, that is to say the second Parliamentary vote cast at least three months after the first vote by the Chamber of Deputies. Its refusal of the waiver is tantamount to halting the legislative process for a period of three months but does not amount to a right of veto.

EXECUTIVE POWER

The Grand Duke is the Head of State. His inviolable status means that he cannot be charged or prosecuted. The Grand Duke enjoys complete political immunity and political responsibility lies with ministers. Indeed, any measure

taken by the Grand Duke in the exercise of his constitutional powers must be countersigned by a member of the Government who assumes full responsibility. Moreover, any legislative document signed by the Grand Duke must have been submitted for prior consideration to the cabinet.

Formally, the Constitution grants the Grand Duke the right to freely organise his Government, i.e. to appoint ministers and secretaries of State, to establish ministerial departments and to confer powers on them. The number of ministerial departments generally exceeds the number of Members of the Government called upon to serve in office, so a single Minister normally holds more than one portfolio.

In practice the Grand Duke chooses the Prime Minister on the basis of election results; the Prime Minister himself then proposes the Members of the Government. The Government appointed by the Grand Duke presents its political programme to Parliament which takes a vote of confidence, thereby giving the newly appointed government a parliamentary majority on which it can rely.

Under the Constitution, the Grand Duke has the right to remove any Member of the Government from office but, in practice, the resignation of a Minister or of the whole Government is tendered by the Prime Minister to the Grand Duke who accepts it.

JUDICIAL POWER

Under the Constitution, Courts and Tribunals are responsible for exercising judicial power. They are independent in the exercise of their functions. There are two branches of jurisdiction in Luxembourg: the judicial order and the administrative order. The Constitutional Court ranks on top of the judicial hierarchy.

THE JUDICIAL ORDER

– The magistrates' courts

This is the first rank of the judicial hierarchy. The three magistrates' courts have their seats in Luxembourg, Esch-sur-Alzette and Diekirch. They have jurisdiction over minor cases, as defined by law, in civil and commercial matters.

– The district courts

The country is divided into the two judicial districts of Luxembourg and Diekirch, each of which has a district court. These courts hear and determine civil, commercial and criminal cases in the criminal or correctional division. In civil and commercial cases, they have jurisdiction over all cases not expressly assigned by law to another court.



The Grand Ducal Palace, city residence of the Grand Duke, where he works as the Head of the Luxembourg State

The future city of justice seen from above. The completion of this project, which groups all judicatures as well as their different services in one coherent entity, is planned for the end of 2006



Finally, the section known as the Juvenile and Guardianship Court has jurisdiction over child protection cases, as determined by law.

– The Supreme Court of Justice

This court has its seat in the city of Luxembourg and includes:

- Court of Cassation, consisting of a chamber in which five judges sit;
- Court of Appeals, divided into chambers where some thirty appeal-court judges sit.

The Supreme Court of Justice meets in a General Assembly, primarily to rule on jurisdictional conflicts and disciplinary measures against judges. The General Assembly also hears charges by Parliament against Members of the Government.

PUBLIC PROSECUTOR'S DEPARTMENT

The members of the Public Prosecution Office are headed by the *State Public Prosecutor* and are responsible for representing the State in the Courts and Tribunals. Accordingly, the Public Prosecution Office reports to the Minister of Justice. The chief task of the members of the Public Prosecution Office is to investigate crimes, offences and misdemeanours, enforce the law and ensure that judgements are enforced. The prosecutors within the Public Prosecutor's Department are assisted in their work by judicial police officers who record the committing of a criminal offence, trace the culprits and gather evidence.

– The administrative courts

The administrative courts are assigned by the Constitution to deal with administrative and fiscal cases.

The Administrative Tribunal hears and determines in the first instance appeals against any administrative decisions where no other recourse is admissible under the laws and regulations. It rules on appeals to set aside or alter a decision.



Simulation of a trial session during an open day at the Palace of Justice in Luxembourg

Supreme administrative jurisdiction lies with the Administrative Court. It is an appeal body which primarily hears cases brought against the decisions of other administrative courts, or arbitrates disputes between the Government and the Audit Court.

THE CONSTITUTIONAL COURT

The Constitutional Court is composed of nine members and sits in Luxembourg. As its name suggests, it rules on the conformity of laws with the Constitution, apart from those laws approving treaties. The public has no direct recourse to the Court. The Court exercises control *ex post* and cases are referred to it for preliminary rulings.

The laws voted by the Parliament are put into practice after being published in the official paper called "Mémorial"

Legislative procedure

Two types of legislative initiative are distinguishable:

- the *draft bill*. The preliminary draft of a law is drawn up by the central administration, or the relevant Ministry, approved by the cabinet and then submitted to the Council of State for its opinion. The Government then submits it to the Chamber of Deputies.
- the *private bill*. One or more MPs may table a private bill, which is submitted to the Conference of the Presidents of the Chamber which decides on its referral to the committee. The text of the proposal is submitted to the Council of State for its opinion and sent to the Government for its position.





General elections take place every five years. Voting is compulsory for all electors registered on the electoral lists

Once the Council of State has given its opinion, the private bill is sent to the relevant Parliamentary Committee which examines it and reports to the Chamber.

– The *Debate* in plenary session of the Chamber is conducted in two stages: a general discussion and a discussion article by article. Any deputy may propose amendments.

In Luxembourg's unicameral system, once Parliament has voted on the draft, it must vote a second time on the whole text after a period of at least three months. It can however dispense with this vote if the Council of State accepts the waiver. If the latter does not give its consent, Parliament must hold a second vote after a minimum period of three months.

The law finally adopted by Parliament becomes absolute only after it has been granted royal *assent*, enacted by the Grand Duke and published in the "*Mémorial*" (Official Journal).

The electoral system

THE CHAMBER OF DEPUTIES

The national electorate votes in 60 Deputies every 5 years. If the Chamber of Deputies is dissolved, new elections are held within 3 months of the dissolution.

Elections are *direct* and by *secret ballot*. Deputies are elected on the basis of a mixed one-person-one-vote suffrage and a party list system with proportional representation. Any Luxembourg citizen who satisfies the legal conditions is entitled to participate in the elections. Voting is compulsory for voters on the electoral registers.

To qualify as a *voter*, a person must be a Luxembourg national, at least 18 years old and enjoy civic and political rights, which means never having been convicted of a criminal offence.

To *stand for election*, a person must be at least 18 years old, be domiciled in the Grand Duchy and satisfy the same conditions as those applicable to voters.

The office of MP is incompatible with the duties of Government member, judge or member of the Council of State.

ELECTORAL CONSTITUENCIES

There are 4 electoral constituencies:

- the Southern constituency (the cantons of Esch-sur-Alzette and Capellen), with 23 Deputies
- the Eastern constituency (the cantons of Grevenmacher, Remich and Echternach), with 7 Deputies
- the Central constituency (the cantons of Luxembourg and Mersch), with 21 Deputies
- the Northern constituency (the cantons of Diekirch, Redange, Wiltz, Clervaux and Vianden), with 9 Deputies.



Plenary meeting of the Parliament

ALLOCATION OF SEATS

Elections are held using a party-list system. Voters in fact have a choice: they have as many votes on one or more lists as there are seats to fill per constituency; they can either put all their electoral weight behind the one list or allot their preferential votes to the candidates of their choice.

The allocation of seats complies with the rules of proportional representation and conforms to the principle of the smallest electoral quotient. This system ensures that small political groups are fairly represented.

The political parties represented in the Chamber of Deputies (2004)

Christian Social Party (CSV)	24 Deputies
Luxembourg Socialist Workers' Party (LSAP)	14 Deputies
Democratic Party (DP)	10 Deputies
The Greens	7 Deputies
Action Committee for Democracy and Fair Pensions (ADR)	5 Deputies

The communes

There are no provinces or departments in the Grand Duchy. The only political subdivision of the country is the commune.

The commune is a legal entity. It manages its assets and raises taxes through local representatives, overseen by the central authority represented by the Minister of the Interior.

There are 118 communes. Each commune has a communal council directly elected for a six-year term by those inhabitants of the commune who are entitled to vote. The day-to-day management of the commune falls to the mayor, or indeed the municipal council, bodies emanating from the communal council.



The town hall of Echternach, next to the "Dënzelt", the former seat of the court

In principle, elections are held according to the relative majority system. However, if the number of inhabitants exceeds 3,000, elections are held by party list with proportional representation, along the lines of general elections.

Acting through the Government, the Grand Duke has the right to dissolve the communal council, in which case elections are called within three months of its dissolution.

To be eligible to vote in communal elections, persons must satisfy the following conditions:

- be 18 years old on the day of the election;
- enjoy civic rights and not have forfeited voting rights in the Member State or in the State of origin;
- for Luxembourg nationals, be domiciled in the Grand Duchy;
- for foreign nationals, be domiciled in the Grand Duchy and have lived there for at least 5 years, at the time of application for registration on the electoral roll.

To stand for election, persons must be Luxembourg citizens or nationals of another European Union Member State and at least 18 years old. Moreover, they must have been habitually resident in the Commune for six months and have been domiciled in the Grand Duchy for at least 5 years.

European elections

Since 1979, the representatives of the Grand Duchy of Luxembourg in the European Parliament have been directly elected for a five-year term. The Grand Duchy is entitled to 6 representatives in the European Parliament. The date of European elections is fixed by Grand-Ducal regulation. This regulation may choose the same date for European Parliament elections and general Parliamentary elections.

Nationals of the European Union have the right to vote, actively or passively, even if they are not living in their country of origin. A series of conditions are attached to this voting right.

To be eligible to vote, one must:

- be a national of Luxembourg or of another Member State of the European Union;
- be at least 18 years of age on the election day;
- enjoy civic rights and not have forfeited the right to vote in the Member State of origin;
- for Luxembourg nationals, be domiciled in the Grand Duchy; however, Luxembourg nationals domiciled abroad are entitled to a postal vote;
- for nationals of another Member State of the European Union, be domiciled in the Grand Duchy and have lived there for at least five of the past six years, at the time of application for registration on the electoral roll.



To stand for election, one must:

- be a national of Luxembourg or of another Member State of the European Union;
- enjoy civic rights and not have forfeited political rights in the Grand Duchy of Luxembourg or in the Member State of residence or in the Member State of origin;
- be at least 18 years of age on the election day;
- for Luxembourg nationals, be domiciled in the Grand Duchy;
- for nationals of another Member State of the European Union, be domiciled in Luxembourg and have lived there for at least 5 years, at the time the list of candidates was submitted.

Since 1999 the foreign residents who are citizens of another state of the European Union, have had the right to vote in local and European elections

The main advisory bodies

THE PROFESSIONAL CHAMBERS

The primary purpose of the Professional Chambers is to safeguard and defend the interests of the professional groups they represent.

They have the right to submit proposals to the Government on matters for which they are competent. After examining these proposals, the Government can forward them to Parliament. The opinion of the Professional Chambers concerned must be sought on any draft bills or Grand-Ducal and ministerial regulations relating to its sphere of competence.

The composition of the Professional Chambers is determined by elections within each socio-professional group represented. Any person working in a profession covered by one of the Professional Chambers must join that Chamber and every member, whether a Luxembourg national or foreigner, is entitled to vote or abstain from voting.

There are six Professional Chambers in the Grand Duchy, of which 3 represent Employers and 3 represent Workers:

- the Chamber of Commerce;
- the Chamber of Private Employees;

The Chamber of Handicrafts is one of the six associations that defend the interests of the professional groups that they represent



- the Chamber of Civil Servants and Public Employees;
- the Chamber of Handicrafts;
- the Chamber of Labour;
- the Chamber of Agriculture.

THE ECONOMIC AND SOCIAL COUNCIL

The Economic and Social Council is an advisory body responsible for studying, either at its own initiative or at the request of the Government, the economic, financial and social problems affecting several economic sectors or the national economy as a whole. It may submit proposals to the Government on the conclusion of its studies.

Each year the Council delivers a report on the country's economic, financial and social situation, which the Government forwards to Parliament.

Except in an emergency, the Government requests the Council's opinion on broad legislative or regulatory measures which it is considering taking in areas concerning several economic sectors or professional groups or indeed the national economy as a whole.

The E.S.C. is composed of representatives from heavy industry, small and medium-sized businesses, the commercial and handicraft, agricultural and viticultural sectors, as well as employee representatives from trade unions and Government representatives.

Text: Service information et presse



The Chamber of Agriculture also represents the wine sector



The economy of Luxembourg: an eventful history

An itinerary that was all but linear

Luxembourg currently boasts one of the highest standards of living in the world. In 2003 per capita GDP (Gross Domestic Product) stood at around EUR 52,200, compared with EUR 33,100 in the United States and an average of EUR 24,300 in the Europe of 15. While per capita GDP is not the only or the most reliable instrument for measuring standards of living and welfare, these figures nevertheless reflect a very favourable economic situation.

This has not always been the case, and Luxembourg's progress to get to this standard has been anything but smooth.

Representing a brief outline of economic development from the early 20th century, the following table showing the average annual growth rate of GDP and the growth rate of the population illustrates the cycles prevailing in the Luxembourg economy during the period.

Average annual growth rate of GDP and resident population (%)

	GDP by volume	Population
1900-1913	...	1.0
1913-1951	1.6	0.3
1953-1975	3.9	0.8
1975-1985	2.3	0.2
1985-2003	5.3	1.2

Source: STATEC

N.B: For the years prior to 1950 the statistical bases were very modest and the figure for GDP growth from 1913 to 1951 is an order of magnitude



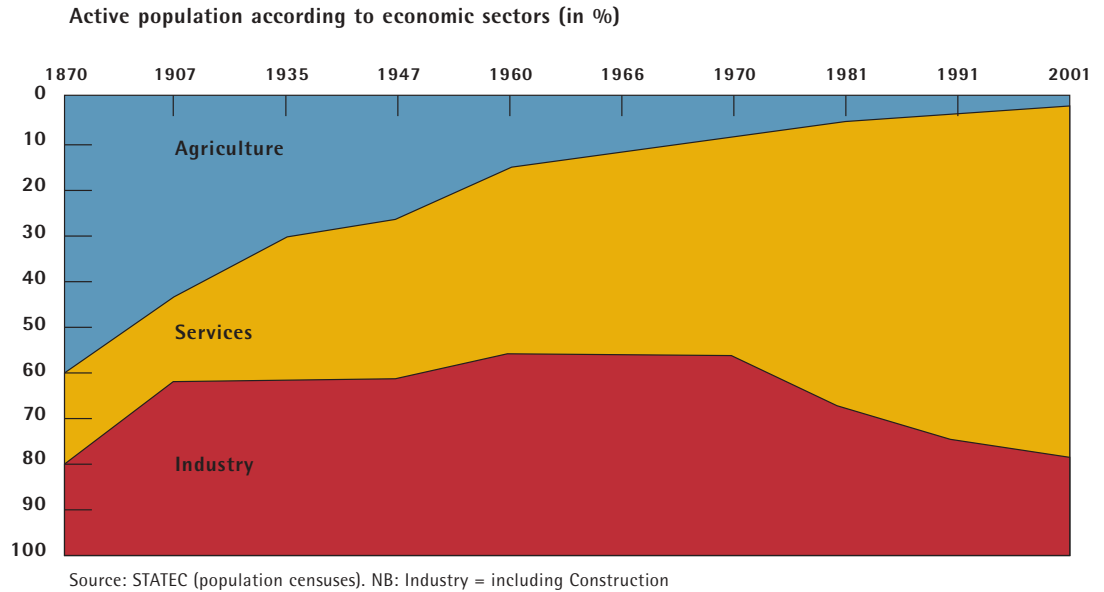
The years preceding the First World War were marked by sustained growth in the steel industry. This sector, founded on iron ore deposits in the south of the country, took root in the second half of the 19th century. During the two decades preceding the First World War, however, it was the construction of the large integrated steel works (such as Differdange and Belval), allowing cast iron to be processed into steel and rolled steel products on the same site, that was crucial to the subsequent development of this sector and of the country as a whole. Part of this investment was possible thanks to German capital. From 145,313 tonnes in 1900, the production of rolled steel products rose to 1,115,004 tonnes in 1913, and the steel industry was

The discovery of iron ore in the south of the country marks the beginning of the industrialisation in Luxembourg

responsible for around 60% of the total industrial employment before the First World War.

The population grew rapidly, increasing from 211,088 inhabitants in 1890 to 235,954 in 1900 and 259,891 in 1910. In 20 years, it increased by almost 50,000, while in the two previous decades (1870-1890), the increase was a modest 13,500.

The increase in population went hand in hand with its concentration in the city of Luxembourg and the district of Esch-sur-Alzette (mining and steel industry basin). While in 1880 some 11.4% of the total population lived in the Esch-sur-Alzette district, this percentage reached over 26% in 1910. The city of Luxembourg and the district of Esch-sur-Alzette combined was home to 45% of the total population on the eve of the First World War, compared to less than 26% in 1880.



Demographic growth was due in particular to a wave of immigration (first German, then Italian), associated with the high demand for labour in the steel industry and iron mines. The proportion of foreign nationals in the total population virtually doubled in 20 years, rising from 8.5% in 1890 to 15.3% in 1913. This immigration flow occurred in parallel to a flow of emigration: between 1840 and 1907 around 80,000 Luxembourg citizens left the country.

The exodus during the years 1840-1870 was a result of precarious living conditions. For the period subsequent to this, marked by rapid growth in the steel industry, emigration appeared to be a more socio-cultural phenomenon, with Luxembourgers being reluctant to go into the sector.

The 1907 population census nevertheless indicated that almost 40% of the total working population were employed in the industrial sector. According to the figures available for the preceding period, Luxembourg industry employed barely 20% of the working population in 1870.

Access to coal and coke supplies for the iron and steel industry was ensured by the Grand Duchy's membership of the *Zollverein*, which was also the principal outlet for steel products. At the same time, this sector underwent a concentration and was financially and industrially rationalised. In 1911, the ARBED (Burbach, Eich, Dudelange steel-works) was created by merging three medium-sized enterprises, and was to become one of the largest steel producers in Europe. By merging with USINOR and ACERALIA in 2001, ARBED contributed to the founding of the largest steel group in the world, ARCELOR.

The growth of the economy between 1900 and 1913 was reflected in the population growth rate, which stood at an average of 1% per year. The bases of social security legislation (employers' liability, health and retirement insurance) were also established during this period.

The years 1913–1951: troubled times

The years 1913–1951 were troubled times due to the two world wars and the crisis in the late 1920s/early 1930s. Social unrest, linked to changing economic and social structures and arising out of difficult living conditions, characterised the end of the First World War and the immediate post-war period. The impact on labour legislation soon made itself felt. Significant social progress was made between 1918 and 1926: an eight-hour working day in industry, workers' representation in companies, unemployment insurance, a sliding pay scale for civil servants (wages automatically adjusted to the cost of living), the creation of professional chambers, workers' health and safety regulations, paid holidays for staff and then for workers.

Termination of the *Zollverein* at the end of the First World War led to economic reorientation, and the Belgo-Luxembourg Economic Union was created (BLEU) in 1921. Many traditional small and medium-sized enterprises, geared to the German market before the war, found it very difficult to adapt.

When German capital was withdrawn, the iron and steel works were taken over by groups with French, Belgian and Luxembourg capital. Despite the increasing competition due to the emergence of new producer countries, the steel industry managed to diversify its outlets, increase productivity and raise output before the world crisis had an impact from 1930.

The 1930s were marked by economic stagnation, even if a temporary upswing in 1937 brought the tonnage of rolled steel products back up to its 1929 level. During the war years, the production of steel only exceeded the low 1939 level in a single year (1943).

Rolled steel products (t)	
1900	145,313
1913	1,115,004
1919	312,271
1929	2,127,282
1939	1,470,190

Source: Groupement des industries sidérurgiques luxembourgeoises



Industrialisation has drawn thousands of foreign workers to Luxembourg

Variations in iron ore production reflect the steel cycles. After continuous growth up to 1913, the First World War brought about a significant fall in ore production. The favourable situation in the steel industry during the second half of the 1920s and the crisis in the 1930s had a direct impact on the volume of ore extracted. What is more, the overall level of production of Luxembourg iron ore mines on the eve of the First World War was never to be exceeded. Even the substantial growth in steel production

from 1945 to 1974 was not reflected in a parallel increase in ore extraction.

Luxembourg ore (*Minetti*) had a low iron content, and just before the First World War the steel industry started to use 'richer' ore from France and then, after the Second World War, from Brazil and Sweden. The proportion of domestic ore consumed by the Luxembourg steel industry fell from an average of 56% in the 1920s to 44% in the 1930s. This proportion dropped significantly from the early 1960s, amounting to an average of 30% from 1970-



In 1993 the Arbed introduced the electronics field and the factories were equipped with electronic steelworks with continuous casting

As is often the case in a period of crisis, significant social innovations were introduced during the 1930s: in 1936 a *Conseil national du Travail* (National Labour Council) was set up – a conciliation body called upon to forestall and settle 'social conflicts at work' – composed of an equal number of representatives of management and labour. Many collective agreements were signed within this framework, particularly in the steel and mining industries.

In the period 1913–1951 as a whole, GDP is estimated to have grown at an average of around 1.6% per year. Population growth amounted to an average of just 0.3% per year, compared to 1% during the years 1900–1913. In addition, the role of the state tended to broaden between the two wars. Budget expenditure represented 7.8% of national income in 1913, but 16.6% of such income in 1935.

The 'glorious thirty years'

Economic reconstruction following the Second World War generated an exceptional growth rate averaging 6.7% during the years 1946–1951. From the early 1950s until the mid-1970s – i.e. until the first oil crisis and the simultaneous crisis in the steel industry – average growth declined to a more modest 3.9%.

Despite these significant variations in the value added of steel, it was this industrial sector that largely determined the growth rate of the Luxembourg economy as a whole during the 'glorious thirty years' (1945–1974). The production of crude steel rose from 2.45 million tonnes in 1950 to 6.45 million in 1974. At the beginning of the 1970s, steel represented around 30% of the aggregate value added of the Luxembourg economy and more than half the total value added of industry (including construction). The steel works and iron ore mines employed around 25,000 people in 1974, or 16% of total employment in the Luxembourg economy.

From the end of the 1950s, however, industrial diversification policies and efforts to promote Luxembourg abroad, particularly in the United States, intensified. The setting up of Goodyear in Luxembourg in 1951 was still an isolated event, but between 1959 and 1972 around 50 new enterprises were set up in the country, including Dupont de Nemours in 1963.

The favourable development in the steel industry up to 1974 should not obscure the growth in the tertiary sector (trade, hotels and restaurants, public administration, etc). In 1970, the proportion of the working population in services was 48.6%, compared to 34.5% in 1947. Conversely, the proportion in agriculture collapsed dramatically: from 27% of the working population in 1947 to 7.5% in 1970.

1974. This was an indication of the trend that was to come, culminating in 1981 with the closure of the last iron ore mine.

As far as the labour market is concerned in the inter-war period, immigrant labour acted as a regulator. In 1922, the proportion of foreign nationals (around 33,400) in the total population was no more than 12.8%, compared to 15.3% in 1910. As a result of the relatively favourable circumstances for steel in the second half of the 1920s and a new wave of immigration, the foreign population amounted to 18.6% in 1930, before the impact of the worldwide slump. With 12.9% of the total population in 1935, the proportion of foreign nationals fell to its 1922 level.



Luxembourg constitutes an interesting site for the implantation of foreign companies such as DuPont de Nemours in Contern

The use of immigrant labour made it possible to respond to general growth in the demand for labour. The proportion of foreign nationals in the total working population, which stood at 11.4% in 1947, amounted to 21% in 1970.

In the social area progress was particularly marked in the years immediately following the Second World War (1944–1945), and in 1965–1974. The years 1944–1945 were marked by the founding of the *Conférence nationale du Travail* (National Labour Conference) (replacing the 1936 *Conseil national du travail*) and the *Office national de conciliation* (National Conciliation Service), which established a system of arbitration and a general obligation to declare wage agreements. The 'minimum social wage' was introduced in December 1944.

Particularly noteworthy during the second period of intensive legislative activity in the social arena (1965–1975) was the 1965 law on collective agreements that required a clause to be inserted indexing wages to the cost of living ('sliding scale'), which introduced the principle of national representation. In 1975, the mechanism for automatic full indexation was extended to all wage earners. The working week for unskilled labourers was limited to 44 hours by a law of December 1970, which also introduced the 40 hour week from 1 January 1975, and the *Conseil économique et social* (Economic and Social Council), an advisory body composed of representatives of labour, management and experts appointed by the public authorities, was created in 1966.

Finally, Luxembourg took an active part in the process of European integration, signing the Treaty of Paris establishing the European Coal and Steel Community in 1951, and the Treaty of Rome establishing the European Economic Community (EEC) in 1957.

Goodyear Luxembourg, situated in Colmar-Berg in the centre of the country, is the tyre manufacturer's largest plant outside the United States





A meeting of the ECSC in
Luxembourg in 1951

World Economic Crisis 1975–1985

The world economic crisis between 1975 and 1985, associated with the first and second oil crises, had a serious impact on the Luxembourg economy. In parallel to this, the steel industry was facing severe problems arising above all out of global over-production, leading to significant pressure on prices. In 1983, the production of crude steel was no more than 3.2 million tonnes (compared to 6.45 million in 1974). It had therefore declined to its 1955 level. In 1985, the labour force in the steel industry comprised around 13,400 people, or half the sector's employment in 1974. Throughout the period 1975–1985 as a whole, the GDP growth rate averaged 2.3% per year, compared to close to 4% from 1953 to 1975.

Responses to the crisis were social, institutional and economic in nature. The response in social terms was the creation of *travaux extraordinaires d'intérêt général* (TEIG) (extraordinary works of general interest) in 1975, and the introduction of the *division anti-crise* (DAC) (anti-crisis division) in 1977. At the end of the same year, legislation was passed on the 'early retirement' that mirrored the reduction in jobs in the steel industry, allowing steel workers to bring their retirement forward.

The rise in unemployment was not entirely contained, the number of registered unemployed rising from 23 in 1974 to 3,874 in 1984, but these measures made it possible to avoid sudden collective dismissals. Between 1975 and 1986, around 14,800 workers left the steel industry. Almost 30% of them (4,300) benefited from the early retirement scheme which was extended in 1987 to all commercial economic sectors.

At institutional level, these years were marked by the creation of the 'tripartite' system. As early as 1975, under the law of 26 July 1975 authorising the government to take measures to prevent dismissals on economic grounds and to ensure the maintenance of jobs, a *Comité de conjoncture* (Economic Committee) with a tripartite composition

State budget expenditure under the 'Steel industry Plan' between 1975 and 1987 (accrued expenditure)

Unit: million euros	1975-1982	1983-1987	1975-1987
A. Investment aid			
Ordinary capital grants, extraordinary capital grants, exceptional preferential interest rates and other grants	70.6	63.4	134.0
B. Financial restructuring			
Subscription to shares and convertible bonds, acquisition of SIDMAR shares, exceptional and temporary aid	-	393.0	393.0
C. Social aid			
Extraordinary works of general interest (TEIG), vocational re-education, re-employment indemnities, early retirement, anti-crisis division (DAC), special invalidity scheme	147.1	307.6	454.7
D. Tariff aid	9.6	1.7	11.3
Total	227.3	765.7	993.0

Source: STATEC, Cahiers économiques du STATEC, n° 73, Luxembourg, 1987, p. 191.

(management, workers and public authorities) was created. This Committee was responsible for monitoring the development of the economic situation and providing the government with reports at regular intervals. Due to the intensification of the crisis a Tripartite Steel Conference, which met during the second quarter of 1977, drew up an action plan to maintain economic growth and full employment. This gave rise to the law of 24 December 1977 institutionalising a *Comité de coordination tripartite* (Tripartite Coordinating Committee). In March 1979, the Tripartite Steel Conference reached agreement on the restructuring and modernisation of the steel industry. The tripartite system continued and is currently the hub of what is generally called the Luxembourg social model, a system in which the search for agreed solutions to socio-economic problems has become the norm.

Responses in the economic arena came first and foremost from the steel sector itself. From 1975 to 1979, steel company investments increased and in 1978 exceeded the average of the other European countries for the first time since the 1950s. What is more, the financial and industrial rationalisation (takeovers and mergers) that began in the 1960s accelerated.

At the end of the 1970s, ARBED was the only steel company in Luxembourg. The state's contribution to managing the crisis first involved implementing social measures (creation of works of general interest and participation in the funding of the Anti-Crisis Division), but also providing aid to investment (ordinary and extraordinary capital grants, etc). The particularly unfavourable economic climate in the early 1980s meant that investments provided for under the 1979 tripartite agreement had to be revised downwards and the highly indebted sector had to be financially reorganised, accompanied by the signing of cooperation agreements with the Belgian steel industry. The Luxembourg State was very active in this reorganisation, particularly through the *Société nationale de crédit et d'investissement* (National Credit and Investment Society), and ultimately held 42.9% of ARBED's total capital (and 30.9% of the voting capital).

An exceptional collective effort therefore allowed the steel industry, which was (and is) a significant pole in the Luxembourg industrial fabric, to survive. Some 5% of average budget expenditure in the period 1975-1987 was devoted to saving the steel industry. What is more, the development of the technical productivity of steel workers shows that efforts to modernise and rationalise in this sector have continued over recent years.

Proportion of different economic sectors in aggregate value added (%)

	1970	1985	2003
Agriculture	3.8	2.0	0.5
Industry*	53.2	28.1	16.3
including: Steel	27.9	9.8	1.5
Construction	6.2	4.3	5.9
Other industries	19.1	14.0	8.9
Services	43.0	69.9	83.2
Including: Financial services	4.6	21.6	30.8
Trade and repairs	10.7	12.2	9.4
Transport and communications	4.9	6.0	8.9
Other services	22.8	30.1	34.1

* industry, including power and construction

Source: STATEC

The 'fortunate' outcome of the 1975-1985 crisis years was also connected to three other elements:

- rapid expansion in financial services, which was virtually simultaneous with the decline in the steel industry;
- intensification of the economic diversification policy;
- wage moderation policy at the beginning of the 1980s - reflected in particular in the temporary suspension of the automatic indexing of wages in 1982 - which made it possible to re-establish the cost-competitiveness of the Luxembourg economy.

In spite of considerable recession, the steel industry remains an important pole of the Luxembourg industry

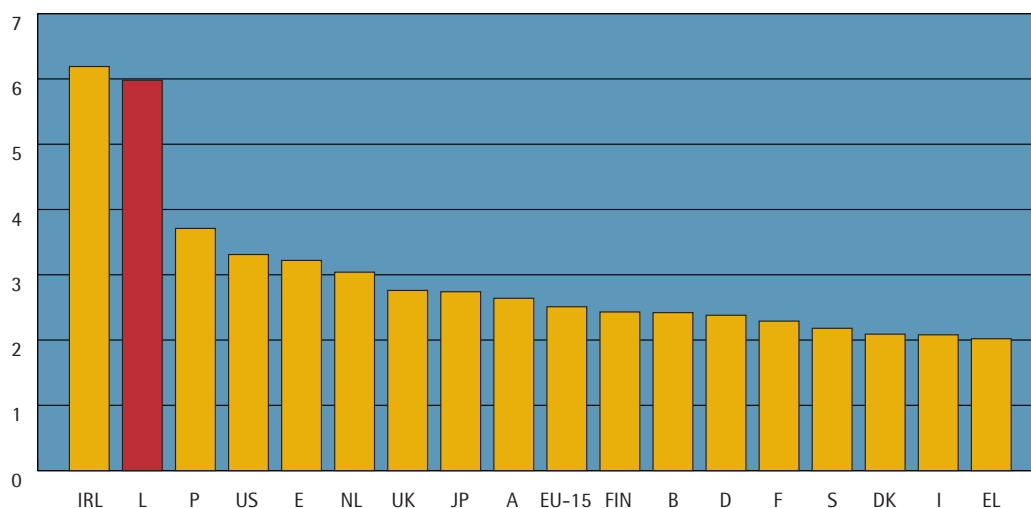
Finally, reference should be made to the growth in public administration expenditure during 1975-1985 (central administration, local administration and social security). This expenditure, which reached an average of 35% of GDP in 1971-1975, amounted to around 50% of GDP between 1981 and 1985. This development was a result of rather weak rates of growth in GDP and, above all, of the growth in social transfers (transfers to households), which rose from just over 14% of GDP in 1974 to almost 24% of GDP in 1981. The social measures accompanying the restructuring of the steel industry obviously contributed to this increase, but more generally there was an improvement in social welfare benefits and social assistance.



1985-2000: 15 exceptional years

From the mid-1980s to 2000, the average rate of growth of GDP reached levels unprecedented in Luxembourg over such a long period - in excess of 5% - and far exceeded those of other European countries, with the exception of Ireland. Between 1985 and 2000, total employment rose from 161,000 to 264,800, an annual average growth rate of 3.4%.

Growth rate of the GDP volume from 1985 to 2000



The acceleration in growth entailed increased use of immigrant and cross-border labour. Some 12,000 cross-border workers were employed in Luxembourg in 1980. This figure had risen to over 107,000 by 2003. The proportion of foreign nationals in Luxembourg's total population, which according to the 1970 census stood at 18%, rose to around 38% in 2003. In internal paid employment the proportion of Luxembourg nationals was no more than 34% in 2003, while the proportions of cross-border and resident foreign workers were 39% and 27% respectively.

The principal factors underlying this exceptional development since 1985 are the following:

- continued growth in the financial sector;
- favourable development of other economic sectors such as services to companies, the development of which was partly fostered by financial services;
- computer services, transport and communications;
- productive and competitive industrial sector, although its relative proportion in the aggregate value added of the economy is falling (mechanically) as a result of the exceptional growth in services;
- high level and rates of growth in investment;
- relatively low deductions from wages (income tax, social security contributions), making it possible to keep the cost of labour at a competitive level;
- diminishing global compulsory rate of deduction and public expenditure (in relation to GDP) during the period, particularly between 1995 and 2000; total public expenditure in Luxembourg – including social security – which still stood at 45.6% of GDP in 1996, fell to 38.5% in 2000; this figure should be compared to a rate of around 46% of GDP in the Europe of 15 in 2000.

Besides the European institutions, the Kirchberg plateau also boasts an increasing number of companies of the financial sector





The national airline Luxair was founded in 1948

Some of these factors are connected. Strong growth, for example, largely driven by the financial sector, allows fiscal policy to be flexible to some extent, which in return favours the competitiveness of the Luxembourg economy and is a factor of growth.

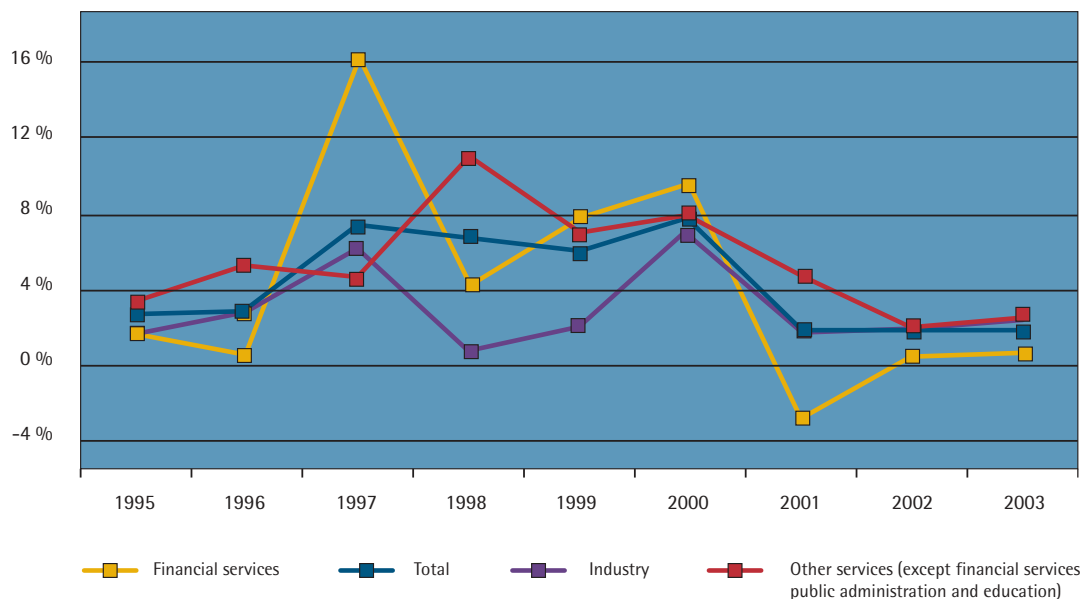
Economic downturn in 2001–2003: a medium-term perspective

Most economies in the world experienced exceptionally high economic expansion during the second half of the 1990s. The growth rate in the United States, for example, was around 4% on average per year between 1996 and 2000, while the corresponding rate for Europe was 2.7%. This growth led to a reduction in unemployment, which went from 10.5% in 1994 to 7.4% in 2001 in the Europe of 15. In the United States, unemployment began to fall from 1992. In 2000, it amounted to 4%, compared to 7.5% in 1992. This development occurred in a globally non-inflationary climate: apart from 1995, the rate of growth of consumer prices never exceeded 2.5% during the second half of the 1990s, either in the United States or in the Europe of 15 as a whole.

Luxembourg accompanied this movement, though with a characteristic arising out of the openness of the country and its exposure to external crises: larger variations in value added. The rate of growth of GDP averaged 6.8% per year from 1995 to 2000. This surge was largely but not exclusively favoured by strong financial sector expansion. For the latter, value added grew at virtually the same rate as for the economy as a whole (+ 6.6%). Three other sectors experienced greater than average expansion during this period: trade and repairs, transport and communications and health services.

From 2001, the Luxembourg economy mirrored the slowdown in economic activities at world level. The economic downturn in 2001 involved a net fall in the growth of GDP (in volume), which went from 9% in 2000 to 1.3% in 2001 and 1.7% in 2002. In 2003, growth in GDP amounted to 2.1%. There was nothing remarkable about this development. A slowdown in economic activity in Luxembourg was also recorded during the phase of slow growth in the early 1990s. In the latter period, however, the Luxembourg economy was characterised by rates of expansion that were comparable to the average for European countries, while from 1992 to 1996 the rate in Luxembourg

Evolution of the GVA volume from 1995 to 2003 (annual variation)

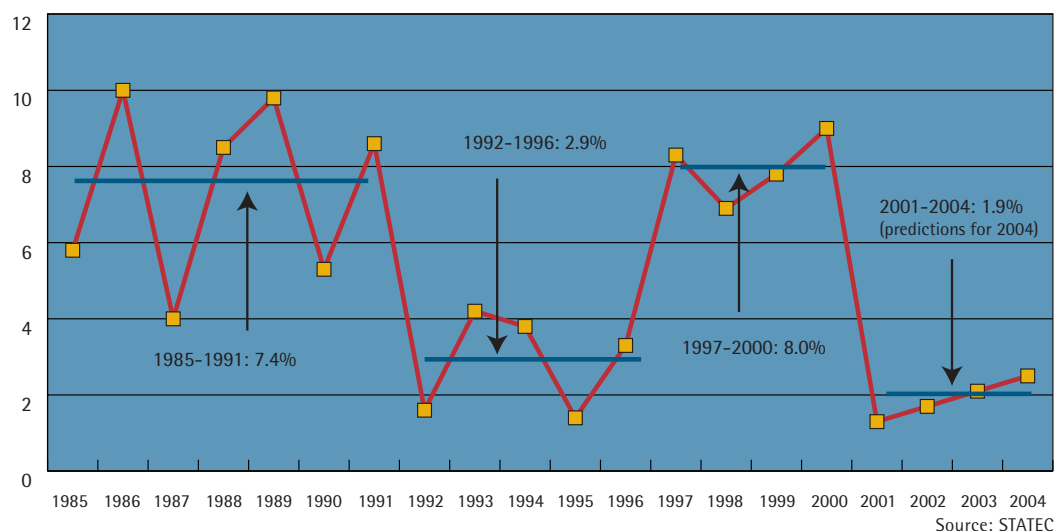


Source: STATEC

was twice that prevailing in Europe. During the period 2001-2004 (according to provisional figures), growth in Luxembourg will only be slightly greater than that in the rest of Europe (1.9% in Luxembourg compared to 1.4% in the Europe of 15).

At the beginning of the 1990s, the financial sector, but also transport and communications, as well as services to companies and industry continued to drive growth, while in 2001 the volume of financial sector value added fell and the growth rates of the other economic sectors, which remained positive, were insufficient to offset the decline in financial services GVA. Banks and other financial institutions have reacted to lower revenues (due to the fall in stock markets) by cutting expenditure (on personnel, overheads and investment) and thereby act as a brake

Growth rate of the GDP volume



Source: STATEC

The government has followed a policy of economic diversity from the 1960s in order to improve the economic structure of the country



on other domestic sectors which are commercially dependent on them. Future development, which depends on the economic upturn at world level and on financial sector results, which are in turn dependent above all on the development of the stock markets and interest rates, should not be prejudged.

The slowdown in activity from 2001 is reflected in an out-of-step but significant deterioration in the labour market. The rate of growth of total internal employment, which was 5.7% in 2001, fell to 2.8% in 2002 and 2.1% in 2003. The Luxembourg economy therefore continues to create jobs, but unemployment is increasing strongly in parallel. The rate of unemployment in the broad sense - considering people benefiting from an employment measure - was below 3% on average in 2002 but exceeded 5% in 2003. Luxembourg also seems to be unable to escape the rising trend in structural unemployment: even if unemployment falls in a period of strong economic growth,

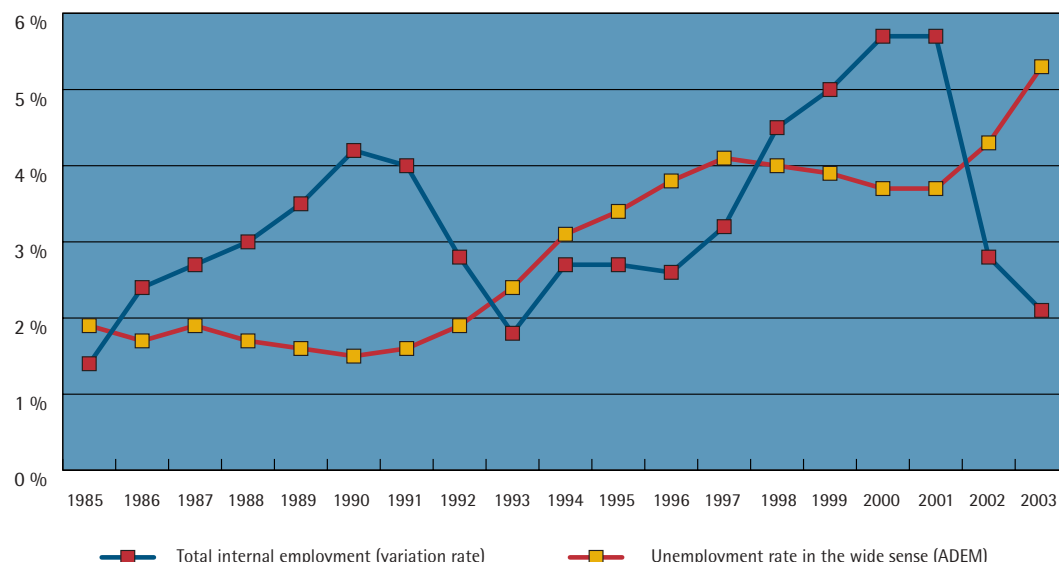
it never falls as far as the lowest level prevailing before the stage of expansion. It should nevertheless be specified that with an official unemployment rate of 3.8% in 2003 (not considering unemployed people benefiting from an employment measure), Luxembourg has been less affected than most other European countries. In the Europe of 15, the average rate of unemployment stood at 8% in 2003.

The economic downturn of the years 2001-2002 also had an impact on public finances. At the height of the economic cycle in 2000 the (surplus) funding capacity of the public administrations - local and central, social security - amounted to more than 6% of GDP. Reserves were built up during prosperous years. In 2000, the accumulated special funds reserve and the budget reserve exceeded EUR 2.2 billion, corresponding to more than 10% of GDP in the year. The level of the retirement insurance reserve rose from 2.1 times the amount of annual benefits in 1985 to three times that amount in 2001. The slowdown had an impact with

Cargolux, one of the biggest freight companies in the world, was created in 1970. Its first flight was to Hong Kong



Total internal employment and unemployment rate



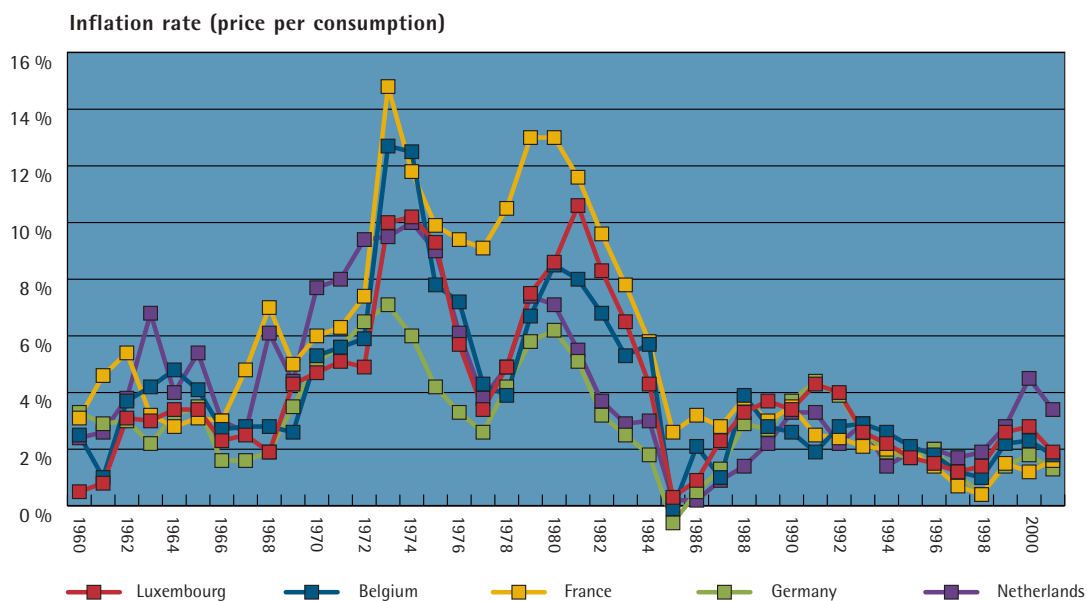
some time lag and caused public administration funding capacity to fall to 2.7% in 2002. In 2003, a moderate deficit (need for funding) corresponding to 0.1% of GDP was recorded. Forecasts for 2004 suggest a deficit of 2% of GDP.

Despite this deterioration in public administration finances, the situation remained healthy compared to most other European countries. In 2003, the average funding capacity in the Europe of 15 corresponded to 2.6% of GDP (-0.1% of GDP in Luxembourg). The average public debt exceeded 60% of GDP in the Europe of 15 in 2003, while in Luxembourg it was only around 5%.

In the long run, consumer price or wage inflation in Luxembourg is not different from that affecting its principal commercial partners (Belgium, France, Germany and the Netherlands). This is hardly surprising, as inflation in Luxembourg is largely 'imported'. The reduced size and high degree of openness of the Luxembourg economy explains this parallel nature.



The Grand Duchy houses the European Society of Satellites (SES), operator of ASTRA, Europe's leading satellite system. Currently ASTRA broadcasts more than 950 television and radio stations as well as multimedia services to nearly 78 millions of homes



Overall, inflation in Luxembourg and in its principal commercial partners has been determined by the same phenomena, as demonstrated by the graph showing the development of inflation. The very weak inflation from 1985 followed a decade (1975-1985) of very strong inflation that sometimes exceeded 10%.

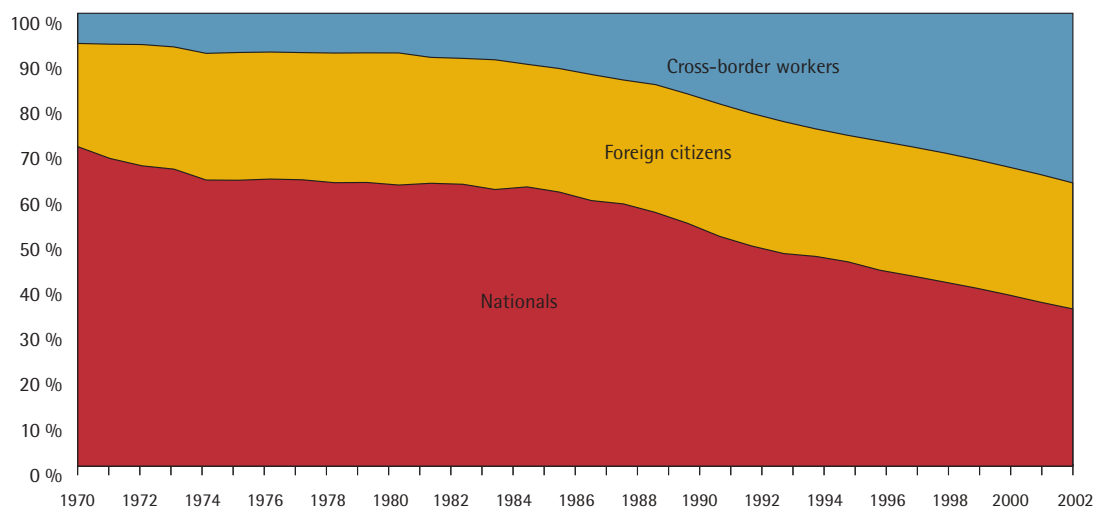
Inflation in Europe and in Luxembourg over the past 30 years has been marked by the following events:

- oil crises in 1974 and 1979
- rise in the dollar during the years 1980-1985;
- oil counter-crisis in 1986-1987;
- overheating in Germany in 1991-1992 due to reunification;
- tying of the Luxembourg franc/Belgian franc to the deutschmark since the end of the 1980s;
- introduction of the single currency in 1999;
- surge in oil prices in 1999-2000, leading to a rise in consumer prices in European countries as a whole.

Over recent years, Luxembourg has been marked by slightly higher consumer price and wage inflation than that experienced by its principal trading partners.

Text: STATEC

Remunerated work by nationality and residence



Modern companies using top technologies have joined the classic heavy industry

Future of the Luxembourg financial market

112



The Banque Générale de Luxembourg in 1933

Towards the end of the 1960s, the financial markets, true precursors of globalisation, discovered the Grand Duchy of Luxembourg as an ideal platform for their international activities. Thanks to its liberal legislation and openness to the world, this small country at the centre of Europe was predestined to play host to the major players of the euro market, so-called because it operated on the basis of currencies used outside their countries of origin. First the euro dollar and then euro currencies of European origin flowed into Luxembourg to be pooled into euro bonds before being made available to borrowers, particularly institutional or sovereign borrowers, in the form of euro loans.

Today, Luxembourg hosts some 170 banks from 26 different countries, making it one of the world's leading

financial markets. With 22,000 employees, the banking sector alone represents 10% of total employment, while its contribution to GDP stands at around 25%, and its contribution to public finances is well in excess of 30%. When related or affiliated activities such as insurance and reinsurance are included, employment in the sector is close to 12% of the national total and its contribution to the global value of the country's economy stands at 30%.

Birthplace of the euro market and investment fund champion

In 1881 Luxembourg City only had three financial institutions



From the 1980s, following a downturn in business due to a temporary over-indebtedness of customers, the euro market gave way to private banking in Luxembourg. The economic recovery following the reconstruction after the Second World War gave rise to a new category of customers whose investment power was increasing. The financial market responded well to this new demand, which was very pronounced in surrounding countries in particular, by venturing into the investment fund industry. The Grand Duchy is now the world's second most important centre for undertakings for collective investment (UCI), after the United States, managing over EUR 1,000 billion in assets.

While it cannot be denied that certain tax aspects were partly responsible for the financial market's progress, it is no less true that Luxembourg owes its success to



The Boulevard Royal, the world finance centre in the heart of the capital

a range of advantages. Some are fortuitous, such as its geographic situation and the multilingualism of its inhabitants, while others are traditional, such as political, economic and social stability. Yet others have been built from scratch, such as the legal and regulatory framework for financial activities, which is constantly adapted to international developments.

Luxembourg has transformed the apparent weakness of the country's small size into a real strength. Close relations between economic operators and political decision-makers ensure permanent dialogue and an optimum combination of strengths that culminate in a ready capacity to adapt to constantly developing markets, clearly giving Luxembourg a lead over its competitors.

The essential aspect of a financial market, however, is and will continue to be customer confidence. A precondition for the latter is solid internal stability, definite continuity in legislation, unfailing bank control, a culture of discretion, the absence of financial scandals and, in particular, a service to customers defying international competition.

These virtues continue to represent what could be called the goodwill of the Luxembourg financial sector, although the latter has experienced crucial changes over the past 10 years. The market first experienced a spectacular expansion during the second half of the 1990s, marked by a massive influx of capital from savings from neighbouring countries in particular, and by the emergence of the investment fund industry, which eventually discovered Luxembourg as an ideal country to host its activities. The former birthplace of the euro market clearly reinvented itself while continuing to take advantage of the know-how acquired and international relations cultivated previously.



The headquarters of the Banque et Caisse d'Epargne de l'Etat with its characteristic tower started being built in 1910



From one life to another

The market hit its first peak in 2001 when the sum of the banks' balance sheets exceeded the ceiling of EUR 700 billion and the assets generated by investment funds exceeded EUR 900 billion, while the labour force employed by banks stood at 24,000. The first signs of weakening appeared, however, with a decline in the number of banks established in Luxembourg, attributed primarily to the wave of reorganisations and mergers involving parent companies abroad, and a slowdown in the market's overall growth from 2002.

Since this slowdown in business was due firstly to changes in the economic situation, particularly the fall in stock markets that affected customer portfolios and consequently the revenue of banks, it was soon offset by an improvement in results following the recovery in the international markets. However, the financial centre's decision makers were not deceived by the fleeting nature of the downturn as they were aware that it concealed a structural danger, i.e. the risks involved in the financial market's integration into the harmonised space of European monetary union. Operators responded by intensifying their strategic preparation for the change, undertaken from the mid-1990s.

In view of the huge challenge of introducing the euro and in particular completing monetary union, with harmonising affects on the financial market, the latter showed imagination and determination by resolutely converting the risks involved in the profound change facing the banking industry into genuine opportunities for the future. In conjunction with the public authorities, the banking community set out to exploit new niches capable of completing the traditional opportunities and introducing an appropriate regulatory framework. These efforts bore fruit, since the financial centre now has a modern, innovative and well-equipped framework for competing in the markets of the future.



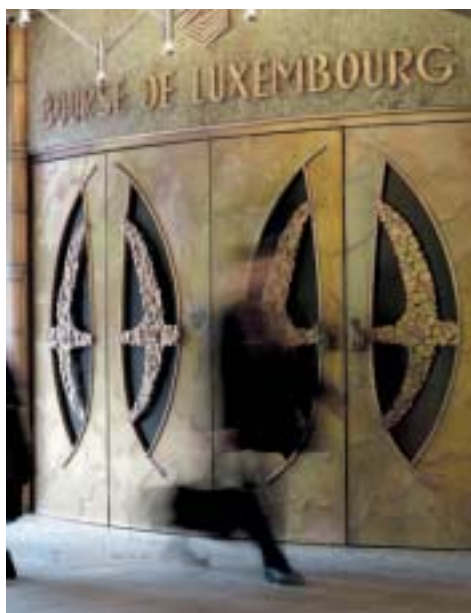
Conjunction between the worlds of art and finance: works of famous artists decorate the squares of numerous banks, particularly in Luxembourg-Kirchberg

Challenges and opportunities of a monetary Europe

During its history as a financial market, Luxembourg has done no more and no less than take maximum advantage of this huge economic space represented initially by the Common Market, then by the Community, and now by the European Union. Once access to this huge market without national borders and without internal barriers was ensured, Luxembourg benefited greatly from this openness by targeting it with the right products at the right time.

Aware of the challenge of a European-wide harmonisation of legislation and regulations governing a financial centre largely involved in offshore activities, the leaders of the financial sector very soon set out to formulate a new strategy for developing their market which, rather than clinging on to certain pre-eminent niches, stressed competence as a new selling point.

This was not surprising, since professional competence and a capacity for innovation head the list of the Luxembourg financial centre's assets. While these two qualities are already well developed in the market, which has been firmly established in the world of international finance for some 40 years, it is essential to ensure that they develop in an even more systematic



The Luxembourg Stock Exchange was founded in 1927. Since its creation it has acquired a large experience in the field of quotation and trade of securities of very different kinds and origins

The architect Gottfried Böhm is at the origin of the building of the Deutsche Bank Luxembourg on the Kirchberg plateau



and sustainable way. This is because the future of the financial centre will be based above all on the know-how of its personnel and the quality of its products. This clearly means that Luxembourg must focus on training and research in the financial field, particularly activities in which its operators have specialized.

Far from being satisfied with the know-how imported by foreign experts who have established themselves in Luxembourg, the financial centre's decision makers have focused on managing the know-how generated on the ground. The ambition is to combine the knowledge acquired in the job to the theories formulated in the research laboratories. It is thanks to this association that the market will be in a position to maintain its lead in its specialist fields and thus consolidate its competitive position.

Academic framework for professional competence

In other words, what this market needed was a university framework. Far from being a prestigious luxury, the existence of a financial university has become an essential necessity. Once the political authorities had accepted this idea, the decision was taken in 2002 to set up the Luxembourg School of Finance (LSF), as part of the University of Luxembourg, which was still in the project stage at the time. The syllabus leads to a Master of Science in Banking and Finance and should develop into a PhD. With this, the financial centre will henceforth have prestige and an academic appeal sufficient to attract the brains capable of ensuring the research activity which it still lacks, but which it needs in order to remain at the cutting edge.

The founders of the Luxembourg School of Finance have attracted teachers and researchers from prestigious universities in Europe and North-America, thus guaranteeing a very high standard. Meanwhile, the local banking community is committed to supporting the project by means of a specially created foundation whose contribution will help the LSF to fulfil its mission and to respond to the financial centre's ambitions for development.

The market's new face

Today, Luxembourg is a modern financial centre specialising in certain activities and sufficiently diversified to avoid over-exposure to economic upheavals and the risks involved in a monolithic structure. The decision makers of the sector have sought to guide the development of its activities towards markets with high development potential, while using the foundation of the skills available to the financial centre thanks to the experience and know-how acquired by its operators over four decades of intense international financial business.

The strategy of reorientation towards new activities, adopted by the Luxembourg financial centre with its integration into European monetary union, has focused on half a dozen financial product ranges. These include both securitisation and venture capital, or pooled pension funds, for which Luxembourg has developed an original legislative framework.

This innovative spirit, coupled with the capacity to adapt so often shown by Luxembourg, is the financial market's best guarantee for the future. With a highly skilled labour force equipped with solid expertise acquired over past decades, supported by a tailor-made regulatory framework and assisted by a host of researchers, Luxembourg will have sufficient assets to maintain its position in the leading group of international financial centres. We need only add the legendary capacity for adaptation demonstrated by Luxembourg throughout its history as an international financial centre to discover the secret of its success.

Text: Lucien Thiel



The Central Bank of Luxembourg,
member of the European System of
Central Banks

The "Luxembourg Model", a guarantee of political and social stability



It was in the 1970s, following the steel crisis and the first oil crisis, that the "Luxembourg Model" was born

missals due to a slowdown in the economic cycle and ensure the maintenance of jobs. In this context a tripartite "Economic cycle committee" was set up. The mission of this committee was to monitor closely the development of the economic situation and report regularly to the Government. Faced by the seriousness of the recession, a "tripartite conference on the steel industry", which met for the first time in the second half of 1977, drew up an action plan intended to maintain economic growth and full employment.

Since then, the tripartite has remained in existence and forms the foundation of the "Luxembourg Model", a system in which the search for consensus-based solutions to problems of a socio-economic order has become the rule.

Luxembourg seems to be one of the rare countries in which negotiation and dialogue, practised at every level of economic and social life for over sixty years, form the foundation for peaceful industrial relations which have resulted in social progress, social justice and respect for labour. This consensus-based approach is sometimes described as the "Luxembourg Model", and many people agree that it has contributed to the stability and continuity of the country's economic and social policy.

The global economic recession in 1975-1985, due to the two oil shocks, dealt a severe blow to the Luxembourg economy. So, in the 1970s, the country's steel industry had to contend with serious problems resulting particularly from overproduction worldwide, which led to prices being squeezed. For the Grand Duchy, it was important to limit the negative social consequences through a wide range of measures.

The response by the Luxembourg Government, drawn up by those in charge of policy, consisted in the creation of "Extraordinary works in the public interest" (TEIG) in 1975 and the setting up of the "Anti-recession division" (DAC) in 1977.

At institutional level, it was the creation of the "tripartite", which brought together employers, workers and the authorities, which marked these years of recession. The law of 26 July 1975 allowed the Government to take measures intended to prevent dis-



After the first tripartite, which was devoted to the steel industry, the "Luxembourg Model" was applied in other economic sectors

While the first tripartite was created exclusively concerning the steel industry, sector-specific tripartites came into being subsequently. From being an effective tool for combating recession, the tripartite was transformed rapidly into a consultative body within which consensus-based solutions were always sought to economic, institutional and social problems, even when the recession was not apparent.

The social dialogue occurs at two levels: on the one hand, collective agreements are concluded and, on the other hand, institutions with "tripartite" membership ensure that their action is extended to the whole country. The social dialogue in Luxembourg is usually low-key and based on concerted action, consultation and monitoring.

First level of social dialogue

The first level of social dialogue in Luxembourg is based on entering into collective labour agreements that strengthen industrial relations within companies and sectors of economic activity in the country.

The legal basis for the collective labour agreements is the law of 12 June 1965. They formally govern the relationship between the employer and his employees, and define the rights and duties of the signatories. The law of 1965 was reformed by a new law adopted by the Chamber of Deputies on 19 May 2004. This reform of the legislation was required particularly because of Article 2 of the previous law, which stated that "Apart from the employers individually and employers' groups, only those trade union organizations which are most representative at national level may be parties to a collective labour agreement".

This point sometimes led to heated discussions: when does an organisation appear among the "most representative at national level"? Some unions in specific sectors or companies would never be included by this definition of national representativeness. However, that did not mean that they did not represent important stakeholders in their respective companies or sectors. The "large" unions feared that opening up to unions from specific sectors

The trade unions are essential partners at
the level of social dialogue



would lead to a dilution of the national character of agreements, with serious consequences for the possibility of making an overall social policy.

On the other hand, according to a large proportion of employers' representatives, the exclusive rights granted to the "national" unions revealed a weakness in the system.

The law of 2004 settles this problem by making a distinction, first of all, between three different types of trade union:

- unions that could prove general national representativeness;
- unions that could prove that they were representative in an important sector of the economy;
- unions with a direct or indirect mandate from at least 50% of employees covered by the scope of the collective agreement concerned.

To claim general national representativeness, a union must have the efficiency and the power necessary to take on the associated responsibilities, and be able to sustain a major industrial relations conflict at national level. Furthermore, at the last elections to the professional chambers of employees, it must have obtained an average of at least 20% of the vote from manual workers and private-sector employees, and at least 15% of the votes of each of the two categories in question.

A union claiming general national representativeness must also actually be active in the majority of economic sectors, and this presence is verified on the basis of results obtained by the union when the decision is made on the request for recognition of general national representativeness.

To be considered representative of an important sector of the economy, unions must have the efficiency and the power necessary to take on the associated responsibilities, and be able to sustain a major industrial relations conflict in the sector involving the employees concerned.

They must also have put forward lists of candidates in the employees' professional chambers at the last elections, and have obtained 50% of the votes for the group of the professional chamber, and 50% of the votes at the last elections for staff representatives if the group consists entirely or partly of workers not covered by the scope of the law.

Besides settling the question of representativeness, the new law improves and accelerates the operation of the various bodies representing the social dialogue in the Grand Duchy.

Beyond the fact that this reform eliminated a grey area in the legislation, it shows that the social dialogue is a dynamic process and not a structure set in stone.

Labour and Mines Inspectorate

Even the best labour agreements would be pointless if there was not a body that verified their implementation. The Labour and Mines Inspectorate (ITM), which comes under the authority of the Minister of Labour, is responsible for this task. Its composition (including clerical inspectors and manual work inspectors) shows that the State does not reserve inspection activities for civil servants, but also broadens this to representative trade unions.

There is also a consultative committee for the ITM at the Ministry. This committee is a tripartite body with representatives from the Labour Ministry, the Labour Inspectorate and the social partners.

The National Conciliation and Arbitration Office

The law compels an employer, who has been asked to engage in negotiations to enter into a collective agreement, to start negotiations. If he refuses, or the parties find it impossible to continue negotiations, the disagreement is submitted to the National Conciliation Office, a body which is also tripartite in its membership, and whose mission it is to prevent or iron out collective labour disputes which have not been able to reach conciliation.

If this is not achieved, one of the parties may submit the matter to the Arbitration Board. If the arbitration decision is accepted by the parties, this decision is equivalent to the signature of a collective labour agreement. The Arbitration Board consists of a Chairman appointed by the Government, an employer and an employee to be designated by the staff representations that are concerned.

At every level, we find this tripartite logic, and it is the cornerstone of the procedures for social dialogue in Luxembourg.

Second level of social dialogue

The second level of social dialogue in Luxembourg is situated in a broader context. It is cross-sectoral, consisting of several actors and institutions that are expected to extend their role and their decisions to the whole country, both in terms of labour relations and unemployment.



The Labour and Mines Inspectorate controls the security as well as the respect of regulations on construction sites



Various institutions act at this level:

- the Economic and Social Committee;
- the Economic Cycle Committee;
- the National Employment Committee;
- the National Tripartite Coordination Committee;
- the Women's Labour Committee;
- the Standing Committee on Employment.

The tripartite logic has been rigorously applied once again with regard to the membership of these institutions and the Government plays a real role as an arbitrator between the trade unions and employers' organisations.

The Economic and Social Committee

The law of 21 March 1966 established the Economic and Social Committee as a consultative body to the Government. It studies economic, financial and social problems affecting either several economic sectors or the whole national economy. It may be called in by the Government or act on its own initiative.

The Government requests the Committee's opinion with regard to general legislative or regulatory measures that it intends to take, as soon as these concern several economic sectors, several professional groups or the whole of the national economy.

It can also be called on to give an opinion on more specific cases or those of general interest, as well as when the professional chambers (of commerce, of trades, of agriculture - as far as the employers are concerned - and of labour, private-sector employees, civil servants and public-sector employees - as far as the employees are concerned) have given fundamentally divergent opinions on a draft law or regulation.

The Government also notifies it of opinions issued by the tripartite coordination committee.

The Economic Cycle Committee

The law of 26 July 1975, the legal basis for this committee, allows the Government to take measures to prevent dismissals due to a slowdown in the economic cycle and to maintain employment. The Economic Cycle Committee monitors changes in the economic situation of the country and, in this context, issues a monthly report to the Government. It also gives its opinion on the subject of certain measures to safeguard employment.

The National Employment Committee

Set up by the amended law of 21 February 1976 concerning the organization and operation of the Labour Administration and on the creation of a National Employment Committee, the latter has the mission of advising the Government on defining and implementing employment policy. At the request of the Minister of Labour, and on its own initiative, it issues opinions on the direction and application of that policy.

The National Tripartite Coordination Committee

This committee was established by the law of 24 December 1974, allowing the Luxembourg Government to take measures to stimulate economic growth and maintain full employment. Its other missions include a power to issue opinions concerning measures in the interest of safeguarding employment and examination of the overall economic and industrial relations situation, as well as the analysis of the nature of unemployment.

The Women's Labour Committee

This is a consultative body set up by the Grand-Ducal Regulation of 27 November 1984, and charged with examining all questions relating to the work, training and promotion of women in the workplace. It proposes to the Government any actions that could improve the situation of women in the workplace.

The Standing Committee on Employment

The law of 31 July 1995 on employment and vocational training is the legal basis for the Standing Committee on Employment. It has the mission of examining, at least every six months, the situation, change and operation of the economy in terms of employment and unemployment and to implement the decisions taken by the Tripartite Coordination Committee.

The Industrial Relations and Employment Observatory

The idea of creating the Industrial Relations and Employment Observatory dates from 2000. This new tripartite institution, emanating from the Standing Committee on Employment, will be given a legal basis by the draft law currently in the process of adoption. The observatory will monitor the changes in collective labour law in Luxembourg. To do that, it will consider questions affecting employment at every level.

A dynamic model

All these institutions are based on:

- consultation;
- dialogue, which is concentrated in the Tripartite Coordination Committee;
- monitoring.

The operating mode of the various bodies requires that consultation should predominate in the model of the Luxembourg social dialogue. Seeking opinions has a decisive role before decisions are taken.

Another decisive characteristic of the Luxembourg model is that it performs surveillance and monitoring of the workplace and the decisions taken, in order to achieve full employment and growth in the country's economy. This monitoring option enables the model to adapt to economic and social changes. So it is a model that remains dynamic, which is what ensures its continued existence.

The tripartite logic is present at every level and the Government plays a fundamental role. Its representatives are always at the heart of the dialogue. But their role is also limited by the constant presence of the unions and employers' organisations within the same institution, around the same table. This is all based on the same fundamentally democratic concerns.



The Women's Labour Committee aims at guaranteeing the professional promotion of women

Text: Service information et presse

Research and development

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Birthplace of Gabriel Lippmann in Luxembourg-Bonnevoie that formerly belonged to the quarter of Hollerich

Two great names, including a Nobel Prize winner, give research in Luxembourg a proud history: Henri Owen Tudor and Gabriel Lippmann.

The former, born in Rosport in 1859, invented the lead storage battery in 1881. This battery used energy produced by a dynamo that he himself designed, and which was connected to the watermill at Rosport. In 1885 the Tudors' chateau at Rosport (in the east of the country) was one of the first dwellings in the world to be equipped with a complete hydroelectric installation. This invention still makes him a key figure in the world electric accumulator industry.

The latter, born in Hollerich in 1845, wrote many basic papers in several branches of physics. He invented the capillary electrometer, among other things, and from 1886 developed the general theory of his process for the photographic reproduction of colours. His method of reproducing colours in photography, based on the phenomenon of interference, won him the Nobel Prize for physics in 1908.

Castle of Henri Tudor in Rosport



Through their work these two men showed that research is the basic driving force underlying economic and social progress. Research in Luxembourg, however, is much more than this. Investment in knowledge and innovation are now essential for achieving lasting, sustainable growth, creating high-quality jobs, protecting the environment, finding cures for apparently incurable diseases, etc.

Luxembourg has had a Ministry for Research since 7 August 1999, for the first time in its history. Budget appropriations for research and development (R&D) subsequently rose from EUR 11 million in 1999 to EUR 34 million in 2003 (0.18% of gross domestic product). In 2004 the Government intends to increase these budgetary resources to 0.3% of the GDP.

This figure should amount to 1% by 2010 in order to respect the undertakings made at the Barcelona European Council in March 2002, when the Heads

of State and Government of the 15 Member States established an ambitious objective: to ensure that expenditure on research amounted to 3% of each country's GDP, two-thirds of this investment coming from the private sector.

Public Research Centres (PRC)

In Luxembourg three public research centres are responsible for implementing scientific co-operation and technology transfer projects with companies:

The Gabriel Lippmann PRC, founded at the University of Luxembourg in 1987, focuses on three major strands of research: innovative materials technology (particularly nanotechnologies and instrumental development), sustainable management of natural resources and information society technologies. The materials analysis laboratory, for example, one of the Centre's four research units, aspires to become a European centre specialising in the characterisation of materials at nanometre scale. Since December 2001 it has been equipped with a NanoSIMS, the most recent spectrometer of its type. This is the fifth example in the world, the other four being located at the Harvard Medical School, the Curie Institute in Paris, Washington University and the Max Planck Institute in Mainz. Recognised as an international leader in the field, one of the laboratory's areas of activity focuses on the enhancement or development of cutting-edge scientific apparatuses. Production of the cation mass spectrometer as part of a European research programme, for example, is one of its major successes.

The main aim of the Henri Tudor PRC, founded in 1987, is to foster technological innovation in the private and public sectors. The Centre offers a range of services and activities to this end: R&D and technology transfer projects, technological assistance and consultancy, advanced training and qualifications. In 2003 the Centre recorded a 25% growth in its activities, the largest since it was created. This was due to new European projects and projects accepted by the National Research Fund in particular. In 2003 alone the Henri Tudor PRC was involved in 108 research, development and innovation projects, notably in the fields of industrial, clinical, environmental, information and communication technologies.

Since 1988 the Health PRC has engaged in advanced biomedical research, in partnership with the *Centre Hospitalier de Luxembourg* and the National Health Laboratory, despite the lack of pharmaceutical industries and full University degrees in the Grand Duchy. The Centre's primary task is to organise and coordinate national research in the field of health and to boost the transfer of know-how to the public and private sectors. One of the first objectives of the Health PRC was to foster the creation of skills in different fields, including virology, immunology, cancerology and cardiology in particular. Today the Health PRC has eight internationally recognised laboratories that make their skills available for the benefit of patients, teaching and the national economy. In terms of horizontal resources, the Health PRC makes skills available in epidemiology, biostatistics and health systems. Its policy has made it possible to promote effective and essential co-operation with research bodies at both national and international level.

The three PRC created by the law of 9 March 1987 were subsequently supplemented by the CEPS/INSTEAD (*Centre d'études de population, de pauvreté et de politiques socio-économiques*/International networks for studies in technology, environment, alternatives, development). The objective of the CEPS, founded in 1989, is to undertake research into population, poverty and socio-economic policies by establishing and exploiting databanks relating to these issues. It also develops analysis, modelling and simulation instruments for socio-economic policies. While the



Henri Tudor (the photo shows him with members of his family) has given his name to a centre for public research



The budgetary credits which the Luxembourg government has devoted to research and development have clearly increased over the last few years

first three PRC are supervised by the Ministry for Culture, Higher Education and Research, the CEPS/INSTEAD is supervised by the *Ministère d'État*.

The Scientific and Applied Research Department within the Ministry for Culture, Higher Education and Research is responsible for implementing Government policy in the field of R&D. It examines and gives advice on proposals by the PRC for the public co-funding of research projects and on their draft budgets. It is also required to formulate and execute an overall budget for public R&D.

Finally, it is also responsible for the award of research-training grants and the administrative and financial follow-up of dossiers. Research-training grants are awarded for a maximum of three years and allow researchers to take part in implementing an R&D project in a public research centre, a public institution or a company in Luxembourg or abroad (generally at doctorate or post-doctorate level).

National Research Fund (NRF)

The National Research Fund (NRF) was created by the law of 31 May 1999, which provides it with legal, administrative and financial autonomy. The NRF has given fresh additional impetus to research in Luxembourg.

The primary objective of the NRF is to promote R&D in the public sector at national level. Since 2000, multiannual research programmes, restricted to certain specific fields, have been initiated. Drawn up by specialists selected by the NRF's scientific and administrative boards, they are subsequently endorsed by independent experts before state health service contracts are concluded and Government funding is allotted. Five research programmes are under way for the period from 2001 to 2007, with a budget of EUR 37.5 million.

The first four programmes took off in November 2000: SE-COM (developing integrated research into the security of electronic exchanges and into the effectiveness of new organisational models and electronic co-operation software);

NANO (setting up a centre in Luxembourg, competitive at European and international level, specialising in the characterisation of materials at nanometer scale); EAU (understanding the complex mechanisms of the natural water cycle, assessing the means to safeguard and protect the quality of resources, developing the most appropriate innovative control and purification technologies); BIOSAN (contributing to the qualitative improvement in the prevention, detection and treatment of cancer and diseases of the heart and vessels and to the development of new strategies for the specific modulation of the immune system).

In April 2002 the NRF began the *Vivre demain au Luxembourg* programme (VIVRE) [Living in Luxembourg in the Future]. The principal theme of this very ambitious initiative covers Luxembourg society, its development, present situation and future. Based on exchanges between decision-makers, researchers and the public, the aim of this multidisciplinary research programme is to make it possible to formulate strategies and options for the future of Luxembourg and its population. VIVRE's priorities are the development of the population in Luxembourg (cohesion and social integration, identity and multilingualism), the development of human capital, the information and communication age and its consequences for society, the place of a small country in the Saar-Lor-Lux Region, the European Union and a globalised world, spatial organisation, and support measures (round tables, conferences, access to data and sources).

Besides the five programmes under way, the NRF is also formulating new research programmes. The first, entitled TRASU, seeks to develop new types of treatments to improve chemical and physical properties (wear, adhesion), while reducing the ecological impact and production costs. The *Sécurité alimentaire* programme (SECAL) [food safety] covers the traceability of foodstuffs, their chemical and microbiological quality and their impact on human health.

The *Processus de vieillissement* programme (PROVIE) [ageing process] will allow teams to initiate research into diseases connected to ageing, particularly dementia and other neurodegenerative syndromes, vascular cerebral pathologies, chronic pain, mental health, etc.

Besides the criterion of scientific quality ensured by continuous assessment, these programmes are only undertaken if they are realistic in relation to the context of Luxembourg and if they have specific potential for socio-economic spin-offs.

Calls for proposals for NRF-funded research projects are aimed at Luxembourg public organisations, services and establishments authorised to undertake research activities, while paying particular attention to interregional, European or international co-operation. Companies, meanwhile, can benefit from a specific incentives scheme for their research work, defined by the framework law for the industry.

The NRF's attributions allow it to play a significant role in international scientific co-operation. It is a member of the European Science Foundation, EUROHORCs (European Union Research Organisation Heads of Research Councils) and ERCIM (European Research Consortium for Informatics and Mathematics).



Education and research grants are awarded by the National Research Fund



Due to its complexity and cost, R&D tends to transcend nationalities and locations. The exchanges fostered by the NRF through its Mobility measure allow Luxembourg to play host to foreign researchers and to send its own researchers abroad. Being accepted for a European research framework programme means obtaining recognition and a seal of quality, since the selection procedure is stringent (one project out of five to seven accepted in Brussels). It also means opening doors for possible co-operation partnerships with foreign research institutes. A specific NRF measure allows public research bodies to benefit from support for formulating European projects, provided they get over the hurdle of scientific and technological assessment. Luxembourg is there-

fore gradually becoming a more than interesting partner.

In order to bring science closer to society, the NRF is also engaged in promoting scientific culture by all possible means (newspapers, magazines, science programmes on radio or television, awareness-raising events for the young, open days, etc).

University of Luxembourg

On 3 December 2002, the Ministry for Culture, Higher Education and Research tabled a Government bill in Parliament on the creation of the University of Luxembourg. Focusing on the quality of teaching and research, this public establishment has three faculties:

- the Faculty of Science, Technology and Communication
- the Faculty of Law, Economics and Finance
- the Faculty of Letters, Human Sciences, Arts and Educational Sciences.

The founding principles of the university, which will cater for 4,000 to 5,000 students, are an inter-disciplinary approach, symbiosis between teaching and research, and international co-operation. It will develop and enhance basic, applied and technological research. The university will therefore benefit from National Research Fund involvement, and its co-operation with the public research centres will be regulated by contract.

Another significant project is the implementation of a City of Science, Research and Innovation, which will form an integral part of the re-industrialisation of the Belval-Ouest brownfield sites. By concentrating the university, the four PRC, the IST and the CVCE on hundreds of thousands of square metres, this infrastructure will bring a critical mass of researchers and students together on a single site. Exchanges and co-operation will therefore be enhanced, while a pool of skills will be established to ensure essential international recognition.

Private research

The field of private research was attributed to the Ministry of Economic Affairs by the framework law for economic development and diversification of 27 July 1993, as amended by the law of 21 February 1997, Article 6 which covers research and development.

Since the R&D Incentives Scheme was introduced, the Ministry of Economic Affairs has used it to support 241 R&D projects. These private sector projects as a whole represent a global investment of EUR 579.11 million. Public

financial aid amounted to EUR 121.48 million in direct grants. Loans for innovation, granted by the SNCI (*Société nationale de crédit et d'investissement* [National Credit and Investment Society]), are an adjunct to the work of the Ministry for Economic Affairs. Since 1983, 149 projects representing an investment in R&D of EUR 383.75 million have been granted loans for innovation totalling EUR 83.04 million.

The Ministry of Economic Affairs also makes use of Luxinnovation, the first point of contact, information and advice regarding innovation and research and development in Luxembourg. Founded in 1984, the *Agence nationale pour la promotion de l'innovation et de la recherche* [National Agency for the Promotion of Innovation and Research] was transformed by the law of 21 February 1997 into an economic interest grouping (EIG), encompassing the Ministry for Economic Affairs, the Ministry for Culture, Higher Education and Research, the FEDIL (*Fédération des industriels luxembourgeois* [Luxembourg Manufacturers' Federation]), the Chamber of Commerce and the Chamber of Trade. The support of these organisations allows Luxinnovation to offer its services to all sectors of the economy of Luxembourg.

As part of the *eLuxembourg* Government initiative, the Government asked Luxinnovation to create the *Luxembourg Portal for Innovation and Research* (www.innovation.public.lu went online in July 2003) and implement the *Innovation Observatory* project. This will make it possible to reinforce the international visibility of the Luxembourg technology market, using a single gateway to access varied value-added information on everything relating to R&D (public and private), innovation and the creation of high-technology companies in Luxembourg.

At European and international level the Grouping also participates in a range of networks such as the European Space Agency (ESA), an intergovernmental organisation devoted to space sciences and applications for exclusively peaceful purposes. The Agency developed the Ariane satellite launch vehicle in particular, and is currently working on setting up a new European geopositioning system called Galileo. In view of the experience of Luxembourg's participation in the ARTES advanced research programme in telecommunications equipment and systems, the opportunity to extend this co-operation to other Agency programmes and, in general, the strategic importance of the spatial domain, the Government of Luxembourg wished to broaden its relations with the Agency. This wish was fulfilled when, in March 2004, unanimous approval was given for Luxembourg to sign up to the ESA Convention, which will without doubt provide new opportunities for partnerships for Luxembourg research companies and institutions.

While it may therefore be true that Luxembourg research has only developed belatedly since Henri Owen Tudor and Gabriel Lippmann, it is nonetheless clear that it is contemplating a very promising future.

Text: Service information et presse/Ministry of Research



The "City of science, research and innovation" of the University of Luxembourg will come into being on the brownfield industrial site of Belval-West



Multiple kinds of art

Culture on the move

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In 1995, the city of Luxembourg was the European capital of culture. The event was a huge popular success that enhanced the international brand image of the city and of the country as a whole. The interest shown in culture was stimulated at one fell swoop. The challenge facing the Luxembourg Government is to continue to sustain this trend. It has also become a priority to equip the country with new cultural infrastructures.

The Grand-Duc Jean Museum of Modern Art, the Fortress Museum, the Abbaye de Neumünster Cultural Centre, the Grande-Duchesse Joséphine-Charlotte Concert Hall, the Amplified Music Centre, the National



Concert during the "Festival Terres Rouges", one of the most popular cultural events of the city of Esch-sur-Alzette (picture on top); recently restored, the ancient roundhouses in Luxembourg City. Classified as historical monuments, they also welcome cultural events

The Fortress Museum and, in the background, the Grand Duke Jean Museum of Modern Art. The plans of the latter have been designed by the famous architect Ieoh Ming Pei



Audiovisual Centre, the National Archives, the National Industrial Culture Centre, the *Rotonde* (Roundhouse), the National Library, etc., so many dreams have been realised thanks to a global investment of some EUR 450 million.

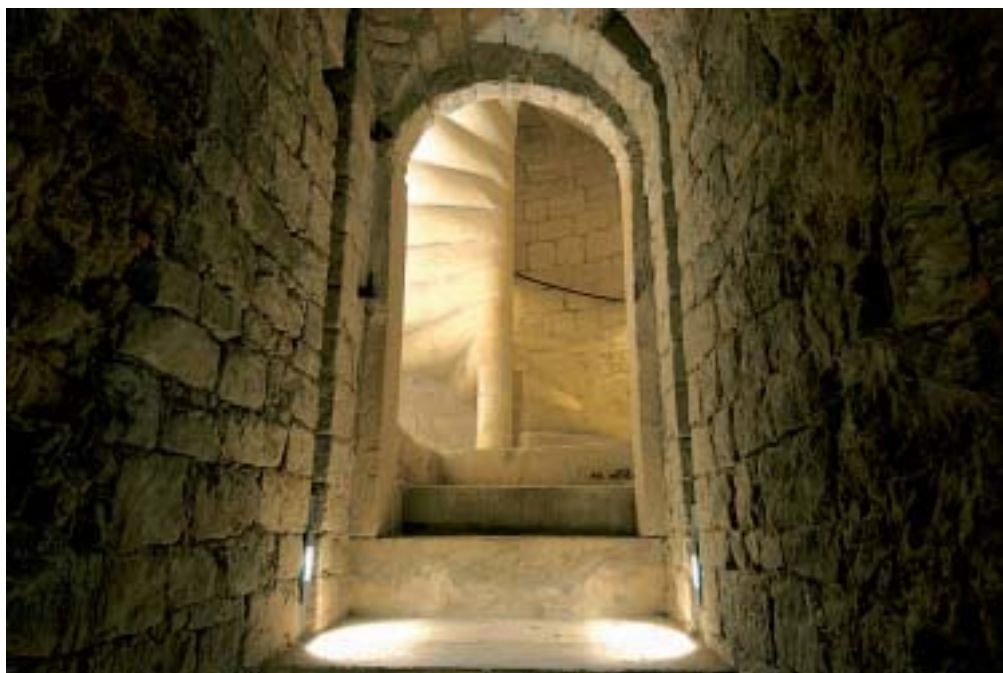
In historical terms it would nevertheless be difficult to cite a great cultural tradition in Luxembourg. A fortress town marked by years of foreign occupation, Luxembourg has never been a great cultural centre favouring the development of the arts, unlike the great European royal courts. It was when the country gained its independence in the 19th century, with a growing national sentiment, that interest in national culture began to awaken.

Now the Luxembourg cultural world in the broad sense cannot overlook the fact that, as in many other fields, it is at the crossroads of the French- and German-speaking worlds. It is a genuine cultural melting pot, whether in terms of theatre, cinema, dance or literature. Yet although it has been profoundly marked by these external influences, Luxembourg has found an identity of its very own.

Museum of Modern Art

1995-2007. With an interval of 12 years, the city of Luxembourg has been and will be European capital of culture. Between these two dates several major projects have been redefined, reactivated or set in motion. Having fought to win or preserve its sovereignty, and after ensuring that its population enjoys a minimum of social welfare, the Grand Duchy has found a new priority: culture.

Several examples of new institutions illustrate this fact. Designed by the architect Ieoh Ming Pei, the *Musée d'Art moderne* (MUDAM), with an area of over 10,000 m², will in due course be made up of six major rooms, two of which will benefit from natural zenithal light. A space has also been earmarked for sculpture. These infrastructures will provide over 3,000 m² of space in which to present temporary exhibitions and a collection devoted to contemporary art. The geometry of internal spaces is delineated by five stairways serving three levels, comprising huge halls and foyers, workshops, stocks, an auditorium, a library and educational services.



Built on the Fort Thüngen, the Fortress Museum tells the turbulent history of the ancient "Gibraltar of the North"

As happened when the reception area of the Louvre Museum was reorganised, the architect Pei enthused over the 17th-century fortifications that survived the dismantling of the fortress in 1867. An admirer of Vauban (1633-1707), who built the inner fort, he wished to 'make the old stones talk and bring them back to life. The only way of bringing the stones back to life is to lead human beings to them'.

The challenge accepted by Pei for the MUDAM was to 'reconcile the past and the present' so that 'they reinforce each other'. The outer fortification walls were dismantled so that they could be reinforced. The former exterior supports the new building, whose form recreates the triangular design of the neighbouring Fort Thüngen. Built of Bourgogne stone, the MUDAM is formed by a metal and glass structure with a shaft that will rise to almost 35 metres in height.

Neumünster Abbey

In addition, at the heart of the old town in the part included on UNESCO's list of 'world heritage sites', the Ministry of Culture has converted the buildings of the former Neumünster Abbey (1606) into a cultural centre. A network links this type of centre across Europe. A place for culture and exchanges, the purpose of cultural centres is 'to link local processes to the broader horizon, to exploit differences as strengths, to network, and to circulate people and ideas, so that the whole is much more than the sum of its parts', as Jacques Rigaud so aptly wrote.

Run by Claude Frisoni since February 2002, this place is a centre of multidisciplinary artistic creation on the theme of 'identity and multiculturalism'. Over an area of more than 12,000 m², this institution is equipped with ultramodern infrastructures (a conference hall with simultaneous interpreting booths, a concert hall, exhibition spaces, a media centre, workshops for artists in residence, etc.). It allows national and international cultural players to exchange their views, experiences and research.



Neumünster Abbey, situated on the banks of the Alzette, in a lower town of Luxembourg City, has been transformed into a cultural centre of meetings

Situated on the banks of the Alzette in the old district of the Grund in the city of Luxembourg, the Neumünster Abbey forms part of the Wenzel Circular Walk. It has often been used as a prison over the centuries. A transit point for many Luxembourg deportees during the Nazi occupation, it was also a prison for common criminals until the mid-1980s.

The buildings house in particular the tri-national Pierre Werner Institute (Luxembourg, Germany and France) and the Council of Europe Cultural Itineraries Institute.

Text: Denis Berche/Service information et presse

Literature in Luxembourg

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The House of Victor Hugo in Vianden recalls the time spent here by the French writer during his exile

Luxembourg hardly appears on the literary map of Europe. It is a white area, a vacuum and outside the Grand Duchy only a few interested individuals can populate it with authors' names and the titles of works. Beyond Luxembourg's borders, people are frequently ignorant of which languages are actually spoken and written in one of the smallest of the EU Member States, let alone the traditions upon which Luxembourg's modern literature relies, the themes dealt with by Luxembourg authors, and the trends and tendencies that can be traced back. However, if you take a closer look, you will soon discover that this smallest of regions is dominated by a vast thematic and generic diversity.

There are good reasons for the lack of awareness among the reading public of Western Europe and beyond. These are related to the language situation which comes as a result of the geographic location and history of a country which for centuries has been the point where the Romance and Germanic cultures meet, and which has been influenced by both in its folklore, its cultural and linguistic habits and customs, and which, at the same time, has always endeavoured to maintain a certain level of autonomy.

These particular circumstances enabled a linguistic environment to evolve over the centuries which is unique, at least in Europe, and which is characterised by the intermingling and coexistence of three languages: *Lëtzebuergesch*, German and French, all used in everyday life, across all classes of society and throughout the entire country.

This complex multilingual component has also influenced Luxembourg literature and has marked the development of its authors – although it may be said that the concept 'literature' with respect to Luxembourg is not altogether unequivocal. Considered purely in linguistic terms, there is actually no single Luxembourg literature. Instead there is a literature written in three languages, or four if you include those authors writing in English. Taken as a whole,

E' Schrek ob de' Lezeburger Parnassus, the first work in *Lëtzebuergesch*, published in 1829





Monument of the "Renert", a mythical figure of the national epic written by Michel Rodange, and the monument commemorating the writers Michel Lentz and Edmond de la Fontaine



this polyphonic production can be summed up by the collective term 'Luxembourgiana', an expression which stands for everything written, printed or composed by Luxembourg nationals, in Luxembourg or about Luxembourg, regardless of the language used.

A young literature

Compared with the rich traditions of its neighbours France and Germany, Luxembourg literature looks back on a relatively brief history. There is one piece of literature, originating from the Middle Ages, which is a biographical verse epic about the abbess Yolanda von Vianden, written by the Benedictine monk, Hermann von Veldenz (d. 1308) at around 1290. Yet, the first half of the 19th century is generally regarded as the time from which the national literature of Luxembourg dates.

The key date is the year 1839, which marks an obvious turning point in Luxembourg's history. The Treaty of London signed by the major powers in London on 19 April of that year establishes the borders of the now autonomous Grand Duchy and makes it a monolingual territory in which the local population speaks only *Lëtzebuergesch*. Luxembourg's national pride was finally awakened.

Ten years previously, in 1829, the very first work of literature in *Lëtzebuergesch* appeared: this was a volume of verse entitled *E' Schrek ob de' Lezeburger Parnassus*, which was compiled by the mathematics professor Anton Meyer (1801-1857). During the second half of the 19th century, a Luxembourg vernacular literature developed from this foundation.

Classic triumvirate

Members of this first generation after 1839, which wrote mostly in the vernacular, were also those three authors whose works are now regarded as the classics of Luxembourg literature: Michel Lentz (1820-1893), who composed the lyrics of the Luxembourg national anthem *Ons Heemecht* (Our Homeland) in 1859 and many of whose poems

(*De Feierwon, Wëi meng Mamm nach huet gesponnen*) have frequently been reworked into chansons, in which the patriotic feelings of his compatriots find expression; Edmond de la Fontaine (1823-1891), better known by his pseudonym Dicks, who is regarded as the founder of the theatre in *Lëtzebuergesch*; and finally Michel Rodange (1827-1876), who wrote the grand verse epic *Renert. De Fuuss am Frack an a Maansgréisst*, based on Goethe's *Reineke Fuchs*, created the Luxembourg national epic par excellence in 1872. The monument unveiled in 1903 on the Place d'Armes in Luxembourg City, the first of its kind in Luxembourg, commemorates the first two authors.

With this popular triumvirate, literature in the national language flourished at its peak towards the end of the 19th century. Literature written in French and German also bloomed alongside, but it played a far lesser role in the consciousness of the reading public. Nevertheless, several writers should be mentioned, including at the very least Félix Thyes (1830-1855), who is regarded as the first Luxembourg author to have written in French and whose novel *Marc Bruno, profil d'artiste* appeared posthumously in the year of his death.

By contrast, no literature of any artistic merit was written in standard German in Luxembourg until the turn of the century. Its most important proponent was Nikolaus Welter (1871-1951), who wrote about Luxembourg issues in German, for instance, as a dramatist with *Die Söhne des Öslings* (1904) and as a poet in *Hochofen* (1913). At the same time, Nikolaus Welter is regarded as the first Luxembourg literary historian. Some of his books were published in Germany, and the author has gained a certain amount of literary fame beyond national borders. Alongside him there is Batty Weber (1860-1940), who made his name as a novelist (*Fenn Kass*, 1913) and who was an uncommonly productive serial writer: the pages of his 'Tear-off Calendar' appeared almost daily in the *Luxemburger Zeitung* between 1913 and 1940.

In German exile

In this context, mention should be made of two further Luxembourg authors who sought their literary fortune abroad and chose exile in Germany. Norbert Jacques (1880-1954) studied in Bonn after leaving school and worked as a journalist in Hamburg and Berlin before travelling the world from 1906 onwards. He used the experiences he gained to write adventure and travel novels which were very well received by the German public and appeared in numerous editions. Norbert Jacques became famous in 1921 with his novel *Dr. Mabuse, der Spieler*, which was made into a film by Fritz Lang the following year. In his home country, however, Norbert Jacques was ostracised as a *persona non grata* for decades. His compatriots blamed him for allying himself with Nazi Germany after Hitler came to power and for vehemently calling his fatherland to account in several of his works. Critics accused him of satir-



In 1921 Norbert Jacques created the character of the sinister and famous Doctor Mabuse. The novel was made into a film by Fritz Lang

"Maus Ketti" (Ketti the mouse), main character in a very popular fable by August Liesch



ical tactlessness, stretching even to contempt for his own country, largely based on his novel *Der Hafen* (1910, in which he wrote that his abhorrence for the small, accursed country seemed great enough for him to strangle it with his own hands – '*Es ist mir oft, als hätte ich einen Hass, mächtig genug, das ganze kleine verfluchte Land zwischen den Händen zu erwürgen*') and *Die Limburger Flöte*. '*Bericht über Pierre Nocké, den berühmten Musikus aus Limburg, der auf einer Flöte blasen konnte, die er sich nicht erst zu kaufen brauchte*' (The Limburg flute. A report on Pierre Nocké, the famous musician from Limburg who was able to play a flute which he did not have to buy first, 1929, new edition 1985).

Substantially shorter, but less plagued by scandal was the literary career of Alex Weicker (1893–1983), who was one of the so-called Munich Bohemians after World War I and who, in 1921, had a single, highly regarded novel published by a local publishing house with the title *Fetzen. Aus der abenteuerlichen Chronika eines Überflüssigen* (Short pieces. From the adventurous chronicles of somebody who was superfluous).

Contemporaries of Welter, Weber and others who wrote in French include the journalist, poet and committed francophone Marcel Noppeney (1877–1966), the lyric poet Paul Palgen (1883–1966) and the essayist Nicolas Ries (1876–1941).

Boom in lyric poetry between the wars

Although during the 1920s and 1930s there was a real boom in poetry written in German following the literary currents of symbolism, surrealism and expressionism in Germany, with poets such as Albert Hoefler (1899–1950) and Paul Henkes (1898–1984), the first half of the 20th century is not regarded as a fertile period in Luxembourg literature. The rapid progress of industrialisation in the country, its economic, technical and intellectual dependence on foreign countries and, last but not least, the two world wars made it difficult for authors to find a voice of their own. In many instances, authors of that era tended to concentrate on themes close to their own country,



Roger Manderscheid and Pol Greisch, two contemporary writers

combined with an often excessive love thereof and an idealistic portrayal of the rural farming community. This situation created a literature that was rather introspective.

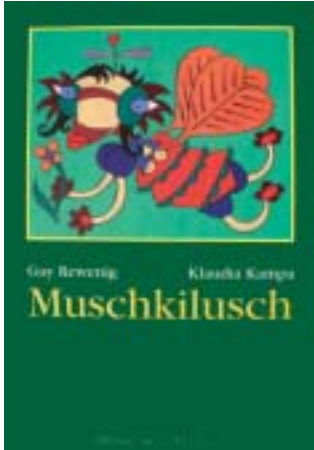
Moreover, there was hardly any stimulus to form a post-war literary movement in Luxembourg, unlike, for instance, Germany's *Gruppe 47*.

As in all such cases, and down through the centuries, Luxembourg literature had no truck with new fashions and trends. Until very recently, Luxembourg authors have principally been individualists and, while taking foreign models and adapting them to fit Luxembourg's circumstances, albeit with some delay, they have not initiated schools of thought or literary movements. One of the reasons for this may, of course, be the rather modest number of those working at a challenging level of literary activity in Luxembourg.

Radical change in several phases

Following World War II a radical change occurred in several phases. At first, and rather hesitantly during the 1950s and early 1960s, authors such as Anise Koltz (b. 1929), Lex Jacoby (b. 1930), Roger Manderscheid (b. 1933) and Jean-Paul Jacobs (b. 1941) came into the public eye, countering the conservatism of their predecessors with their own creative potential, which was to evolve more fully during the decades that followed.

The literature of Luxembourg underwent a further phase of development in the late 1960s, when the crude patriotism and the linguistically often outmoded closeness to nature in the works of a younger generation of writers switched to a critical discussion of the fatherland. Influenced by the social changes during that period (the student movement in 1968 and its consequences), the homeland and western civilisation were among the most important themes for authors such as Pol Greisch (b. 1930), Josy Braun (b. 1938), Rolph Ketter (b. 1938) Cornél Meder (b. 1938), Guy Wagner (b. 1938), Guy Rewenig (b. 1947) and René Welter (b. 1952). Elements of satirical parody,



Muschkilusch, one of the bestselling
Luxembourg children's books

The novelist Guy Rewenig

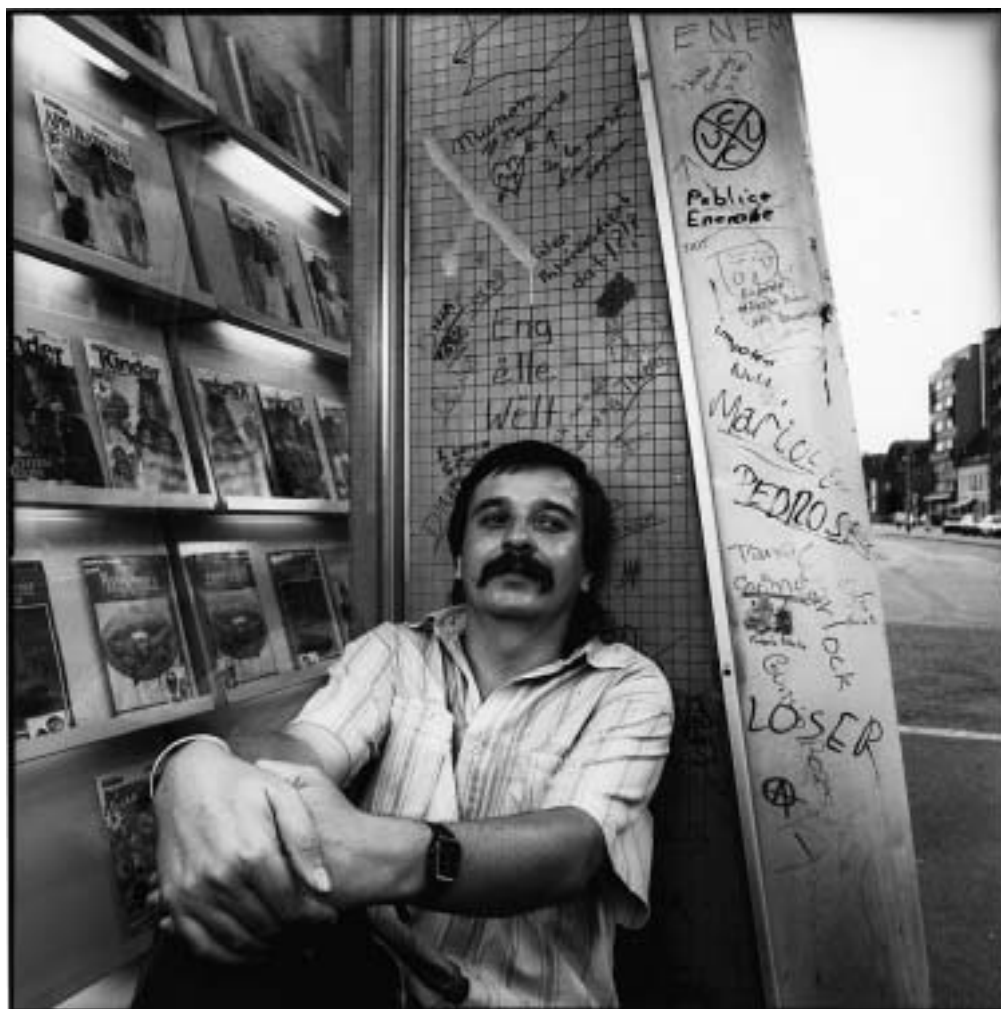


ecology and pacifism were also present in the works of Léopold Hoffmann (b. 1915), who already featured as a literary critic and academic during the 1950s, while feminism found a voice among new female authors (such as Josiane Kartheiser, b. 1950). Since then trilingual or even quadrilingual literary continuum has been guaranteed.

An end to self-effacement

During the 1970s, critical appreciation of the prevailing situation featured increasingly as the central driving force behind the work of Luxembourg authors. In parallel, a kind of literary self-assurance was developing, which Roger Manderscheid noted in 1978 in his collection *Leerläufe* as being the "end of self-effacement, unity of individuals, formulation of our current conception of ourselves as Luxembourg authors writing in *Lëtzebuergesch*, German or French".

In addition, this indirectly addresses the question of the boundaries and opportunities presented by multilingualism which is a frequent theme among Luxembourg authors. In general, problems are seen in the lack of contact



Jean Portante, one of the main representatives of Luxembourg literature in French

with the colloquial languages of France and Germany and the necessity to opt for one or more written languages that the author has fundamentally had to learn. Only gradually does it become apparent that the particular brand of remoteness maintained by these written languages can also yield positive results in the sense that, as the German radio editor Dieter Hasselblatt once said in connection with Roger Manderscheid's radio plays, 'Someone has said in German what a German could never actually have said in German.'

At the beginning of the 1980s, there was a fresh turning point at a time often considered to be the actual birth date of contemporary literature in Luxembourg. New, and also younger, voices now came to be heard, with authors such as Lambert Schlechter (b. 1941), Jean Portante (b. 1950), Michèle Thoma (b. 1951), Nico Helminger (b. 1953) and Georges Hausemer (b. 1957), whilst established authors were seeking alternative forms of expression. Man and his social environment feature at the centre of the literary output of this period.

Scene of the play *Speck* written
by Claudine Muno



Reviving the novel in *Lëtzebuergesch*

The year 1985 represented a milestone in Luxembourg's recent literary history. 1985 is the year when Guy Rewenig's first novel (in *Lëtzebuergesch*) *Hannert dem Atlantik* appeared. This book, which was followed by a number of substantial novels in *Lëtzebuergesch* written by this author, was described by Jul Christophory as being 'a fully mature novel with a deeper psychological and social content, representing an achievement for which Luxembourg literature had had to wait for a long time.'

In Rewenig's wake after 1988 came a large-scale trilogy with an autographical basis by Roger Manderscheid, comprising the novels *schacko klak*, *de papagei um käschtebam* and *feier a flam*. Both authors received great public acclaim for these books, reaching unusually high sales for the limited size of the market in Luxembourg, some of which were followed by several re-editions.

During the following decade, further epic works in *Lëtzebuergesch* were published that would hardly have been conceivable without Rewenig's and Manderscheid's pioneering works. These include *Frascht* (1990) by Nico Helminger, *Angscht virum Groussen Tunn* (1992), stories by Jean-Michel Treinen (b. 1954), *Perl oder Pica* (1998), a novel by Jhemp Hoscheit (b. 1951), *Iwwer Waasser* (1998), a novel by Georges Hausemer, and a number of novels written in *Lëtzebuergesch* by Josy Braun (e.g. *Porto fir d'Affekoten*, 1997, and *Kréiwénkel*, 1998).

Competition within the country

During this phase, there was a renaissance of francophone literature in Luxembourg. A significant part in this was played by Jean Portante with his novel about immigrants, entitled *Mrs Haroy ou La mémoire de la baleine* (1993). Suddenly beside and after the authors who had already been writing in French for some time, such as Edmond Dune (1914–1988), Anise Koltz, who had meanwhile switched from writing in German to writing in French, Lambert Schlechter, Rosemarie Kieffer (1932–1994) and José Ensich (b. 1942), younger colleagues appeared like Félix Molitor (b. 1958) and Danielle Hoffelt (b. 1963), experimenting with new contents and forms.

The same goes for the new German-speaking literature of Luxembourg which had overcome competition from other languages in its own country during the 1990s, and was seeking closer involvement with trends in the greater German-speaking world. Names such as Jean Krier (b. 1949), Roland Harsch (b. 1951), Pit Hoerold (b. 1954) and Guy Helminger (b. 1963) vouch for high literary quality, many having already found publishers abroad.

In addition, the promising new generation of authors in Luxembourg includes writers such as Linda Graf (b. 1967) and, above all, Claudine Muno (b. 1979), who despite her tender years has already published several significant works in various languages and the most wide-ranging of genres.

Mention must also be made of those Luxembourg authors who left their own country years and, in some cases, decades ago and now write in English without quite having abandoned their own country or having eliminated the theme of uprooting. Here, we can primarily cite the poets Liliane Welch (b. 1937) and Pierre Joris (b. 1946). Jean-Paul Jacobs, who has lived in Berlin since 1966, Michèle Thoma, who has lived and worked in Vienna since the mid-1980s, and Guy Helminger, who has found his second home in Cologne, all write in German.

As well as those who have emigrated, newcomers should also be acknowledged, such as Margret Steckel (b. 1934), the storyteller born in the German Democratic Republic, and also the children of immigrants, and the travellers and commuters who enrich the latest literature from Luxembourg with their personal, foreign viewpoints and remind us of the arbitrariness of any insistence on national characteristics.

The National Literature Centre
in Mersch devotes itself to the
conservation and promotion of
Luxembourg literature



Guy Rewenig has also done pioneering work for children's literature in *Lëtzebuergesch*, which has enjoyed a fruitful decade. Since his collection of stories (*Muschkilus* which appeared in 1990), Rewenig has published numerous further volumes written in this genre. Other famous authors, such as Manderscheid and Hoscheit, have emerged as authors of books for children and adolescents, resulting in some astonishing sales figures. Furthermore, various new authors have brought out books for children and teenagers, including Nicole Paulus (b. 1955) and Chantal Schenten-Keller (b. 1959).

Literature with contours

At the start of the third millennium, Luxembourg literature proves to be vastly diverse, in three or even four languages and in terms of form and theme. All literary genres are represented, with prose (short stories, novellas, tales) predominating among German-writing authors, with their francophone colleagues frequently preferring poetry. Epic poetry, lyric poetry and drama are represented in roughly equal measures in *Lëtzebuergesch*. By virtue of increased translation activity and numerous cross-border contacts, literature from Luxembourg has also been gaining a certain reputation abroad recently. The publications by Luxembourg authors in foreign publishing houses, anthologies and literary journals, invitations to international writers' conventions, co-editions with foreign publishers, individual film adaptations of novels and the awarding of prestigious literature prizes to authors from Luxembourg give grounds for hope that the Grand Duchy will no longer be viewed as a white area in the European literary landscape.



Nic Weber, author and editor of the "Cahiers Luxembourgeois" (Luxembourg notebooks)

Literary institutions

Various public and private institutions devote themselves to nurturing and promoting the literature of Luxembourg.

The principal institution is the literary archive in Luxembourg (*Centre national de littérature*, CNL). The archives, catalogues, exhibition rooms and conference rooms as well as the library of the documentation and research centre, which opened in Mersch in 1995, are available not just to researchers and scientists, but also to members of the public. The CNL also publishes exhibition catalogues and an annual bibliography of



Anise Koltz, one of the founding writers of the Literary Days of Mondorf

Among other things Jhemp Hoscheit is the author of several books for children in *Lëtzebuergesch*



Compared to the geographical size and the number of inhabitants of the country, the Luxembourg book market is significant

Luxembourg literature. The CNL has also become well known for its new editions of classic works.

In addition, the national archive, national library and municipal and district libraries throughout the country play a role in the promotion of Luxembourg literature. By organising readings and conferences, these institutions enable direct contact between contemporary authors and the public. As far back as 1868, the

Grand Ducal Institute was founded with a department of art and literature that was once responsible for publishing the journal *Arts et Lettres*. More recently, however, there has been greater focus on publishing anthologies of the various genres.

Launched by Anise Koltz and Nic Weber in 1962, the 'Mondorf Literature Days' is one of Luxembourg's most prestigious literary events. Until 1974, local writers used to meet at the thermal spa every two years with colleagues from the German and French-speaking regions for lectures, discussions and readings. In 1995, when Luxembourg was the European City of Culture, the 'Mondorf Literature Days' were reinstated under the influence of Anise Koltz and Jean Portante and have since then been held every two years.

Two associations of authors are involved in promoting literature and helping authors. However, the activities of the older *Société des écrivains luxembourgeois de langue française* (S.E.L.F.), set up by Marcel Noppeney in 1934, have diminished substantially since 1989. Its once-famous journal *Pages de la S.E.L.F.*, later renamed *Nouvelles Pages de la S.E.L.F.*, has not appeared since 1989.

Formed in 1986, the *Lëtzeburger Schrëftstellerverband* (LSV) is far more committed. This interest group, currently counting almost 100 members, is principally involved in the professional, social, legal and cultural issues of authors and organises readings on a regular basis.

In addition, there are private organisations, such as the *Freed um Liesen* initiative, which aim to promote Luxembourg literature and encourage reading. Since 1999, this association has been publishing a themed collection, with texts written by Luxembourg authors or writers living in Luxembourg, which is launched every year on 23 April, on the World Book and Copyright Day.



Literary prizes and scholarships

Promoting literature in the form of prizes and scholarships is a relatively new phenomenon in Luxembourg, which is probably due to the fact that only few freelance writers have endeavoured to live with and from their literary work since the 1980s. In addition, the worthiness of promoting literature, in contrast to the other arts, was only recognised in the Grand Duchy around twenty-five years ago.

The Ministry of Culture took the first step in this direction at the end of the 1970s, when it set up the National Literary Competition. Since then, this competition to promote literary creativity has been held yearly, and each time it is devoted to a certain theme or literary genre (novel, short story, essay, lit-

erature for children and adolescents, and so on). Texts may be entered in any of the three national languages and are submitted anonymously to the jury.

The Ministry of Culture and the National Culture Fund also offer grants to publishing houses and award scholarships to authors on a regular basis, enabling selected literary projects to receive financial support.

Established in 1989, the *Fondation Servais pour la littérature luxembourgeoise* has since 1992 been awarding the *Prix Servais* for the best belletristic work of the previous year. Those who have won so far are:

Roger Manderscheid, Pol Greisch, Jean Portante, Joseph Kohnen, Lex Jacoby, Margret Steckel, José Ensch, Jhemp Hoscheit, Pol Schmoetten, Roland Harsch, Guy Helminger, Jean Sorrente and Claudine Muno. In 2000, the *Prix d'encouragement de la Fondation Servais* was also created and is awarded for a manuscript by a new author. The Batty Weber Prize, which the Ministry of Culture has awarded every three years since 1987, is awarded to an author for his oeuvre. Those who have won so far are: Edmond Dune (1987), Roger Manderscheid (1990), Léopold Hoffmann (1993), Anise Koltz (1996), Nic Weber (1999) and Pol Greisch (2002).

The *Prix Tony Bourg* has been awarded twice and is dedicated to promoting francophone literature in Luxembourg. In 1993, the prize went to both Jean Portante and Jean Sorrente and in 1998 to Félix Molitor. Since 2000, the *Liberté de Conscience* association has awarded its literary prize to Maryse Krier (b. 1953) and Jhemp Hoscheit.

Literary and cultural journals

The literary and cultural journals of Luxembourg can boast a long history. To understand this history better, we have to be aware that until 1900 Luxembourg did not have much of a reading public. Publishing, freelance authors, literary criticism, all represented something negative, the intellectuals of the day choosing to ignore them. One way to spread the art and literature of Luxembourg was to establish journals, as in later decades, enabling authors to reach their public.

In this context, the challenging literary journal *Floréal* appeared between April 1907 and February 1908. Founded by Marcel Noppeney, Frantz Clement and Eugène Forman, it purported to be the first purely literary and intellectually independent bilingual journal. However, the modest print run, the lack of financial security and a lack of staying power on the part of its staff meant the journal folded after only twelve issues.

In 1923, Nicolas Ries brought out today's most influential Luxembourg literary journal, entitled *Cahiers Luxembourgeois*. The *Cahiers* tended towards the left in terms of philosophy and politics and appeared until 1965, before being relaunched in 1988 with the *nouvelle série* that has since been edited by Nic Weber.

During the 1960s, there was movement on the market for literary journals in Luxembourg. One of the most energetic operators in the field was Cornel Meder, who edited the *impuls* series in 1965. From 1968 to 1969,

The series of the "Cahiers Luxembourgeois" (Luxembourg notebooks) was founded in 1923



he published the *doppelpunkt* journal, a forum for domestic and foreign authors which was devoted to the latest literary movements of the time in Europe.

Early in the 1970s, the authors' publishing house *lochness* started up, for a short while offering Luxembourg authors an opportunity to publish their works in the *lochnessheften*.

The quarterly journal *Galerie. Revue culturelle et pédagogique* was launched in October 1982, also by Cornel Meder, and deals with literature and other themes. Further titles include *Arts et Lettres, nos cahiers* and *eis sprooch*, as well as *Estuaires* which has only recently ceased publication.

Founded by an EU official, who was particularly fond of literature, the Spanish-language journal *abril* merits particular attention; it has appeared twice a year since January 1991 and regularly prints texts by Luxembourg authors, as well as entire dossiers on contemporary Luxembourg literature translated into Spanish. Wide public distribution of local literature is also ensured by the regular book and literature supplements published with the daily papers *Tageblatt* and *Luxemburger Wort*, as well as the weeklies *Woxx* and *D'Lëtzeburger Land*.

Publishing environment

The first publishing houses in Luxembourg really to merit the name were founded in the late 1970s and early 1980s, when a new generation of writers attracted attention. Francis van Maele (*Editions Phi*) and Guy Binsfeld (*Editions Guy Binsfeld*) enhanced the professionalism of the literary business in Luxembourg with the establishment of editorial teams, and marketing and sales departments. During the 1960s and 1970s, the authors themselves made several attempts in a similar direction. Their success, however, proved short-lived. Here, we might mention the *lochness-autorenverlag* referred to above and the *MOL* series edited by Cornel Meder.

Several publishing houses were established during the 1990s in the wake of *Phi* and Guy Binsfeld, some of which became very successful as a result of the increased output of local authors. Among these are the publishers *Op der Lay*, *Editions Schortgen*, *ultimomondo* and the *Groupe Saint Paul* publishing house which also publishes belletristic works.

Text: Georges Hausemer/Service information et presse

On the stage in Luxembourg's theatres

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Theatrical performances in Luxembourg broadly reflect the special linguistic situation of the country. In fact, any speech must be preceded by some consideration about which language to choose. The theatre in Luxembourg can stage performances in at least three languages. While plays by the great French and German playwrights are performed in their respective original languages, there are also translations either in German or French. On rare occasions, Luxembourgish is used as the language for the translation. For example, a few years ago there was a production of *Macbeth* with a Luxembourgish translation. In parallel, there are also performances of plays in English, Spanish or even in Greek.

Faced with this array of languages, Luxembourgish has experienced a resurgence in the country's theatres in recent years. It is attempting to win acceptance with playwrights such as Pol Greisch, Nico Helminger, Guy Rewenig or Jemp Schuster. Children's theatre also makes widespread use of the national language.

While the large Luxembourg theatres all reflect the multilingual situation of the country in programming plays in the three usual languages, small theatres have traditionally opted for a single language. So, for example, the

The "Théâtre du Centaure" in Luxembourg City

Performance at the "Théâtre
Ouvert Luxembourg"



Kasemattentheater performs plays in German, while the *Théâtre du Centaure* and the *Théâtre Ouvert Luxembourg* tend to opt for French. The tradition of political cabaret remains firmly rooted in the Luxembourgish language, which is probably better suited to the satirical content.

The linguistic problem also arises for the actors: should they specialise in one of the languages or work on their diction in the three habitual languages, in order to be available for as many productions as possible? This largely explains why no Luxembourg theatre has a fixed company of actors: a company that was necessarily trilingual would entail exorbitant costs, while making it difficult to change faces.

Edmond de la Fontaine, dubbed Dicks,
is considered the founding father of
Luxembourg theatre



At the crossroads

The theatre in Luxembourg stands at the crossroads between the German and French cultures, and so is constantly forced to position itself in relation to the outside world. It is this openness which, via international co-productions or cooperation with foreign actors, directors and scenographers, contributes a continuous development to the national theatre scene, and constitutes an enormous asset.

There is general agreement that the Luxembourg theatre was born with the creation of the operetta *De Scholdschain* by Luxembourg author Edmond de la Fontaine, known as Dicks. This first vaudeville production written in the Luxembourgish language, interspersed with songs, was a precursor in its field for many years.

In 1873, the first permanent stage was set up in the disused Church of the Capucins, in the centre of Luxembourg City (on the site of the Théâtre des Capucins after it reopened in 1985). Indeed, until that time, itinerant troupes or groups of local actors performed on makeshift stages, for example in large rooms in inns.

From that moment, authors wrote "dramas bourgeois" in Luxembourgish, German and sometimes in French. However, the output was neither prolific, nor particularly continuous.



The "Théâtre des Capucins" in Luxembourg City was opened in 1985. It has 270 seats and presents performances in several languages

From 1933, the local theatrical life was heavily influenced by exiled German artists who were passing through Luxembourg. A company of professional actors, *Die Komödie* (*The Comedy*), performed regularly for two years. Other exiles staged political cabaret as a form of resistance to the spreading of Nazi ideas in Germany.

There was also the opposite phenomenon: young actors from Luxembourg went to register in German colleges of dramatic art (in the absence of any drama education at the Conservatoire in Luxembourg). René Deltgen, who made his debut in 1929 at the *Kölner Schauspielhaus*, made a prodigious career in Germany, both in the theatre and the cinema. After the war, he experienced a resurgence in his career, so much so that on his death in 1979, the Luxembourg press were unanimous in their praise for the talent of this great actor. However, some people continued to criticise his excessively conciliatory attitude to the enemy during the Second World War.

After the liberation in 1945, Joseph Noerden took the opportunity to study dramatic art in Zurich. He was auditioned by Bertolt Brecht, and was a member of the famous *Berliner Ensemble* at the *Deutsches Theater* in East Berlin from 1949 to 1953, which would influence his dramatic career constantly. From 1953 onward, he was hired by the *Schillertheater - Staatliche Schauspielbühnen Berlin*, until his death in 1991.

During his career, Jos Noerden worked with the greatest actors and directors, and had contracts with cinema production companies and television. In the years from 1950 to 1970, he made regular stage appearances in Luxembourg, and would even direct several productions at the *Théâtre des Casemates*.

Eugène Heinen returned to Luxembourg after studying at university and training in dramatic art in Frankfurt during the 1930s, and a spell at the dramatic art class at the Conservatoire in Nancy during the 1940s, before devoting himself to developing the theatre in his native country.

He set up diction and dramatic art classes at the conservatoires in Luxembourg and Esch-sur-Alzette and thus guided the first experience of the theatre for the majority of young actors of the day. He took part in the first editions of

For a long time the subterranean galleries of the Luxembourg fortress welcomed performances of the "Théâtre des Casemates"



the Wiltz Festival, and founded the *Compagnons de la Scène* in 1948, in order to perform plays in the country's three languages.

In order to make the best possible use of plays in Luxembourgish, the *Lëtzeburger Theater* was founded in 1955. This group was particularly famous for its "Revue", a satirical comedy which was an immensely popular hit every year.

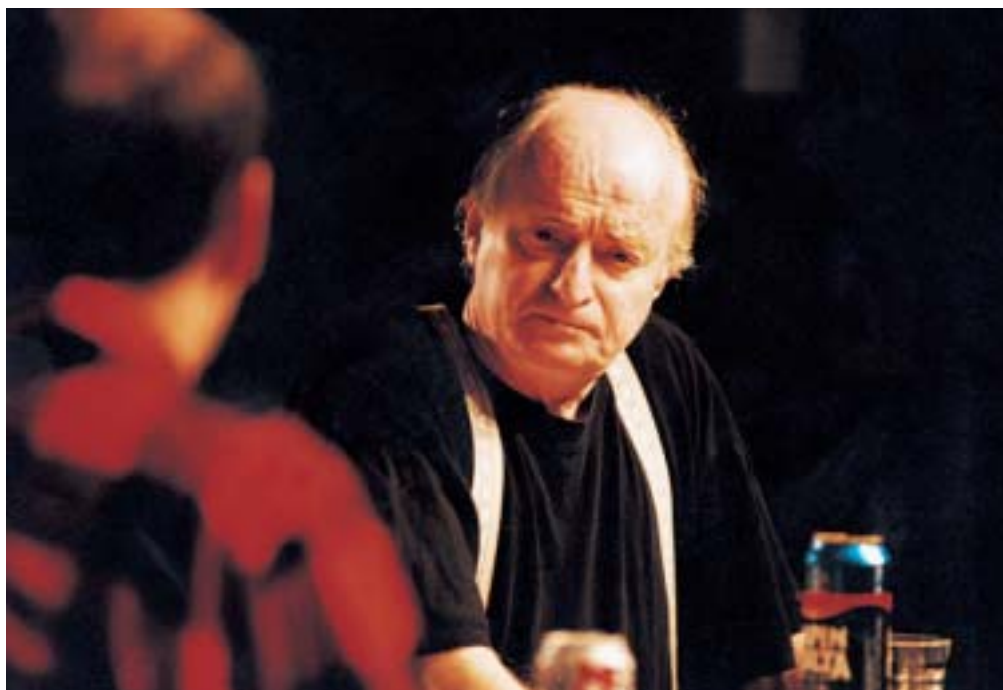
Tun Deutsch: an emblematic figure

The emblematic figure of post-war Luxembourg theatre is unquestionably Tun Deutsch. He was born in 1932 in Junglinster, and became interested in the theatre and the performing arts at a very early age. A student of dramatic art with Eugène Heinen at the Luxembourg Conservatoire, he became a member of the *Compagnons de la scène* in 1953, at the same time as working at RTL as cameraman. It was only later that he studied drama professionally: in 1959-60 at the *Schauspielschule Düsseldorf* (the College of Dramatic Art in Düsseldorf, Germany), in 1960-61 at the Conservatoire in Nancy, and in 1962-63 at the Centre for Dramatic Art in Paris.

His return from Paris corresponded to his break with Eugène Heinen and the *Lëtzeburger Theater – Les Compagnons de la scène*, which he considered too provincial. Tun Deutsch advocated a new, avant-garde theatre in Luxembourg, and dreamed of giving back to the theatre all its subversive violence and destructive content.

The decision to found a permanent company of actors was followed in December 1964 by the creation of the *Centre Grand-Ducal d'Art Dramatique*. The Centre took on a cultural and educational mission, and aimed to perform plays in German and French, and set itself the objective of working only with professional actors.

In its early days, the Centre worked mainly with the Theatre of Esch, but very soon, the idea was floated of organising a summer festival in the Bock Casemates, in Luxembourg City. Over the years, after a tough early period in the discomfort of the underground fortifications, this festival became the theatrical event of the season. He also



The author and director Philippe Noesen, founder of the "Théâtre du Centaure" and former director of the "Théâtre municipal d'Esch-sur-Alzette"

gave a new name to the Centre, both in the press and for the general public: *Kasemattentheater*, or Casemate Theatre, a name that it has retained until the present day, even after the Casemates were finally ruled out as a permanent location for performances and the company relocated definitively in a new part of town.

In the setting of the *Kasemattentheater*, Tun Deutsch established close cooperation with theatres in France: French actors were regularly invited to take part in local productions and, in 1971, a production by the *Kasemattentheater* was even performed in Paris.

As a leader of cultural activities at the National Youth Service, Tun Deutsch worked on increasing awareness among young people. He also supported and contributed to developing innumerable amateur theatre companies. After that, he would also be part of the team working on the national Sunday television programme *Hei elei*, for which he directed sketches and plays.

Tun Deutsch died prematurely of a heart attack in 1977. He has left his mark forever on the Luxembourg theatre scene, and on the work of many people in the theatre.

The successes of the Casemates Theatre have initiated many changes in theatre in the Grand Duchy. In 1974, the *Théâtre Ouvert de Luxembourg*, or TOL, made its entrance. This theatre was founded by Marc Olinger, Juliette François, Nik Bintz, Pol Greisch, Henri Losch, Ger Schlechter and others. Much later, in 1985, a former storage shed on the route de Thionville would be converted by these members into a pocket theatre.

Also in 1974, Philippe Noesen, after having been resident at the *Comédie Française* from 1969 to 1971, founded the *Théâtre du Centaure* which has been based in a fine vaulted cellar (65 seats) in the heart of the historic centre of Luxembourg since 1985. Programming promotes contemporary theatre, while presenting new adaptations of classic plays.

Since the 1970s, the Luxembourg theatre has seen many new venues and theatre companies. Over the years, this profession, which includes training of actors and directors, has become more and more professional.



The large auditorium at the "Grand Théâtre" in Luxembourg City

Grand Théâtre de la Ville and Théâtre National

The Grand Théâtre de la Ville de Luxembourg was built between 1960 and 1964, on the occasion of the millennium of the city. After work to enlarge the theatre and renovate the building, the stage and the technical facilities, the Grand Théâtre re-opened its doors in September 2003. It has two auditoriums: a large one with over 900 seats and the studio (auditorium with a modular design and removable seating) which can accommodate between 100 and 400 people. While the Grand Théâtre also stages works from Luxembourg, the emphasis is on large international productions of theatre, dance, opera and music, as well as cooperation with the large European cultural institutions: Théâtre Royal de la Monnaie in Brussels, Festival d'Aix en Provence, Staatsoper Berlin. The Grand Théâtre de la Ville de Luxembourg is run by Frank Feitler, director and playwright, who learnt his art in the 1980s on the stages of theatres in Hamburg and Basle, where he worked with Heiner Müller, among others.

In 1996, a newcomer joined the theatre scene in Luxembourg: the Luxembourg National Theatre (TNL). With the support of the Ministry of Culture, this association aims to foster artistic collaboration with foreign institutions and artists. The TNL has already worked with international celebrities like Luc Bondy, Maurice Béjart, Hansgünther Heyme, Jorge Lavelli or Peter Brook.

Originally a touring theatre, playing in places as picturesque as the blower room of a dismantled steelworks, the workshop of a former prison, or a round house once used as a railway workshop, the National

Theatre is now in the process of moving into a disused foundry, converted into a theatre. After studying literature and philosophy in Heidelberg, Germany, the Director of the TNL, Frank Hoffmann, began his career as an assistant in German theatres, before directing at the largest theatres in Germany, Switzerland, France and Luxembourg. In 1990, he was voted 'Best Young Director of the Year' by German magazine *Theater Heute* and in 1995, he was awarded the Lions Prize in Luxembourg.

Following the new dynamics generated by the Cultural Capital year in 1995 and in the wake of the creation of the Luxembourg National Theatre, the Luxembourg Federation of Professional Theatres (FLTP) was set up. The FLTP groups together all the theatres and professional groups in Luxembourg in one association. Its objective is to generate new synergies by close cooperation between professionals in the theatre business and to carry out joint actions.



The Luxembourg National Theatre stresses the importance of the collaboration with international cultural institutions

The FLTP, which has agreements with the Ministry of Culture, publishes a monthly theatre diary and has succeeded in the past few years in sending at least one Luxembourg creation to the Off of the Festival of Avignon with cross-funding by the Ministry of Culture and the City of Luxembourg.

But Luxembourg City does not have a monopoly of national cultural activities. In the South, the Theatre of Esch offers a very comprehensive programme combining plays, dance and musical concerts of all genres. In parallel, it operates an active policy of stimulating creation for the theatre. In the North-East, Ettelbrück, with its Centre des Arts pluriels, has its own multi-purpose centre, and Wiltz, in the North, holds an open-air music and theatre festival every year that enjoys international reputation.

Generally speaking, open-air performances in the summer are increasingly in vogue. Amateur and professional playwrights and directors are teaming up to create original new performances.

Namasté, Youth Theatre Group

It is in this context that one should mention the existence of school theatre groups in almost all secondary schools and in particular *Namasté* at the Lycée Hubert Clément in Esch-sur-Alzette, which has existed for over 25 years. Directed by Alex Reuter and a handful of teachers very keen on theatre, *Namasté* regularly stages performances at the Theatre of Esch and on other stages in Luxembourg and Europe.

Namasté is representative of theatre produced by young people for young people. The group has already participated in over twenty international theatre festivals for young people in 11 countries and has organized two European theatre meetings. In 1997, *Namasté* picked up four awards at the International Young People's Theatre Festival in Dun Laoghaire (Ireland).

In its work, *Namasté* deals with issues that are as difficult as mental disabilities, psychological problems, the homeless, or war and the resistance. The play *Resistenz* (in 2002) on the resistance to Nazi occupation in Luxembourg

Created in 1953, the Wiltz Festival has currently acquired an international dimension and welcomes world-famous artists every year. A detachable roof covers most of the stage installed in the gardens of Wiltz castle



during the Second World War has been their greatest success so far with over 4,000 spectators. *Namasté* received the "Oppenheimer Prize 2000" for its significant commitment against Nazism, racism and xenophobia.

Non-conformists

Besides the "institutionalised" world, it should be noted that there are also less conventional groups around, who promote a more multi-disciplinary theatre.

Independent Little Lies, created in 1995 out of the school group *Namasté*, is a group mainly of young people looking for a role in the Luxembourg theatre scene and who want to work outside institutions. The idea is to experiment with contemporary forms, to position oneself in topical issues and give them a new impetus. To do this, ILL is trying to combine theatre and other forms of artistic expression like live music, dance and the visual arts.

On 1 April 1995, while Luxembourg City was the European Capital of Culture, Claude Mangen, with his theatre background, and Serge Tonnar, a rock musician, joined forces to found *MASKÉNADA*. The aim is to create alternatives to traditional cultural activities, to search for the unusual and the unconventional. Theatre, music, dance, plastic arts and video; the trend towards multi-disciplinary events is clear. The unusual character of the projects shows the penchant for risk of *MASKÉNADA*, which is shared by an audience with a taste for cultural alternatives. Five years and a few productions later, an agreement with the Ministry of Culture has vindicated the non-conformist concept of the association.

Since the Grand Théâtre de la Ville re-opened in September 2003, it is back in business with a vengeance. Evenings of theatre, opera and dance have been attracting large audiences back to the theatre.

Text: Service information et presse



Cabaret show at the Theatre
of Esch-sur-Alzette



ANDRÉ JUNG VOTED "BEST ACTOR" BY THE MAGAZINE *THEATER HEUTE* IN 1981 AND 2002

André Jung was born in Luxembourg in 1953. As a student, he was close to Tun Deutsch and earned minor roles at the Théâtre des Casemates from the age of 17. After that, he attended drama courses at the Theatre College in Stuttgart (Germany), and after graduating, he performed at various theatres in Germany as well as Switzerland, Belgium and France.

From the 1980s, cooperation with the director David Mouchtar-Samorai in Heidelberg and Basel was a significant factor in the career of André Jung. He also works with other directors in Zurich, Hamburg, Munich and Salzburg, especially with Christophe Marthaler, for whom he becomes a favourite actor. Further, he often appears at Salzburg Festival as well as in many other productions, even in operas.

In 1980, he was voted "Best Actor of the Year" in Basle (Switzerland). Then followed long-term contracts with theatres in Basle and Zurich. An excellent musician and singer, he appeared in the *Dreigroschenoper* (Threepenny Opera) by Brecht in Zurich in 1994 and in *Orpheus in the Underworld* by Offenbach at the Théâtre de la Monnaie in Brussels in 1997. In 2000, he was voted "Best Actor" by the city of Hamburg.

André Jung has appeared in various Luxembourg films, particularly in *Schacko Klack*, *Back in Trouble*, *De falschen Hond* and recently in *Le Club des chômeurs* by Andy Bausch.

He was voted "Best Actor of the Year" by the prestigious German magazine *Theater heute* in 1981 and 2002, which is a major achievement for any German speaking actor. There is no doubt André Jung is one of Luxembourg's most talented actors of his generation as well as one of the most demanded by theatres abroad.

Contemporary dance in Luxembourg

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A long-neglected artistic discipline, dance has experienced an incredible revival in the last few seasons in Luxembourg. Although private dance schools and the dance section of the Conservatoire have always enjoyed great popularity and their courses have been frequented assiduously for many years, both by amateurs and young people about to embark on a professional career, interest in choreographic creation has never been so great.

The *Cour des Capucins* festival, which celebrated its 20th event in 2004, is a precursor in terms of programming contemporary dance in Luxembourg. For the last two decades, the festival has endeavoured to offer an annual platform to dance creations, both from Luxembourg and abroad. Since it was launched in 1984, it has constantly broadened its activities by adding to the programme a choreography competition known as *Tendances*, a street dance day, a free hand to young choreographers, the *Dynamo* dance festival and events intended for children. Although the festival was initially held in the open air, in the courtyard of the *Théâtre des Capucins*, the performance venues have become increasingly diversified over the years. Today, the stages at the *Théâtre d'Esch*, the *Centre des*

Choreography by Anu Sistonen
who divides her life between
Luxembourg and Finland



Arts Pluriels in Ettelbruck and the *Studio du Grand Théâtre de la Ville de Luxembourg* are contributing to the programming of the festival, and the 2003 event even included performances in a public park.

The association *Théâtre Danse et Mouvement* is at the heart of the choreographic activities organized in Luxembourg. Founded in 1994 on the initiative of the Ministry of Culture and a handful of devoted choreographers, TDM enabled choreographic creation to become rooted in Luxembourg and develop its creative potential. While the main aim was always to promote contemporary dance, TDM has continuously expanded its activities over the years. One of its main objectives is the regular creation of works and support for choreographers, both through financial grants and provision of facilities. During the 2003/04 season, TDM provided support and facilities for professional shows, helping with production and dissemination. TDM also seeks to increase awareness and loyalty among audiences through varied programming, conferences and sustained cooperation with venues that stage dance performances.

TDM also offers courses and practical training, in cooperation with the choreographers and resident dancers at the TDM or working in Luxembourg. These courses are aimed both at experienced dancers and beginners who are keen to learn, and are an opportunity for amateurs and professionals to meet at the TDM studio. The courses on offer involve fields as varied as classical and contemporary dance, hip hop, contact dance or a course of butoh improvisation.

The creation of contemporary dance is increasingly active, and audiences have been able to follow the development of several Luxembourg-based choreographers over a number of years.

Jean-Guillaume Weis, for example, has evolved as a dancer over many years at international level, and has worked with choreographers such as Mark Morris and Pina Bausch at the *Tanztheater Wuppertal*. Today, he is working on his own choreographies in Luxembourg and has already completed a large number of new works since 1998.

Bernard Baumgarten studied in France and worked with various world-famous choreographers, in particular Editta Braun in Salzburg and Rui Horta in Portugal. He founded his company *Unit Control*, for which he choreographs new works on a regular basis. He also works with directors on the choreography of musicals (such as *West Side Story* in 2000, and *Alice Underground*, a stage adaptation of *Alice in Wonderland* in 2002).



Anu Sistonen, born in Finland, underwent a rather classical training, before joining the Finnish National Ballet, and then the Stuttgart Ballet. She is part of the *Tero Saarinen* company, based in Helsinki, and divides her time between Luxembourg and Finland. Since 2000, she has been composing her own choreographies.

French-born Claire Lesbros has been living in Luxembourg since 1996. After training at the *Schola Cantorum*, at the *Ecole nationale supérieure des Beaux Arts* in Paris and various professional dance groups, she has worked as a dancer, dance teacher and choreographer since 1977. With the *Compagnie Claire Lesbros*, she has written several new choreographic works, including dance pieces for a young audience.

The new generation of young choreographers, which has been very active for some time, looks highly promising. It includes Sylvia Camarda, who joined the *Ecole Rosella Hightower* in Cannes at the age of 14, before continuing her training at the London Contemporary Dance School. In 2002, she joined the Belgian company *Les Ballets C. de la B.* for *Just another landscape for some jukebox money* by choreographer Koen Augustijnen. In 2005, Sylvia Camarda will start working with *Cirque du Soleil* and, meanwhile, she is devoting her energies to choreographic research. She has already enjoyed one solo success, under the title *Only the lonely*.

Annick Pütz has a style that can be described as intimistic. She trained at the *Rotterdamse Dansacademie* in the Netherlands and then attended workshops arranged by choreographer Susan Buirge at the *Centre de recherche et de composition chorégraphiques de Royaumont*, where she joined the research group in 2000. She has experience performing solo, as part of a duo, in public improvisation or within companies. She is interested, among other things, in outdoor spaces, specifically the integration of dance and sculpture into the landscape.

Yuko Kominami was born in 1973 in Japan. She studied butoh dance and improvisation in Tokyo with Ikuya Sakurai and attended training at the *Laban Dance Centre* in London. She has also experimented with other forms of movement like Aikido or African dance. Since she has been living in Luxembourg, she has given regular butoh performances to audiences in the country.

Gianfranco Celestino studied piano and composition before opting to train in dance at the *Folkwang Hochschule* in Essen and the *Academia Isola* in Venice with Carolyn Carlson. In particular, he has worked with choreographer



Ballet is one of the numerous disciplines taught at the Music Conservatory in Luxembourg City

Koen Augustijnen from the *Les Ballets C. de la B.* company, and has also given solo performances, during events such as the *Nuit des Musées* (a work by *Chambre Obscure* in 2002) and *Cour des Capucins* Festival.

Since it reopened in 2003, the *Grand Théâtre de la Ville de Luxembourg*, which was traditionally reserved mainly for classical ballet performances, has been an ambassador for international contemporary choreography. Shows by famous choreographers like Nacho Duato, Philippe Découfflé and Anne Teresa de Keersmaecker have been acclaimed by enthusiastic audiences. Programmes by other major venues in the Grand Duchy (*Théâtre d'Esch*, *Centre des Arts pluriels* and the Wiltz Festival) also put on regular dance performances, alternating between classic and contemporary.

Text: Service information et presse

Luxembourg in music



Music is undoubtedly the cultural activity that has the greatest presence in the everyday life of the people of Luxembourg. From participating on an amateur basis in choirs, wind ensembles and brass bands to the proliferation of rock groups, via the classes at colleges of music and conservatoires, many of the country's citizens have made music at least at some point in their lives. In addition, Luxembourgers love to go to concerts of all kinds and take part en masse in popular outdoor events like the Jazz-Rallye, Rock um Knuedler or the Fête de la musique.

However, it cannot boast a real musical tradition. In fact, it was only after the country gained its independence, in the mid-19th century, with a growing feeling of national identity, that a local musical culture developed. After that, until the start of the 20th century, it was mainly popular music that prevailed: songs, military marches, operetta and sacred music.

Operetta, in the style of vaudeville rather than glamorous Viennese operetta, was a genuine reflection of this new sense of national awareness. It was light music, down-to-earth, satirical and entertaining, firmly rooted in local traditions. The master of this genre was unquestionably the writer Edmond de la Fontaine, known as Dicks, who often composed the music that accompanied his plays. A large number of his melodies later became popular songs, which have lasted into the present day.

The Luxembourg Philharmonic Orchestra has already been awarded over 70 international prizes



Another example of this movement: a contemporary of Dicks, Antoine Zinnen, composer of songs and operettas, is mainly famous for writing the music for a number of texts written by Michel Lentz, including the Luxembourg national anthem *Ons Heemecht* (Our Homeland).

Ambitions change

At the beginning of the 20th century, composers started to have ambitions that went beyond popular and military music and entertainment. The foundation in 1933 of the Symphony Orchestra of Luxembourg Radio opened up a new horizon for composers: writing symphonic music intended to be played before an audience. Until then, there had not been any performers of this kind of music in Luxembourg. The presence of the orchestra and its musicians encouraged composers to write symphonic works as well as chamber music.

The history of the orchestra is punctuated with numerous successes, and its fame spread beyond national borders many years ago: great soloists (Arthur Rubinstein, Yehudi Menuhin, Maurice André, David Oistrach or Mstislav Rostropovich) worked with the orchestra at various times. Composers like Richard Strauss, Darius Milhaud or Aram Khatchaturian came to conduct their own works. In 1937, the orchestra gave its first concert abroad, at the Théâtre des Champs-Élysées in Paris, in the context of the Universal Exposition. Many more tours in Europe were to follow. In 1953, it released a first record, consisting of Verdi overtures.

Over these years, the orchestra recorded a substantial number of works for the programmes of RTL (Radio Television Luxembourg). Many of the country's soloists participate in these concerts, and works by national composers often appear on the programme.

Over the years, under the baton of its successive conductors Henri Pensis, Louis de Froment, Pierre Cao and Leopold Hager, the RTL Symphony Orchestra has become a renowned musical and cultural institution.

In 1996, RTL sold the orchestra to the Luxembourg State, which set it up as a publicly-funded foundation. The ensemble, which is now known as the Luxembourg Philharmonic Orchestra plays a leading role in the country's mu-

Michel Lentz wrote the national anthem "Ons Heemecht"





"Live cinema", concert-projection organised by the Luxembourg Philharmonic Orchestra and the municipal cinemathèque of Luxembourg

sical activity. In 1997, Israeli David Shallon became the musical director of the orchestra. It was the start of intensive collaboration with the French label *Timpani* to record works by 20th century composers. The recorded output of the orchestra has received over 70 international prizes, including the *Best Record of the Year* at the *Cannes Classical Awards* at MIDEM for *Cydalise et le Chèvre-Pied* by Gabriel Pierné and an *Orphée d'Or de l'Académie du disque Lyrique* in Paris for the first recording of the opera *Polyphème* by Jean Cras.

After David Shallon's death in 2000, British conductor Bramwell Tovey was appointed Musical Director in 2002, and Emmanuel Krivine became the orchestra's guest Principal Conductor. In 2004, the Luxembourg Philharmonic Orchestra had a highly successful first tour in Asia. In 2004, it toured in the United States.

In 2005, the orchestra will take up residence in a new concert hall, the Salle philharmonique Grande-Duchesse Joséphine Charlotte. Designed by French architect Christian de Portzamparc (famous for his Cité de la Musique project in Paris) and the acoustics specialist Albert Xu, this concert hall is located in the centre of the place de l'Europe in Luxembourg-Kirchberg. It is intended both to be a home for the national orchestra and to host other famous international ensembles. In its largest-capacity configuration, the main auditorium has 1,500 seats. Two smaller rooms offer space for chamber music (300 seats) and a platform for electro-acoustic music (120 seats).

Many other ensembles and various groups give classical music in Luxembourg its vitality, and offer a substantial variety of styles.

The *Solistes Européens Luxembourg* is an orchestra founded in 1989. Conducted by Jack-Martin Händler, it consists of musicians recruited from the best European ensembles. Several times each year, these musicians meet in Luxembourg for rehearsals, concerts and recordings. Working with great international soloists, the orchestra also makes a point of introducing the country's best soloists, as well as promoting talented young musicians. The cycle "Rencontres du Lundi", its participation in festivals and concerts abroad and the production of CDs are the main activities of the *Solistes Européens Luxembourg*. *Les Musiciens - Orchestre de chambre du Luxembourg* who celebrated their 30th anniversary in 2004, enhance the musical life of the country with original chamber music programming.



The wind ensembles and brass bands have always played an important part at the associative level in nearly all the communes of the country

works of Luxembourg composers. For this purpose, the *Luxembourg Music Information Centre* was set up in 2000.

The LGNM organises concerts (f.ex. the "20th century classics" in collaboration with the Luxembourg Philharmonic Orchestra), festivals and conferences. It has released a series of CDs with works by Luxembourg composers such as René Mertzig, Jules Krüger, Edmond Cigrang, René Hemmer, Jeannot Heinen or Norbert Hoffmann. In 1999, the LGNM founded its own ensemble, *Luxembourg Sinfonietta*, which has regular concerts in Luxembourg and abroad. It was for this ensemble that the LGNM set up the "Luxembourg International Composition Competition" which has already established a sound international reputation.

The second organisation that deals with contemporary music is the IRM (Institut de recherche musicale). The IRM will work in the electro-acoustic room of the new Philharmonic hall, and also has an ensemble, *United Instruments of Lucilin*, a chamber group which gives concerts of works from the contemporary repertoire of the 20th and 21st centuries. *United Instruments of Lucilin* is also participating in setting up structures for disseminating contemporary music in Luxembourg, particularly through activities in the education system.

Among Luxembourg composers, Alexander Mullenbach, who was one of the founders and the first President of the LGNM, is now living in Salzburg and teaching at the *Mozarteum*. His works have won prestigious prizes, appear on the programme of major festivals, and have been played by famous soloists and ensembles. Marcel Wengler was the assistant to Hans Werner Henze in Cologne for several years. To date, he has created a large number of works in the most diverse genres, including the music for the film *Swann in Love* by Volker Schlöndorff.

Camille Kerger is currently Musical Director of the Luxembourg National Theatre as well as Director of the *Institut européen de Chant choral* (INECC). He focuses his composing work on musical theatre and opera. Claude Lenner received a scholarship from the *Académie de France* in Rome from 1989 to 1991. He composed mainly chamber music work. We should mention three names of composers who have made a name for themselves abroad. Jeannot Heinen who lives in Germany, Georges Lentz who lives in Australia, and more recently, Marcel Reuter who lives in Vienna.

Besides the new Salle philharmonique Grand-Duchesse Charlotte, the country has a number of concert halls of various configurations: auditoriums of academies of music, theatres, cultural centres or even castles. In this context, we should mention the Echternach International Festival which is organised every year in this small mediae-

In some concerts, these orchestral ensembles are joined by one or more of the large number of choirs that form a vital element of the country's musical life. In 2003, the Ministry of Culture established the Luxembourg National Choir, which consists of the best singers recruited from several choirs in the country.

In the field of promotion of contemporary music, two associations are particularly active at national level. The *Lëtzebuurger Gesellschaft fir nei Musek* (The Luxembourg Society for Contemporary Music) was founded in 1983 with the aim of promoting contemporary music, as well as the work of Luxembourg composers. The LGNM is a member of the International Society of Contemporary Music. One of the aims of the LGNM is to compile and publish catalogues of the

val town. The majestic Romanesque Basilica and the mediaeval church of Saints Peter and Paul form the setting for concerts of classical music with prestigious performers.

The construction of new concert halls like that in Luxembourg or the Centre des Arts Pluriels in Ettelbruck, as well as many cultural centres, has created considerable diversification and also gives a great opportunity to many Luxembourg soloists and ensembles. In recent years, we have seen the emergence of remarkable soloists, several of whom have received coveted international awards. The cultural radio station "Radio 100.7", a public station set up by the government in 1993, records a large number of concerts with Luxembourg musicians.

The Luxembourg National Theatre takes a particular interest in contemporary opera, particularly through commissions and first performances. Moreover, it is the Grand Théâtre de la Ville de Luxembourg which has brought opera in the Grand-Duchy to international level, by staging co-productions with *La Monnaie* in Brussels, the *Staatsoper* in Berlin, the San Francisco Opera or the Festival d'Aix-en-Provence. World-class productions are also regularly on the programme of the Grand Théâtre de la Ville.

Amateur music, which is extremely active in Luxembourg, is structured around the *Union Grand-Duc Adolphe*, an association that is over 150 years old, and which is an umbrella organisation for all the country's amateur groups: brass bands, wind ensembles, choirs, etc. Apart from the work of bringing together and coordinating the activities of its members, the UGDA also carries out very effective educational work for the very young, with beginners' courses in music and playing an instrument given in almost every part of the country.

In general, in response to ever growing interest, public musical education has expanded considerably in recent decades. Music courses are given at local level, in regional music academies. Luxembourg has three academies of music, in Luxembourg City, Esch-sur-Alzette (in the south of the country) and in Ettelbruck/Diekirch (the northern music academy). These three academies offer an excellent springboard to the major international academies. They have enabled many Luxembourg musicians to embark on an international career.

With regard to teaching activities, work to increase awareness of music among young people is also worthy of mention. In this field, the *Jeunesses musicales du Luxembourg*, the *Centre Verdi de la Ville de Luxembourg* and the educational department of the Philharmonic Orchestra have done considerable work.

Besides classical music, other styles are obviously well represented at various venues. The year 1995, when Luxembourg City was the Cultural Capital of Europe, considerably accelerated the development of jazz, pop, blues, rock and folk in the cultural life of Europe. Since then, there have been many events devoted to these musical genres. The festival *Rock um Knuedler* brings the main Luxembourg rock groups together one weekend in July each year on a large square in the capital. The *Terres Rouges* festival, on a former industrial site, combines two days of street performances in the centre of Esch-sur-Alzette with a large music festival, with international bands (*Placebo*, *Morcheeba* or *Hooverphonic*). The *Emergenza* competition, which is open to "newcomer bands" of all musical tendencies, picks the Luxembourg group which will represent the country at a European grand final.

It is associations and businesses, bars and discotheques which dominate the jazz, rock, pop and folk scenes.

With 500 concerts organised during its 35-year existence, the *jazzclubluxembourg* is a real institution, and an essential partner in jazz. The association's objective is to present musicians who are well-known internationally and



In the whole country new concert halls like for instance the "Centre des arts pluriels" in Ettelbruck open their doors

The UGDA ("Union Grand-Duc Adolphe") which was created more than 150 years ago, is the umbrella organisation for the amateur music groups of the country



in Luxembourg, with the aim of presenting an eclectic programme of a high artistic level to Luxembourg audiences. Thanks to the *jazzclub*, audiences in Luxembourg have been able to admire many international jazz legends as well as the country's own young talents.

In 1995, as part of the programme of the *Cultural Capital of Europe*, the *jazzclub* organized for the first time a *jazzrallye* in the old quarters of the capital, with open-air concerts by thirty groups and soloists, for a large popular jazz festival. In 1999, this initiative joined forces with the *Blues Club* to organize the *Blues'n'Jazz Rallye*, now an annual event, which tempts thousands of spectators into districts of the old town.

Every summer the "Blues'n Jazz Rallye" makes the back streets and the cafés of the suburbs of Luxembourg vibrate

We should also mention the *Folk-Clupp*, which has been in existence for 25 years, and has organised 250 concerts. The aim of this small association is to present folk music and all sorts of popular music from all over the world, and to discover groups and styles that are still virtually unknown: Irish folk, flamenco, klezmer, gypsy music, Chinese, African and Latin American music, etc.



The association *Backline!* was founded in 1996 by people from the rock music business with the aim of promoting and actively supporting rock and pop music. The objective is to encourage and support Luxembourg musicians through better organisation of the music scene, establishing dialogue between musicians and setting up cooperation with similar associations abroad. The activities of *Backline!* include organisation of concerts, training workshops, release of CDs, and an Internet site which operates as a platform, resources centre and archive. The association has also put a lot of work into producing the concept for the *Rockhal*, a hall for amplified music. After several years of planning, this project to build a concert hall for young people on the initiative of the State will be carried out in 2005. Located on the brownfield industrial site of Esch-Belval, in the south of the country, and designed primarily as a performance venue, but will also be used for rehearsals, creation, training, meetings, information and exchanges. The centre

has two concert halls (a large hall with 4,000 seats and a small hall with 500 seats), eight rehearsal rooms and a resource centre (documentation, information, training and support) for the musicians.

While *L'Atelier*, a concert hall in Luxembourg City stages performances by world-famous stars like *Faith No More*, *Garbage*, Nina Hagen or Neneh Cherry, the *Kulturfabrik* in Esch-sur-Alzette concentrates more on new discoveries and world music. *La Coque*, the National Sports and Cultural Centre (in Luxembourg-Kirchberg) features international singing stars like Elton John or Bryan Adams.

The *Kulturfabrik* is located on the site of the old slaughterhouses of the city of Esch, and is a typical example of late 19th-century architecture with elements of *art nouveau*. The declared aim during the creation of this authentic venue was to promote affordable and original culture as well as encourage the inspiration and creativity of the occupants, away from the traditional institutions.

The site houses a concert hall and a theatre of modular design (with a maximum of 1,000 seats), a small hall of 150 seats, an art gallery, rehearsal rooms for musicians, a 100-seat cinema screening non-commercial films, documentaries, art films and trial films as well as children's films, artists' workshops and a café. The *Kulturfabrik*, a place that is open to every type of style of music, dance and theatre, intends to encourage innovative genres and give particular support to young artists at the start of their career.



The *Rock um Knuedler* that takes place at the place Guillaume II in Luxembourg City every year, is the climax of the animation programme "Summer in the City"



The *Kulturfabrik*, built on the site of the former slaughterhouse in Esch-sur-Alzette, is a place that is open to all styles of music

Audiovisual production

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Shooting of the "Club des Chômeurs", a feature-length film by Andy Bausch that broke all the records at the box office for a film in *Lëtzebuergesch*: scene of the film with Myriam Muller and Thierry Van Werveke

Far from being able to pride itself on a long and rich tradition of national cinema, the Grand Duchy has only recently managed to find its place in the global audiovisual industry. The long list of awards attributed to Luxembourg filmmakers in major international festivals and a great deal of other evidence testifies to this considerable development. Day after day, year after year, the country witnesses the growth of a new jewel in the crown of its economy: the audiovisual production.

Since the 1990s, co-productions with foreign companies have regularly attracted leading film stars to Luxembourg. John Malkovich, Nathalie Baye, Nicolas Cage, Gérard Depardieu, Catherine Deneuve, Philippe Noiret, Patrick Swayze,

Joseph Fiennes, Jeremy Irons and Al Pacino are but some who have demonstrated their talents on Luxembourg soil. Alongside the cream of the crop, Luxembourg actors, directors, producers and technicians have known how to get a piece of the action and managed to make a name for themselves on the international roll of honour of cinema professionals.

This marks the birth of a national industry that has no reason to be jealous of its famous foreign peers, as a few figures will suffice to show: Luxembourg now boasts around 40 production companies, half a dozen of which regularly produce feature films, four animation studios as well as around 30 specialist services enterprises. Many Luxembourg companies have also created partner companies in other European countries, such as Samsa Film, which is involved in companies in Belgium and Portugal, and in two enterprises in France. Tarantula Luxembourg is also part of a network with partner companies in France, Belgium and Great Britain.





Headquarters of the RTL-Group, one of the main parties involved in the audiovisual field in Luxembourg

In short, this young branch of activity occupies over 500 film-makers, both from Luxembourg and abroad, who make a living plying their trade in Luxembourg; there are about 40 directors among them.

First things first...

For most of the 20th century, national film production (in the Luxembourg language) was essentially restricted to tourist and industrial films. Some efforts, such as *E Congé fir e Mord* (Holiday for Murder), shot in 16mm in 1983 by AFO, an association of a few amateur film teachers, were released but they were always one-offs. *E Congé fir e Mord*, a thriller in the Luxembourg language, was a triumph with the public.

Andy Bausch emerged in the film industry towards the end of the 1970s. At that time, this self-taught devotee of the movies, who is often referred to as one of the 'fathers of Luxembourg cinema', used his 8mm camera to shoot several shorts and one feature film (*When the Music's Over*, 1980) which did not go unnoticed by Luxembourg film critics.

In 1987, Andy Bausch shot what was to become the cult film of Luxembourg cinema, *Troublemaker*, a co-production with the German radio station *Saarländischer Rundfunk*. The film launched the young Luxembourg actor Thierry Van Werveke and attracted an audience of 15,000 to the cinema. Andy Bausch was awarded the Special Jury Prize for this film at the 1988 Moscow Golden Fleece TV-Festival. And his career was only just beginning.

1989 was to become another pivotal year for Luxembourg cinema. The Government decided to invest 15 million Luxembourg francs (around EUR 372,000) in producing a film that was to be shot on the occasion of the 150th anniversary of the country's independence. The very young Samsa Film team then knuckled down to adapting the

novel *Schacko Klak* (directed by Frank Hoffmann and Paul Kieffer) by the Luxembourg author Roger Manderscheid. After this experience Luxembourg producers drew the conclusion that it was time to heave their production structures to a professional level.

As a result the Luxembourg Government decides to promote this new aspect of the Grand Duchy, too often experienced as a mere financial marketplace. With no real tradition of motion pictures to lean on, Luxembourg acquires the means to create one.

The presence in Luxembourg of two giants of audiovisual communication – the RTL Group, a European television and radio broadcaster with over 40 channels, and the *Société européenne des satellites* (SES), operator of ASTRA satellites – have helped attract many innovative companies in the sector to the country. In addition, the wealth and diversity of the landscape, with its many chateaux and historic sites, provide a host of interesting alternatives for filming on location, and the linguistic baggage of the Luxembourg people as well as the country's modest size have also contributed to this rapid development.

Against this background, the Government, seeking economic diversification in the 1980s, set up two financial support mechanisms for audiovisual production. Since then, film companies have not only benefited from financial advantages by setting up their cameras on Luxembourg soil but have also profited from modern technical installations as well as the competence and increasing experience of the local production industry.

Since 1988, over 250 audiovisual works (of various genres) have been made in Luxembourg by national producers thanks to the audiovisual investment certificate mechanism, while 125 works have been subsidized by means of selective financial aid. The Film Fund of the Grand Duchy of Luxembourg (*Fonds national de soutien à la production audiovisuelle*) is the official authority in charge of the promotion and development of the audiovisual sector.

Thanks to the CIAV certificates (*certificats d'investissement audiovisuel*) and the selective financial aid, national producers were able to swiftly progress to a professional level. The cinema sector in Luxembourg developed extremely rapidly during the 1990s. While some 110 films of all genres (documentaries, feature-length films, shorts and news reports) were produced between 1899 and 1989, 120 were produced between 1990 and 1999. Most were shorts, a few end-of-degree films and some co-productions with foreign countries. From this time, the Grand Duchy offered Luxembourg technicians, producers and even actors the opportunity to make a living of their profession. From then on foreign producers increasingly called upon their Luxembourg colleagues to set up their projects.

"Venice on the Alzette"; for the shooting of the feature-length film "Secret Passage", the Italian city was partly reproduced on a brownfield industrial site in Esch-sur-Alzette





Luxembourg co-productions

The various Luxembourg State support mechanisms have entailed a professionalization of the industry, which has in turn broadened the potential for Luxembourg productions and co-productions with foreign companies. It is, above all, the films produced over the past five years that bear witness to the success achieved by the various Luxembourg State initiatives.

In 2000, Francis Ford Coppola's son, Roman, joined the ranks of the Luxembourg company Delux Productions to shoot his first feature film *C.Q.*, which was then presented out of competition at the Cannes Festival. The cast included Gérard Depardieu, Elodie Bouchez, Giancarlo Giannini and Jeremy Davies. Delux Productions were also chosen by Elias Merhige for his *Shadow of the Vampire*, a work of fiction on the shooting of the film *Nosferatu*. Delux Productions was associated with an American and two British production companies.

In this film the role of Max Schreck won Willem Dafoe a nomination for the Golden Globes and Oscars in 2001 in the category 'Best supporting actor'. *Shadow of the Vampire* was also nominated for an Oscar for 'Best make-up'.

In 2001, Peter Hyams, chose Luxembourg to shoot his feature film *The Musketeer* featuring Justin Chambers, Catherine Deneuve and Mena Suvari, the enchanting Lolita in *American Beauty*. *The Musketeer* was previewed at the Deauville Festival of American Cinema and topped the American box office from the first weekend of its release in September 2001.

And who could forget *Une liaison pornographique* by Frédéric Fonteyne, starring the French actress Nathalie Baye and Sergi López (seen in *Harry, un ami qui vous veut du bien*). This co-production between Samsa Film and Belgian, French and Swiss production companies was mainly shot in Luxembourg. Nathalie Baye won the best actress award at the Venice International Film Festival for her role.

Secret Passage attracted all the attention when it was shot in Luxembourg in 2001. This film by Adémir Kenovic, a co-production with the British company Zephyr Films, starred John Turturro (*The Big Lebowski*, 1998).

Important foreign productions like "George and the Dragon" or "Shadow of the Vampire" have been co-produced by Luxembourg studios

Kate Ogden and Tippi Hedren in the short film "Ice Cream Sundae" by Désirée Nosbusch



After shooting several scenes in Venice and some in the Delux studios in Contern, the film crew set up on the dis-used industrial site 'Terres Rouges' in Esch-sur-Alzette. Within a mere six months, some 300 craftsmen and labourers transformed six hectares of this abandoned site to make it look like Venice at the end of the 16th century. The whole team of craftsmen worked together to perfect the final details of the set, including stuccos, wall frescoes, wooden balconies, lace curtains, gondolas and even geraniums; nothing was left to chance. Tons of building materials were required, and the construction of the scenery alone amounted to a total cost of several million dollars.

A year of preparation preceded the construction of these sets designed by Miljen Kreka Kljakovic, who had already produced fabulous sets for the films of Emir Kusturica (*Le Temps des Gitans*, *Underground*, *Arizona Dream*), and the extraordinary *Delicatessen* by Caro and Jeunet. Subsequently, Michael Radford has, among others, also used this same setting for his film *The Merchant of Venice*. This adaptation of Shakespeare's play, co-produced by Delux Productions, can pride itself of a prestigious cast starring Joseph Fiennes, Jeremy Irons and Al Pacino.

The Venice Mostra and the Cannes Film Festival

In 2002, two of Samsa Film's productions were selected in the programme for the 59th Venice International Film Festival: *Nha Fala* ('My Voice'), a musical by Flora Gomes and *Un honnête commerçant* ('An Honest Shopkeeper') starring Benoît Verhaert and Philippe Noiret.

In 2002, the first feature-length fiction film made by the production company Tarantula Luxembourg, *Une Part du ciel*, was listed in the 'Un Certain Regard' Official Selection at the Cannes Festival. This film by Bénédictte deals with integration and social exclusion.

In a completely different style, Tom Reeve and the Carousel Picture Company released the feature film *George and the Dragon* in 2002 starring Patrick Swayze. The film was shot in Brandenbourg château and in Esch-sur-Alzette.

In 2003, a feature film co-produced by the Luxembourg company Delux Productions was also listed in the selection for the Palme d'Or at the Cannes Festival. This was *The Tulse Luper Suitcase: The Moab Story* by the Englishman Peter Greenaway.

Finally, *The Girl with a Pearl Earring*, produced by Delux Productions and directed by the Brit Peter Webber, was also very successful. This film received the 'Golden Hitchcock' (Jury Prize) as well as the 'Silver Hitchcock' (Public Prize) at the 14th edition of the Dinard British Film Festival. Moreover, *The Girl with a Pearl Earring* was nominated for the Golden Globes 2004 in the categories 'Best Performance by an Actress in a Motion Picture - Drama' for Scarlett Johansson and 'Best Original Score - Motion Picture' for Alexandre Desplat.

A Generation of Luxembourg directors recognized by their peers

In recent years only three feature-length fiction films have been shot in the Luxembourg language (*Back in Trouble*, 1997, *Le Club des chômeurs*, 2002, and *La Revanche*, 2004), both by Andy Bausch. Moreover, only eight directors from or living in Luxembourg (Andy Bausch, Pol Cruchten, Paul Scheuer, Geneviève Mersch, Laurent Brandenbourger, Paul Kieffer, Frank Hoffmann and Luis Galvão Teles) have made feature-length films. Many others are focusing, at least for the moment, on short films or documentaries.

Le Club des chômeurs, by Andy Bausch, co-produced by Iris Productions and the Swiss company Fama Film, was a huge success when it was released in 2002, with an audience of over 40,000. Luxembourg actors such as Thierry Van Werveke, Myriam Muller, André Jung, Marco Lorenzini, Fernand Fox and Luc Feit had starring roles.

In 2002, Geneviève Mersch, a Luxembourg director who had already made a name for herself with high-profile short films and documentaries (*Le pont rouge*, 1991), shot her first feature film, *J'ai toujours voulu être une sainte* ('I always wanted to be a saint'). Co-financed by Samsa Film and the Belgian company Artémis Productions, this French language film was awarded the *Zénith d'or* for the best first feature film at the Montreal World Film Festival. The jury was won over by 'the precision of her style and the subtlety of emotions'.

The most recent feature film by Pol Cruchten is called *Boys on the Run*. It was shot in English in the United States in 2001. Pol Cruchten had shot his previous film, *Black Dju* (1996), in French. Philippe Léotard, the film's leading actor, stars alongside the Cape Verdian singer Cesaria Evora in this feature film that tells the story of the friendship between a young man from Cape Verde and a solitary, disillusioned policeman. For his part, Luis Galvão Teles, has made a remarkable impression with his feature film *Elles* (Miou-Miou, Marthe Keller) in 1997 or *Retrato de família* in 1991, directed *Fado Blues* in collaboration with Samsa Film in 2002.

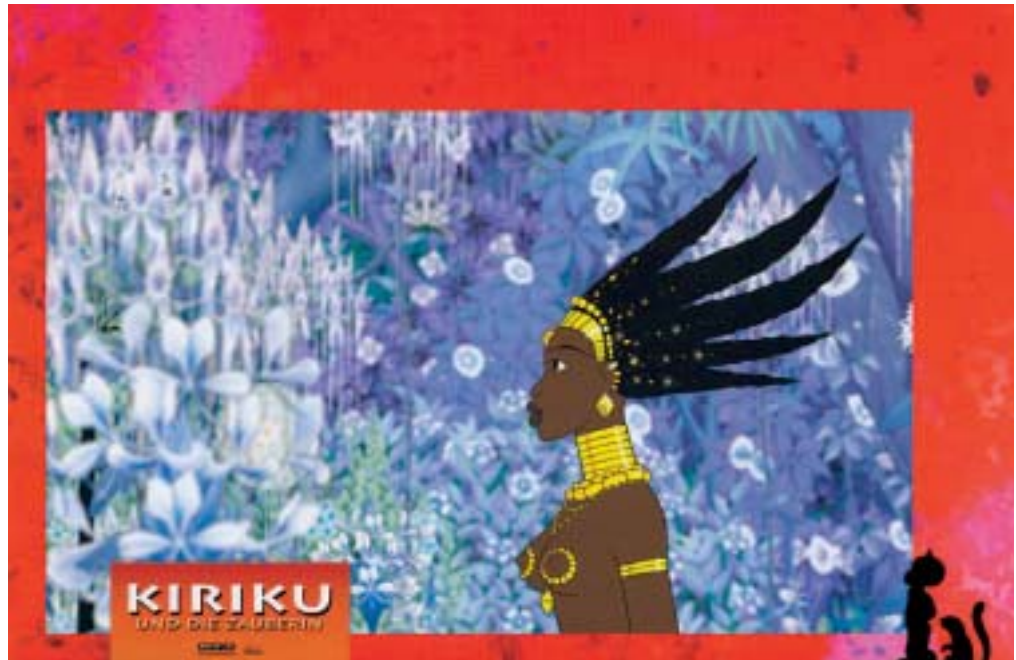
In 2002 the Luxembourger Laurent Brandenbourger co-directed his first feature film together with the Belgian Philippe Boon *Petites Misères*, which starred Marie Trintignant. Le Figaro spoke of the film as being 'a hilarious fable on consumer society and guilt ...'

Meanwhile, Dan Wiroth, another Luxembourg director, walked off with awards from all the festivals (Brussels, Saarbrücken, Acadie, Moncton – Canada, etc.) at the end of the 1990s with his short film *Fragile*, in which he animated glasses.

In 2001, Wiroth, a young Luxembourg director, had similar success with his short film *Ere Mela Mela*. Among other awards, this co-production by Tarantula, Arte (France) and Heure d'été productions (France) won the Teddy Award at the Berlin International Film Festival and the Hans Züllig Prize for the best dance film at the 52nd Montecatini



Certain Luxembourg studios specialize in cartoons; they produce cartoons like "Tristan and Iseut" or "Kirikou and the witch"



International Short Film Festival in Italy. Dan Wiroth reappeared in 2003 with a new dance film called *If not Why not*, which was broadcast by Arte within the framework of a series of dance films co-produced by Samsa Film.

The latest medium-length experimental film by the Luxembourg director Bady Minck, *Im Anfang war der Blick* ('In the Beginning was the Eye'), came out in 2002 and appeared in the Official Selection in the Directors' Fortnight at the Cannes Festival in May 2003. Since this film was released it has been invited to an impressive number of festivals worldwide and even won an award at the international Pesaro Film Festival.

And this is just a short review of the Luxembourg directors who have started, or who are starting, to build solid reputations in the profession.

From Kirikou to Renart, the Fox

In the world of cinema, the animation sector is more discreet than that of live films (in 2002 the animation sector represented 13% of CIAV). Animated films are produced unnoticed in the seclusion of the studios, without filming on location to turn the life of a city district upside-down, and without stars to fill column inches in the press. However far from the glitz, the Luxembourg animation sector is not any less dynamic.

Certain Luxembourg studios started to specialize in animated films at the beginning of the 1990s. Since then, the sector has achieved several unchallenged successes in the art and a real, globally recognized industrial platform has been established in the Grand Duchy. In 1998, for instance, Monipoly Productions proudly launched its co-production *Kirikou and the Sorceress*. This feature-length animated film was extremely successful with the public, as evidenced by the sale of over one million tickets in France alone (and the 650,000 DVDs that followed). Another Monipoly production, *Freccia Azzurra (The Blue Arrow)*, a Christmas story, has been sold in 85 countries and was the first European cartoon to penetrate the American market.



The winners of the first ceremony of the
Lëtzebuurger Filmpräis

At the beginning of the third millennium, a handful of companies specializing in animation share the stage in Luxembourg. Studio 352, for example, co-operated in the animated series *Super, Duper Sumo* by the Disney studios, and in the cartoon *Sabrina the Teen Witch*, by Disney and DIC Entertainment. In 2001, Melusine Productions, a Studio 352 company, co-produced cartoons such as *La famille Passiflore*, *Dans les secrets de Providence* and *Liberty's Kids*.

In 2002, Oniria Pictures was in competition in Annecy with its cartoon *Tristan et Iseut*, which combines 2D and 3D animation. In 2003, the same production company worked on *Renart, the Fox*, produced and directed by Thierry Schiel and Sophia Kolokouri, a 90-minute adaptation of the well-known fable *Le Roman de Renard*.

Other Luxembourg professionals have preferred to go abroad to work. Tanja Majerus, for example, a native of Sandweiler and a graduate of the prestigious Gobelins film school in Paris, is a member of the *Dreamworks* team, one of whose three founders is none other than Steven Spielberg. She has recently been in charge of the characters of the Colonel and his horse *Spirit* in the cartoon *Spirit, Stallion of the Cimarron*.

To conclude some will say that without the development aid introduced by the Government the sector might not be where it is today. They may be right, but this does not detract from the most effective argument for encouraging production companies to shoot and invest in Luxembourg – the national companies and their productions. The technical and human resources, the know-how and professionalism of these men and women are without the slightest doubt the best marketing argument for the Luxembourg audiovisual sector.

Text: Service information et presse/Fonds de soutien à la production audiovisuelle



Being a Luxembourger

Traditions and festivals

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The annual high points of Luxembourg culture are the Oktav, the Revue and the Fouer, says a local comic. And in a way, he's right. Three times a year, custom compels Luxembourgers from the country to go on a pilgrimage to their capital: to the Oktav, for eight days of prayer dedicated to Our Lady, Consolatrix Afflictorum; to the Revue, a satirical revue of the political year; and to the Schueberfouer, or Fouer, the late-summer funfair, when carnival rides and brightly-lit nougat booths beckon to the faithful. There is always something to celebrate. But take a closer look, and it's clear that most holidays have developed out of the country's religious tradition.

On the first Sunday after Carnaval it is a tradition to light the *Buergeren* on the hills around the villages to chase winter away

St Blasius

The feast of St Blasius, celebrated on 2 February, can occur before Lent but it is unconnected with carnival. On St Blasius' day, children carrying rods tipped with little lights, called *Liichtebengelcher*, or some modern, sophisticated version of the same appliance, go from house to house, singing the song of St Blasius (*Léiwer Herrgottsblieschen, gëff äis Speck an Ierbessen...*) and begging for treats. The custom is called *liichten* (lighting). There is mention of

On the Sunday of the third week in Lent men are supposed to offer *Bretzelen* to their girlfriends or wives



bacon and peas in the song, suggesting that long ago the poor begged for food, and perhaps even for Shrove Tuesday biscuits, on St Blasius' day. Like many traditions, this one too has evolved over the years. Today, the beggars are little children who eagerly accept handouts of sweets, although they prefer coins, or better still, a crisp banknote, as will the occasional parent supervising the proceedings from a distance.

Burning the *Buerg*

The Sunday after Shrove Tuesday is *Buergsonndeg* (*Buerg* Sunday), when a *Buerg*, a huge pile of straw, brushwood and logs, often topped by a cross, becomes a roaring bonfire. At the hour appointed for the spectacle, the architects and builders of the pile – usually the town's young people – march in torch-lit procession to the site, their progress closely monitored by volunteers from the local fire department. It can be cold outside, late in winter, waiting for a bonfire, so a barbecue and mulled wine are available to provide sustenance and warmth. In some towns, the honour of setting the *Buerg* ablaze goes to the most recently married local couple.

Buergsonndeg is an equinoctial tradition with a long, venerable past. The blaze symbolises the driving-out of winter, the beginning of spring and the triumph of warm over cold, of light over darkness. Some claim it is one of the last vestiges of the Inquisition, when witches were burned.

Easter

According to legend, after the Gloria of Maundy Thursday Mass, church bells fly to Rome to receive shrift from the Pope. While the bells are away, on Good Friday, Easter Saturday and Easter Sunday, the school children take over their duties, calling the local people to their observances by cranking loud wooden ratchets, swinging rattle-boxes and playing drums. "*Fir d'éischt Mol, fir d'zweet Mol, 't laut of*" goes their cry (ringing once, ringing twice, ringing all together).



Klibberjongen (ratchet boys) are a thing of the past but only because today girls are admitted to the fun, too. The young racket-makers are paid in Easter eggs or the odd coin, usually collected door-to-door on Easter Sunday morning, after the bells have returned to the belfry. "*Dik-dik-dak, dik-dik-dak, haut as Ouschterdag*" (cackle away, today is Easter day) goes the *Klibberlidd*, the traditional ratchet song.

In Luxembourg, as in many Christian countries, Easter would be incomplete without the Easter bunny and painted Easter eggs. Parents and grandparents hide Easter eggs around the house or the garden in little "nests", then stand back and watch as delighted children hunt for them. And although supermarkets proffer Easter eggs in industrial quantities, the practice of painting eggs by hand at home still endures.

On *Bretzelsonndeg* (Pretzel Sunday), a man gives his girlfriend or wife a pretzel, a symbol of love; at Easter, a woman offers her boyfriend or husband a praline-filled chocolate Easter egg.

Social, or popular, Easter festivities take place on Easter Monday, not on Easter Sunday. Many families visit one of the country's two *Éimaichen* fairs, one held in the capital's old-town quarter, in the *Fëschmaart* (Fish Market), the other in Nospelt, a town in the Canton of Capellen.

The *Éimaichen* on *Fëschmaart* is over by noon; in Nospelt, the fun continues until late afternoon. Food, drink and folk entertainment are important, but at both events the real focus of attention is pottery. In Nospelt, which boasts deposits of fine clay, artists working at the potter's wheel provide demonstrations of their craft. At the *Fëschmaart* and in Nospelt, visitors are offered the traditional *Éimaichen* keepsake: the *Péckvillchen*, a bird-shaped earthenware "flute" which produces a sound eerily like the cry of the cuckoo.



On Easter Monday, the festival of the *Éimaichen* fair takes place in Luxembourg City and in Nospelt. The whistling birds made of clay appeal to adults and children alike

Octave

The Octave in honour of Our Lady is the year's principal religious event. It usually takes place during the second half of April, over a period of 14 days, when parishioners from this country and from the Eifel in Germany, the Belgian province of Luxembourg and France's Lorraine region make a pilgrimage to the Cathedral in the Luxembourg capital.

The tradition began in 1666, when the council of the then province of Luxembourg chose Maria, Consolatrix Afflictorum to be the country's patron saint, calling upon Her to protect the people from the plague. The origin of the statue of Mary, carved from dark wood, has not been historically established. What is known is that in 1666, Jesuits took it from the old Glacis chapel to today's Cathedral, which was then a Jesuit church. During the period of the Octave, the statue of Mary stands on a special altar in the main choir.

The pilgrims come by car, bus, train and on foot. Rosaries in hand, they form a procession on the outskirts of the city, then proceed on foot to the Cathedral. During the Octave, each parish and participating organisation spon-



A very colourful parade constitutes
the main attraction of the
Gënzefest in Wiltz

sors its own Masses. The bishopric appoints an Octave homilist, known as the *Oktavpriedeger*, who during the two-week period of the devotions develops a specially selected theme.

After devotions in the Cathedral, pilgrims can obtain food and drink at the Octave market (*Oktavsmäertchen*) on Place Guillaume (*Knuedler*). The market has long been a part of the Octave tradition, and some stands sell religious articles and souvenirs.

The Octave concludes with the festive procession which carries the statue of Mary through the capital's streets. Those in the cortege include members of the Grand Ducal house, representatives of the Government, the Chamber of Deputies, the Courts of Justice and other institutions.

Our Lady of Fatima

Our Lady of Fatima plays an important role in the country's religious life, and little wonder, for approximately 12% of the population of Luxembourg are Portuguese nationals. Since 1968, Her pilgrimage has taken place on Ascension Day near Wiltz, in the Oesling region.

Gënzefest (Broom festival), Wiltz

Broom is found throughout the country but nowhere in greater profusion than on the cliffs and hilltops of the Oesling region. At Whitsuntide, the usually bleak northern countryside is literally transformed by the bright yellow of millions of tiny little blossoms.

Wiltz honours broom in its *Gënzefest*, held on the Monday after Whitsunday. The main attraction is the traditional parade, which celebrates broom and the customs of the old farming country.

Echternach *Sprangprëssessioun*

The Echternach *Sprangprëssessioun* takes place on the Tuesday after Whit Sunday. It forms part of the national religious tradition; however, unlike the Octave in the capital, it is famous far beyond the borders of Luxembourg and has an international reputation as something of an oddity.

The procession originated in late pagan times. Legend traces it to St Willibrord, the founder of the Abbey of Echternach, and to a Laange Veith, known as the "Fiddler of Echternach". According to the story, Veith went on pilgrimage to the Holy Land with his wife, who died during the long journey. When he returned home, years later, alone, the relatives who had appropriated his property during his absence circulated the base rumour that she had perished by his hand. The thrice unhappy man was seized, tried, found guilty and sentenced to be hanged. Asked on the gallows if he had a last wish, Veith asked for his fiddle, had it handed to him and then began to play – whereupon the townspeople who had gathered to witness his execution began to dance, under a compulsion which continued for as long as he played, and though exhaustion claimed many, who fell to the ground, most were still dancing long after Veith, still fiddling, had descended from the gallows and vanished from town. It took the prayers of the great St Willibrord, who hurried to the scene, to save the people from St Vitus' dance, the spell put upon them by the innocent "Fiddler of Echternach".



The internationally known *Sprangprëssessioun* of Echternach attracts hundreds of participants every year

Long ago, it was believed that the *Sprangprëssessioun* healed St Vitus' dance and other aches and pains of men and animals. Today, some call it folklore, forgetting that for centuries it was a great and solemn religious event which drew the pious faithful from far and wide. Most came on foot. The story is still told of worshippers from Prüm in the Eifel who never set out for Echternach without taking along a few coffins, because invariably their group lost a pilgrim or two en route.

Sprangprëssessioun dancers "spring": two steps to the left, two to the right. (In the past, the prescribed motion took them three steps forward, two steps back, the source of the celebrated metaphor: "at an Echternach pace") The procession, composed of rows of five to seven dancers, each dancer grasping the ends of a handkerchief, moves forward slowly to the repeated strains of the trance-inducing *Sprangprëssessioun* melody, an ancient, joyous air that fades and recurs, like the tune of the folk-song Adam had seven sons. Long after the day is done, the music rings in every ear. The musicians include brass bands large and small from across the country, accordionists, and sometimes even fiddlers. The procession takes some three hours to make its way through the streets of the old abbey town, and the bands and the swaying cortege pass before the tomb of St Willibrord, who lies buried in the crypt of the Basilica.

The *Sprangprëssessioun* includes a mass recitation of prayers and the litany of St Willibrord, which is sung. The presence of bishops, abbots and other ecclesiastical dignitaries from Luxembourg and abroad lends it a special grace. Ten thousand spectators line the streets. For Echternach and its shopkeepers, it is a big day, especially with *kiermes* (see below) on at the same time.

National holiday

History tells us that Luxembourg has been independent, with a dynasty of its own, for a relatively short period of time. In the 19th century, Luxembourgers celebrated their national holiday on *Kinnéksdag* (King's Day: the birthday of the Dutch king). The new country's first real patriotic holiday was *Groussherzoginsgebuertsdag* (the Grand Duchess's Birthday). Grand Duchess Charlotte who reigned from 1919 to 1964 was born on 23 January, but to take



Torch-lit parade during the celebration
of the National holiday

advantage of the better summer weather, her birthday celebrations were postponed by five months, to 23 June. After Grand Duke Jean ascended the throne, 23 June became the official National holiday.

The festivities in the capital begin with a torch-lit parade past the palace, where the people gather to cheer the royal family. Thousands then attend the *Freedefeier* (fireworks) launched from the Adolphe bridge. Later, the capital gets into a party mood, with entertainment on every square: brass bands, musicians and ensembles of every kind, clowns, mime artists, fire-eaters, and every possible kind of street artist.

On the National holiday, the Grand Duke reviews a military parade on the Avenue de la Liberté. The royal family and members of the political establishment then proceed to the Cathedral where they participate in a *Te Deum* in honour of the House of Luxembourg, conducted with great pomp. The *Domine salvum fac magnum ducem nostrum* for four voices, in a new arrangement each year, is always a high point of the service. A gun salute, fired from Fort Thüngen (*Dräi Eechelen*), concludes the national celebrations.

Every one of the country's 118 townships organises some form of celebration. The local church sponsors a *Te Deum*, the mayor addresses the assembled citizenry in a patriotic speech, deserving members of local associations, brass bands and volunteer fire-fighting associations step forward to have a bright medal pinned to their proud chests. And then the representatives of the town's political establishment, and its clubs and associations repair to a local restaurant for the *banquet démocratique*.

The *Schueberfouer*

No one really knows how the former market, now an amusement fair, came by its colloquial name. From *Schadebuerg*, the name of a fort at Plateau du St-Esprit, where the market was originally held, say some; from *Schober* (haystack or barn), say others, who argue as they do because the fair takes place around St Bartholomew's day, the traditional post-harvest holiday. The *Schueberfouer* was established by John the Blind, the 14th century Count of Luxembourg and King of Bohemia. His monument, in a nearby park, was paid for by the fair's booth keepers.



Founded by John the Blind in 1340, the *Schueberfouer* has become a big fairground with all sorts of imaginable attractions

The cattle and flea market of old lasted eight days; its successor, today's fair, is normally in town for about three weeks, always around St Bartholomew's day, on 23 August. Over the years, the market has gradually been transformed into an amusement fair, a *Kiermes*, because the Cathedral's church consecration celebrations (*Kiermes*) coincide with the *Fouerzäit* (*Schueberfouer* time).

Today, the *Schueberfouer*, or *Fouer*, as most Luxembourgers call it, has its home in the capital's Limpertsberg district, on the Glacis ground, which early in August sprouts roller coasters, a Ferris wheel, and loud, thrilling theme park rides of every description. The attractions of the Belle-Epoque – organ-grinders, fortune tellers, freaks of nature afloat in jars of spirits – are no more. The challenges ("Who can knock out Lucas?") have disappeared, too, as has the crochet tradition of singing contests where some new talent might make their début and hope to be discovered. The splendid old painted carousel, authentic in every detail, is almost an anachronism.

Stubborn survivors of the market tradition can be found among the small stands which line the Allée Scheffer. Their offerings include nougat and roast hazelnuts, ebony carvings from Black Africa, miraculous kitchen appliances, can openers, bargain-bin CDs, any small article, in fact, likely to catch the attention and trigger an impulse buy. As always, food and drink take centre stage. One speciality deserves a mention: *Fouerfësch*, whiting fried in brewer's yeast, traditionally eaten with *Fritten* (chips/French fries) and washed down with a beer or a glass of dry Moselle wine.

Fouer and *Stater Kiermes* (City Fair) have for all practical purposes converged, so a word about the *Hämmelsmarsch* (the March of the Sheep). Early in the morning on *Kiermes* Day, always a Sunday, troupes of musicians, dressed in blue smocks to resemble 19th century farmers, wander through the streets of the capital behind a shepherd and a little flock of gaily tricked-out sheep. Tradition calls for the musicians to play the *Hämmelsmarsch*, an old folk tune, sometimes sung, with words by the national poet Michel Lentz. While the musicians play the march over and over again, one of their number collects any monetary offerings.

The shepherd, his sheep and the musicians attend the official opening of the *Fouer*. The city's mayor presides at the brief ceremony, which is followed by an inaugural walking tour of the fair grounds, a welcome opportunity to

The Queen of Wine opens the picturesque parade of the grape festival in Grevenmacher, whereas sampling days take place in every winegrowing village



"meet the people" much appreciated by politicians and the lesser mortals eager to follow in their footsteps. The tour concludes over a platter of *Kiermesham* (ham) and *Kiermeskuch* (cake) served in one of the *Fouer* restaurants.

But *Fouer* time is not without a touch of melancholy. Early in August, when the amusement-park rides go up and all of a sudden the city skyline includes the steel ribs of the Ferris wheel, the sad truth always dawns: summer is drawing to an end. By the last day of the fair, when the closing fireworks (*Freedefeier*) light up the night, the swallows are already gathering on the wires.

Grape festivals and wine festivals

These days, grapes are cultivated almost exclusively on the slopes of the Moselle. The small quantities grown along the Sûre are trucked to the Moselle for making into wine. Luxembourg vintners produce seven kinds of white wine: Elbling, Rivaner, Auxerrois, Pinot gris (Ruländer), Pinot blanc, Riesling and Gewürztraminer. And small quantities of Rosé: Elbling rosé, Pinot rosé and Pinot noir (red wine). The vintners also produce several sparkling wines, which natives – and others, too, for many are known to appreciate the drink – affectionately call *Schampes* (a Luxembourg word derived from champagne).

There is a difference between a grape festival and a wine festival. Grape festivals are usually held in October, in thanksgiving for a good grape harvest. In Grevenmacher, the Queen of Grapes is borne through town in a parade with bands and music, and wine. The grape festival in Schwebsange, which features a town fountain that dispenses wine instead of water, is unique.

Wine festivals are really village festivals, usually held in the spring, in the assembly hall of the local winery or outdoors in a large tent. Their purpose is sociability. They feature dance music, traditional food, wine (and beer). When the music stops, it's generally time to consider the chances of a breathalyser ambush.

Proufdag (sampling day), *Wënzerdag* (vintners' day) and *Wäimaart* (wine market) are aimed at "professionals". Every wine-making establishment schedules one such event during the May-June period, when it sends out invitations



to taste the latest wines. The best wines have yet to mature but already no real expert will hesitate to give their confident prediction: "This one, come fall, will be a Grand premier cru."

St Nicolas

St Nicolas, who lived in the 4th century, was bishop of Lycia in Asia Minor. His life is shrouded in many legends, the most famous probably being the one that relates how he miraculously saved three children from the salting tub of a crazed butcher. St Nicolas has thus become the patron saint of children and on the eve of his feast, which is on 6 December, he descends from heaven, accompanied by his black servant Ruprecht (called *Houseker* by Luxembourgers) and a donkey laden with presents, to reward little children who have been good. Children who have misbehaved receive a *Rutt*, or switch.

In some towns, the holy man and his servant go from house to house late on 5 December carrying presents to youngsters. If so, parents will have made the "arrangements". Usually, however, children rise early the next morning, on 6 December, to discover their plates overflowing with chocolates and presents, and the saint nowhere in sight. Unless, of course, their town or one of its associations has arranged for *Nekleeschen* (the Luxembourg diminutive for St Nicolas) to make a public appearance. In this case, the local brass band will be out in force to greet the Saint when he arrives by car, train, boat or even aeroplane, and escort him to the concert hall where children are waiting to greet him with songs and speeches. The evening always culminates in a carefully organised, "heavenly" distribution of presents.

St Nicolas should not be confused with the German *Weihnachtsmann* or the French *Père Noël*. These gentlemen never appear before Christmas day. As for the chuckling, bearded figures, mantled in red and white, who pop up in supermarkets on the day after Halloween: they make it difficult for the little ones to tell St Nicolas from Santa Claus.

Text: Josy Braun

Living it up à la luxembourgeoise

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Judd mat Gaardebounen: the neck of pork with broad beans is considered the national dish

When asked about the most formative memory of her film career, the Luxembourg actress Germaine Damar did not need to think for long. It was a spring day in Athens in 1952, when she and Zarah Leander became friends. The women, both so far away from home, were each delighted to meet a German-speaking colleague. In honour of the occasion, the Luxembourger prepared in her hotel room a culinary speciality of her native land for the Swedish film star and singer: Gromperekichelcher, also known as grated potato cakes or potato fritters.



Without potatoes it's not a proper meal!
This is the culinary motto of countless
Luxembourgers

Germaine Damar danced with Peter Alexander, Georg Thomalla and Vico Torriani during the 1950s and 1960s, in over 30 musical and revue films. She embodied Dolores with the stunning legs, the Girl with the faulty memory and the cheeky lass wooed by the Three Boys at the Petrol Station. She posed in advertisements for Luxor Star Soap. The fact that Zarah Leander was served coarsely grated potatoes, mixed with parsley, shallots, onions and eggs and fried to a crispy golden brown stands for the gastronomic traditions of Germaine Damar's countrymen.

Without potatoes, it's not a proper meal! This is the culinary motto of countless Luxembourgers. And if anyone thinks that all delicacy is lost as soon as the common tuber is deployed, they obviously haven't yet inhaled the aroma of lightly salted fried potatoes with smoked bacon, or of potatoes boiled in their skins with a smooth, creamy leek sauce. Luxembourgers were even more appreciative of these dishes when the "simple man's truffles", imported to Europe from South America in the 16th century, formed one of their basic foods for many decades, along with bread and milk. "The farmer knows it's Sunday when he has had potatoes eighteen times in a row", runs a well-known saying from about 1850, in the then young Grand Duchy.

Connoisseurs regard potatoes, which, along with maize and rice, represent one of the most important staple foods around the world, as the ultimate symbol of Luxembourg culinary achievement. They are robust and undemanding, adapt themselves to the most infertile soil and the coldest climate, give high yields, are easy to store and have a thousand uses. Finally, they can be transformed without any pretentious fuss into a nourishing main meal, or more often, into an accompaniment of tasteful simplicity or stylish originality. Luxembourg cooking combines simplicity and internationality.





Traditional meal at a fair in the house
A *Possen* in Bech-Kleinmacher

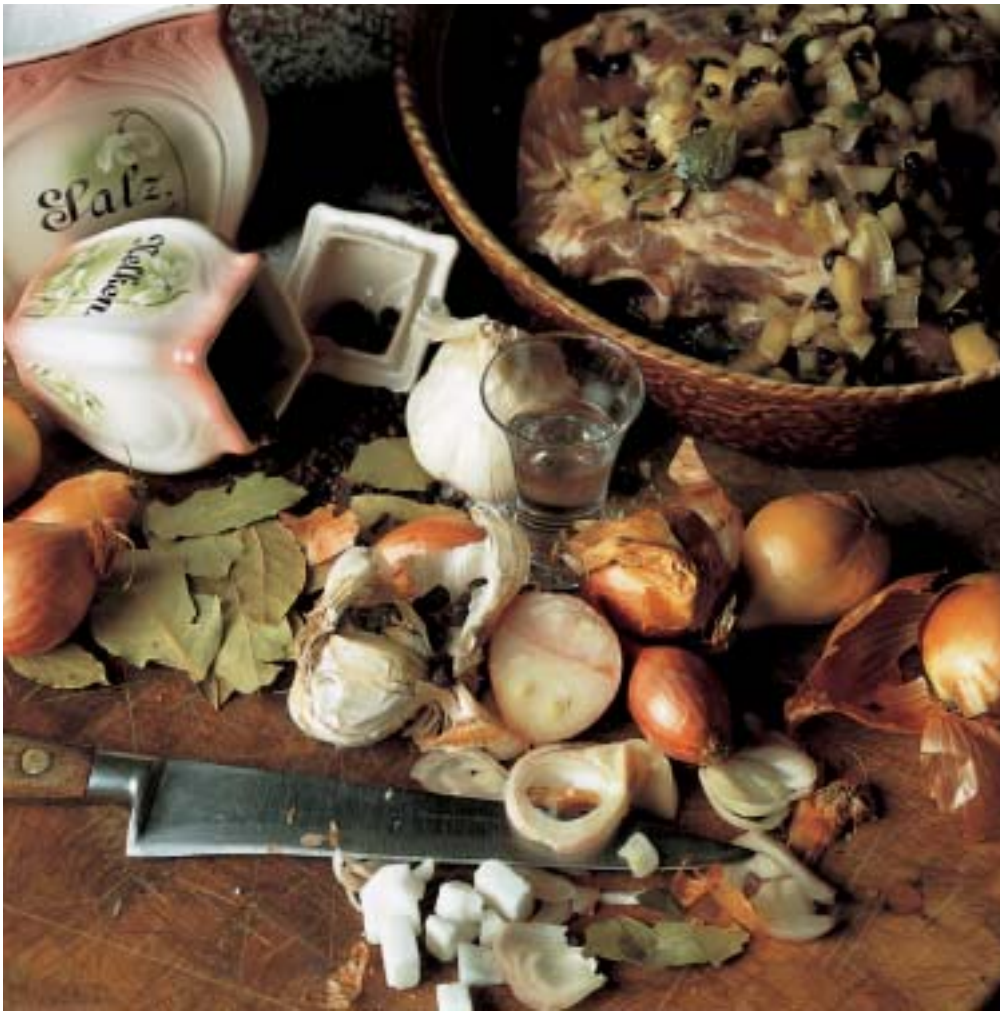
Authentic Luxembourg cooking can be accurately described as: natural, simple, unaffected, hearty and without frills! Does the gastronomy reflect the country and its inhabitants? Yes, it does, since the gastronomic culture of every nation is closely bound up with the surrounding geographical conditions, historical developments, social characteristics, the mentality of the people and the way they live.

With the Grand Duchy, this means that numerous recipes are woven into the rhythm of life of the farmer's world that has shaped huge swathes of Luxembourg society until well into the 20th century. Added to this is the fact that the country has always been a border area, a crossroads for widely varying European cultures. After the Celts, the Romans, the Teutons and the Franks had left their mark on the area, the Burgundians, the Spanish, the Austrians, the Dutch and the Germans did the same, and all these influences naturally found their way into the cooking pots.

Ultimately, it is the turbulent historical events that this small country has had to endure over the centuries which explain the international nature of Luxembourg gastronomic culture. The numerous waves of people moving across Europe led quite early on to the EU's smallest state having cosmopolitan eating habits, and luckily, daily activities in the kitchen have never confined themselves to the officially determined borders – which is entirely in keeping with the culinary desire for new discoveries.

Luxembourg gastronomy therefore offers no scope for exaggerated patriotism. There is not a single indigenous dish which can in all conscience be described as typically and exclusively Luxembourgish, as research into the subject has clearly shown. For instance, the oft-cited *Kuddelfleck* – defined in the official Luxembourg dictionary as "a Luxembourg national dish made from pre-cooked tripe or cow's stomach, coated in breadcrumbs and fried in fat or oil" – is equally prized in its various versions by the Italians, the English and the Scots. In Normandy, tripe is cooked with carrots and onions in cider, whilst the inhabitants of the Portuguese city of Porto were once branded "tripe eaters" because Henry the Navigator had all the cattle slaughtered in 1415 to ensure that his sailors had enough provisions, so that only the innards remained for the people of Porto.

Let us take another example, just as often mentioned as a Luxembourg speciality: *Kachkéis* (a type of soft cheese). It has been shown that it was probably Spanish troops who imported their *concojota* to Luxembourg in the 17th



The *Gesolpertes*

century. What is definitely true, however, is that *cancoillotte*, which is related to the sticky, soft *Kachéis*, can be found today in Franche-Comté in France, and that Germans, Austrians, Norwegians, Americans and even Brazilians delight in this creamy-yellow accompaniment to bread.

The best illustration of how culinary transfers can ideally work is *pasta asciutta* (also known as *spaghetti bolognese*), which has long since made itself at home in Luxembourg. The career of this fairly simple noodle dish, which has also been fully integrated into the Luxembourg language as *Pastaschutta*, illustrates how foreign food can be adapted to the needs of its current adoptive homeland, and the wonderful way in which cooks and diners are able to take traditions from other countries and adapt them for their own enjoyment. While the authentic Italian *pasta asciutta* – as its name implies – is eaten "dry, moisture-free", the Luxembourger will readily add a good dollop of mixed beef and pork mince in a sumptuous tomato, onion and garlic sauce.

And who really cares that the plate of *bacalhau* (dried cod) tasting so wonderfully of olive oil and garlic was towed to Luxembourg in the wake of the Portuguese immigrants at the beginning of the 1960s? What matters is that this dish also enriches local cooking and gives the diner a talking point with his new neighbours.



Farming specialities of an excellent quality are used in the preparation of dishes like the leg of lamb

Quotes from Grandma's recipe book

There have been times when culinary delights handed down over the generations have had just as bad a reputation in this country as the peasant traditions from which they derived. Hardly anyone wished to burden their stomach with leg of suckling pig dripping with fat, hearty casseroles were seen as unrefined and the very sight of a calf tongue was aesthetically displeasing. However, since those days, large sections of the population have undergone a dramatic conversion. As even self-professed gourmets have grown weary of so-called haute cuisines and their interchangeability, people are now turning back to traditional food, which, although largely without frills, is just as tasty.

Accordingly, the demand for down-to-earth, natural catering is again on the increase. More and more housewives and amateur cooks are remembering the recipes their grandmothers used, which with slight adjustments, mainly to reduce the fat content, are entirely suited to contemporary tastes. As in the past, Luxembourg cooking these days does not indulge itself in expensive ingredients, but it can in the future confidently manage without using margarine for baking, and without gloopy roux sauces...

Even the better restaurant kitchens have, over the last few years, started to recognise the signs of the times, i.e. the increased health and environmental consciousness of the gourmet. This new trend makes it inevitable that highly elaborate, over-refined consumption should make way for a more locally based, less cerebral enjoyment of the pleasures in life. As a result, modern menus contain more and more traditional Luxembourg dishes such as *Judd mat Gaardebounen* (neck of pork with broad beans), *Träipen* (fried black pudding) with apple sauce and *écrevisses à la luxembourgeoise* (crayfish). There are even eager customers for more lavish creations such as pigeon in honey sauce.

Like quotations from earlier menus, typically Luxembourgish side-dishes tend to appear with increasing frequency. Here we find *Tierteg* (sauerkraut and potato purée leftovers) with breast of duck, and there is a miniature *Gromperekichelchen* to go with a steak tournedos, with an entrée of nettle soup, perhaps, or a *Kniddel* (flour dumpling) flavoured with smoked bacon to accompany baked trout.

Biologists have discovered that even the less well-off peasants in the Middle Ages had a better diet than many of us do in our age of plenty. It would seem high time, therefore, that we returned to unadulterated products, to a reappraisal of the simple things in life, which does not mean doing without taste or enjoyment, quite the opposite, in fact. Anyway, real Luxembourg cooking does not need a single one of the six thousand or so artificial flavourings that are currently on offer in the food industry.

Text: Georges Hausemer



THE WINES AND SPARKLING WINES OF THE LUXEMBOURG MOSELLE

The Romans treasured this "noble drop"

In his famous work "Mosella", the description of a journey along the Moselle, the Roman writer Ausonius sang the praises of this "noble drop". The wines of Luxembourg grow along a 42 kilometre (25 mile) stretch of the Moselle in a strip about 400 metres (1,310 feet) wide on average. A brief account of them follows:

Elbling – sharp simplicity: dry, refreshing and very light. Elbling rosé is the redgraped variant of the white Elbling with similar characteristics.

Rivaner – soft table wine: initially a cross between Riesling and "Gutedel"; dry and soft.

Auxerrois – aperitif: fine, fruity; a wine to drink "between times", palatable at most times of the day.

Pinot Blanc – neutral: dry, fresh white Burgundy; goes extremely well with fish dishes.

Pinot Gris (Ruländer) – rich in alcohol: sharp, aromatic bouquet; goes well with meat dishes.

Pinot Noir – the fullbodied: mostly elaborated as Rosé, but a growing tendency to elaborate it as red wine.

Riesling – the aristocrat: fine and flowery bouquet, the "king of Moselle wines", agreeably refreshing.

Gewürztraminer – dessert wine: soft, distinct bouquet; often served with dessert; high alcohol content.

Fiederväissen – early autumn speciality: new, unfiltered wine, to be consumed during the process of fermentation; the resulting milky-white tastes best directly from the barrel. Never to be stored in the fridge!

Les vins mousseux – bubbly and refreshing: Luxembourg sparkling wine is made mostly by the Champagne method, which means with a second fermentation in the bottle; storage time varies between one and several years. Special quality sparkling wines are called "Crémants".

Barrique wines, late vintages and sweet wine from grapes which have been exposed to the frost are being elaborated to a small extent on the Luxembourg Moselle.

Desperately seeking consensus

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They are not very numerous. This is the main thing everybody knows about them. They are not numerous, yet their country is the European Union member state that has enjoyed the strongest demographic development in recent years. (A touch of paradox characterises the local gastronomy.) There has been no spectacular baby boom resulting from a power-cut to overstretch the local maternity wards, nor a new tax-incentive to have a third child, but reinforcements quite simply keep arriving from countries near and far. Not numerous – which makes them scarce. More pointedly, you might say: Luxembourgers have scarcity value, which might explain their reputation for affluence. Roughly, they might be described as “not numerous, but affluent”. Hardly surprising, since the poor have always outnumbered the rich.

How are we to explain the steady increase in the population if we take into consideration the mathematical principle which states that the greater the number of parts, the finer the parts? Let us solve the mystery with the help of the above-mentioned paradox. Assuming that the cliché “scarcity value” has any meaning, it would certainly not be sufficient to explain, even sketchily, the special features of a population attached to its traditions – its identity and its language – but induced, not always willingly, to melt into a world where globalisation and attempts at standardisation leave little room for exceptions, erase peculiarities, ignore susceptibilities and despise the small. It cannot be denied, even though it is not exactly moral, that you tend to stand out more if you take up all the room, and you find it easier to be recognized if you put the others in the shade, and certainly easier to assert yourself if you are stronger.

True to their motto: “we want to remain what we are”, Luxembourgers continue to insist on distinguishing themselves by not being like the others, while never-

theless being close to the others. Neither exactly the same, nor completely different, they place themselves between the two extremes of either combining all the faults of other Europeans, which would be a nightmare, or combining all their positive attributes, which would be a bad dream. And since the positive attributes of the one



It is not a spectacular baby boom that explains the demographic increase of Luxembourg

are considered to be faults by the others (and vice versa), making a synthesis impossible, any wish to make *homo luxemburgensis* a prototype of *homo europaeus* will prove illusory.

So is it sensible to attempt to sketch the main personality traits of a people without resorting to a catalogue of ridiculous and dangerous prejudices? From "proud Spaniard", "efficient German", "charming Italian", "jovial Belgian", "romantic Frenchman", "stolid Englishman" ... it is easy to slip into "greasy dago", "cruel Hun", "slippery Itie", "boring Belgian", "filthy frog" and "bloody limey". If the same exercise is difficult to carry out on Luxembourgers, and if they receive neither praise nor insult, it is because their history has never given them the power to leave a flattering imprint on their neighbours' collective memory, not even by force. By the same token, they have never provoked their neighbours into feeling resentful enough to come up with a doubtful image. Thus, no decisions having been taken, one can now risk taking the decision to sketch the outlines of a typical Luxembourger.

Victor Goethe or Wolfgang von Hugo?

A glance at the map indicates that Luxembourgers live between France and Germany, on the border between the Romanic and Germanic worlds. This situation has clearly influenced the history of their country, an eventful and turbulent history which determined today's reality (here as elsewhere). The period when they were a fortress under the control of a succession of foreign powers has endowed Luxembourgers with an astonishing adaptability and a fierce determination to maintain their independence. They have also carried over from those times a practical sense – one could even call it common sense – which has led them into an almost obsessive search for consensus.



The Place d'Armes at the
centre of the capital:
Luxembourgers appreciate
the cuisine of their
French neighbours



In general the communes of Luxembourg have a very rich associative life. Most Luxembourgers are indeed members of at least one association

One tangible indicator of this inborn sense of compromise can be discerned in Luxembourgers' names. Situated as they are between their German cousins and their French neighbours, they have French first names and German-sounding family names. The first name is generally Jacques (this is an example – not everyone is called Jacques) and the family name is Schneider (this is also an example – some call themselves Schmit). So as not to fall into the trap of over-simplification (French first name, German family name, which might seem to lack originality), Luxembourgers tend to turn their first names into typically Luxembourgish diminutive forms. Charles becomes Charel (which, admittedly, is not really shorter), Henry becomes Heng, Jean-Pierre becomes Jhemp, Émile becomes Mill, Pierre becomes Pit ...

These are masculine examples, but women are not spared. Some parents make an effort to give their babies monosyllabic first names which cannot be shortened, just to be different. On encountering a Guy, Marc or Luc, one can deduce that their parents are real characters. The rules have occasionally been broken recently, and marriages between local people and immigrants, or between Luxembourgers old and new produce quite amazing mixtures, such as Julia Suarez-Schmit, Roby Müller-Trippollini, or Bern Ogasaka-Schneider. Not everyone in Britain is a Smith or a Jones, so why should Luxembourgers all be called Jacques Schneider? Then, of course, the insidious influence of screens both large and small can be felt here just as it is elsewhere, so there is no shortage of little Kevins and charming Zeldas.

Justifiably proud of being multilingual, Luxembourgers read (if they read them at all) Goethe and Hugo in their respective languages. They may even manage to appreciate Shakespeare in English, and naturally devour Michel Rodange, the national poet, in *Lëtzebuergesch*. This ability to enjoy the classics in the original language does not mean that Luxembourgers have no particular preferences. As a general rule, they like to nod off with the help of German TV channels, doze through American films, leaf distractedly through newspapers in German, listen enthusiastically to Radio Luxembourg, stroll melancholically along Belgian beaches, and are gluttons when it comes to French cuisine. They like to point out that the Luxembourg cuisine combines French quality with German quantity. They are absolutely convinced that neither the quality of the one, nor the quantity of the other can hold a candle to Luxembourg "qualantity".

When torn between France and Germany in international football matches, Luxembourgers simply support the winning side. This is not opportunism, but common sense. If the football club in Metz enjoys a good season, spectators from Luxembourg fill the stands at the Saint-Symphorien ground. If Metz languishes at the bottom of the table, they flock to Kaiserslautern. The same goes for politics in neighbouring countries. If a party close to their hearts gains the upper hand in France, they show increased interest in what is going on in that country. If that party is defeated in France, but a similar one wins on the other side of the Moselle, then Luxembourgers focus their attention on the Reichstag.

Now that the construction of a new Europe has eliminated the danger of a conflict occurring in this part of the old continent, there is no need to set Hugo against Goethe. However, it would be a mistake to reduce external influences to the two larger neighbours and forget the importance of their close relatives in Belgium. Luxembourgers are aware that across the border the inhabitants of the Belgian Province of Luxembourg call themselves Luxembourgers and refer to them, the real article, as "Grand Ducals". Even though they may like the beaches of the North Sea, admire Belgian universities, which they attend in large numbers, enjoy the astonishing beers that compete with their own, the Luxembourgers are just a little irritated when cars with red number-plates clutter up their roads at certain times of the year. They can get even more agitated every 11 November (Armistice Day), when French motorists join Belgian ones in causing a complete snarl-up in the capital.

Luxembourgers naturally like their country to be appreciated and visited by tourists willing to part with money, but they really cannot stand it if these visitors hinder their own freedom of movement, because their love affair with the car is so exclusive that it leaves no room for rivals.

Cars are not produced in Luxembourg. On the other hand, plenty of them are bought here. Statistics show that there is more than one car per head. Every person therefore has at least one car, sometimes two, or even three (fortunately, they rarely drive them simultaneously), in a country measuring less than 100 kilometres from north to south and about fifty from east to west (or rather from west to east). The lack of domestic production leaves the buyers' choice wide open. Chauvinism is not involved, but there are marked habits.

Car festival: an event that attracts masses of people every year



During the *Autofestival*, the showrooms are stormed by hordes of *aficionados* excited by the tempting new models. Although comparable phenomena can be observed in Paris, Milan or Geneva, when two million people visit the biennial show in Paris, that represents no more than a sixtieth of the French population per year. In contrast, more than 7,000 Luxembourgers run their hands over the curvaceous bodywork of the latest models from wherever, and wish to own them, especially top-of-the-range vehicles. This explains why the parking spaces, which are based on foreign standards, are rather small for the cars found here. There are said to be dozens of Ferraris registered in the Grand Duchy, but one does not get to see them. Their owners prefer to use them abroad, undoubtedly for reasons of discretion. If one wishes to have a more beautiful, sizeable and up-to-date car than one's neighbours, one avoids any sort of arrogant behaviour, as this is "not done". Here as elsewhere, cars are visible signs of so-



During the grape harvest, Luxembourg and foreign workers share a traditional meal

cial success. However, there is less ostentation here. The acquisition of a new car may occasion a Sunday drive along the banks of the Moselle, but this is the only departure from the traditional and necessary modesty. Otherwise, Luxembourgers avoid showing off, moving house, creating a scandal, making waves, or producing any kind of turbulence. They do not aspire to be anywhere near the centre, but rather somewhere in-between.

Complicated complex

If you do not want to end your friendship with Luxembourgers, there is one blunder you should not commit: criticizing them as they criticize themselves. As amateurs of satire, biting irony, dirty tricks and leg-pulling, Luxembourgers crowd into cabarets where their bad habits and minor faults are paraded before their eyes. They do not spare themselves, but the right of ridicule is their own preserve, because the prejudices about their country that are often aired abroad irritate or even infuriate them. Nourished by a distressing ignorance of Luxembourg reality, some unjust comments spread by media not subject to proper editorial control can induce complexes.

Towards outsiders, Luxembourgers claim to be multilingual; within their own walls, they complain of being zero-lingual. Having a mother tongue limited to a few hundred thousand speakers, they are obliged to communicate with the rest of the world using borrowed languages. This leads to some embarrassment and an astonishing anxiety about speaking in public, which may explain the modesty or even diffidence of many Luxembourgers. "Audacity" and "ambition" seem a little offensive. Vaunting your merits, asserting your talents, praising your good qualities ... these are things that are not appreciated here. The expression *en bon père de famille* (in good household manner), which is to be found in so many contracts and legal texts, really applies to every sphere of life. But even though they call themselves "small", this does not imply that they want to hear it from others. Besides, isn't the duchy itself Grand?

"E-lake": a show that unites crowds of young people from the Grand Duchy and abroad on the bank of Echternach lake every year



Different without differing

It is impossible not to fall into the trap. Reading through what has been written here might lead to the impression that Luxembourgers are like this or like that. It would be easy to find examples proving exactly the reverse. In fact, the opening up of the country, the diversity of its multicultural society, regional differences, or local peculiarities all make this community into an extremely rich, multicultural society. The language itself varies according to whether people are from the north or south, both in terms of accent and vocabulary. Separated by only a few kilometres, the inhabitants of the Moselle region and the capital discern particularities beyond possible observation. The people of Oesling consider themselves more genial, those from Minette more unpretentious, those of the capital more up-to-date. The same surely goes for larger and more populous countries. We could add that many Luxembourgers have dark complexions. Or even downright black. Or have slitted eyes.

What is it that strongly unites them even when not alike? It is the certainty that they are simultaneously citizens of the world, convinced Europeans, and independent Luxembourgers. Thanks to this conviction, Luxembourgers are in no danger of disappearing. But it is also what makes it so difficult to observe them in their natural surroundings!

Text: Claude Frisoni



Different nationalities and cultures
mingle every day

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