

COMMUNICATION AND CULTURAL RESILIENCE: THE CASE OF LUXEMBOURG

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Abstract:

This article explores the topic of cultural resilience in the context of economic migration, focusing on the fundamental role that communication has when different cultures coexist. Luxembourg is taken as a case study, since it is one of the most multicultural countries in the world. The offer of the different Luxembourgish cultural institutions is analyzed, with the aim to observe how they communicate to such a multilingual public, and assess whether Luxembourg is culturally resilient. The analysis shows that according to the institutions' online communication, there is a decline in the importance of the Luxembourgish language, which represents a cultural shock for the native public. However, the balanced entanglement between different cultural events that address both the native and the foreign residents represents that to some extent, Luxembourg is culturally resilient.

Rezumat:

Acest articol explorează subiectul rezilienței culturale în contextul migrației economice, concentrându-se pe rolul fundamental pe care îl are comunicarea în contextual coabitării diferitelor culturi. Luxemburg este luat ca studiu de caz, deoarece este una dintre cele mai multiculturale țări din lume. Este analizată oferta diferitelor instituții culturale luxemburghize, cu scopul de a observa modul în

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care acestea se adresează unui public atât de multilingv și de a evalua dacă Luxemburgul este rezilient din punct de vedere cultural. Analiza arată că, potrivit comunicării online a instituțiilor, există o scădere a importanței limbii luxemburgheze, ceea ce reprezintă un șoc cultural pentru publicul nativ. Cu toate acestea, complicația echilibrată dintre diferitele evenimente culturale care se adresează atât rezidenților nativi, cât și celor străini arată că, într-o oarecare măsură, Luxemburgul este rezistent din punct de vedere cultural.

Keywords:

Cultural resilience, communication, multilingualism, Luxembourgish language

Cuvinte cheie:

Reziliență culturală, comunicare, multilingvism, limba luxemburgheză

INTRODUCTION

The 21st century has been called the age of migration¹. The contemporary society is characterized by accelerated movement across the globe, with individuals moving from country to country for different purposes. Countries become some type of cultural chameleons², hosting different and diverse nationalities within the same region, with proportions changing all the time. These modifications have significant impact on the lifestyles of both the natives and the foreigners, since both sides experience cultural shocks when they initially interact with each other. It is about the different practices, values, identifications, which are all dependent on the specific and unique cultural heritage that a culture comes with³. Since this is happening and ongoing across the globe, a culture cannot virtually oppose this exchange. How a

¹ Stephen Castles, Mark J. Miller, *The Age of Migration: International Population Movements in the Modern World*. (4th edition), Basingstoke, Palgrave MacMillan, 2009.

² Donnel A. Briley, Michael W. Morris, Itamar Simonson, "Cultural Chameleons: Biculturals, Conformity Motives, and Decision Making", in *Journal of Consumer Psychology*, Vol. 15(4), 2005, pp. 351- 362. doi.org/10.1207/s15327663jcp1504_9.

³ Seth J. Schwartz, Jennifer B. Unger, Byron L. Zamboanga, José Szapocznik, "Rethinking the concept of acculturation: implications for theory and research", in *American Psychology*, Vol. 65, 2010, pp.237-251, doi: 10.1037/a0019330.

culture adapts when it faces such a disturbance represents its ability to be resilient, to accept change and transform, and eventually become culturally sustainable.

Nowadays, culture means participation, conversation and contribution⁴. Given the diversity of the receptors and transmitters of culture, there is a need for cultural mediation, in the sense that the various actors that participate in the conversation must be made aware of the different perspectives they have, and face that with empathy and understanding. Cultural spaces are meeting spaces, where people with certain information meet people who have other information. In the context of migration and globalization, identities and cultures are mixed and confronted, one is always confronted with the identity of the other, which influences the structuration of his own identity⁵. Simionescu⁶ talks about this antagonism that can appear between the two ways of habitation, the one who lives and feels that it belongs to and understands the space, and the one who feels rejected or excluded. This antagonism can change sides. For example, when it comes to economic migration, the migrant can take the role of the rejected, in relation to the host majority. But it can also happen otherwise, that the native feels excluded, when increased number of foreigners change the cultural milieu of the country. The reality of multiculturalism happening across the whole globe cannot be denied or opposed. It is thus fundamental now to address cultural resilience, to understand that the two sides don't have to be in opposition, that they can and actually are interrelated, and that they can function together in harmony and acceptance.

The role of communication in building cultural resilience - cultural fusion theory:

Cultural resilience is defined as a culture's ability to react to an adversity that distorts the cultural system, it points to the capability of the culture to adapt and use the shock as a means to transform and evolve⁷. Cultural resilience constitutes a facet of culture, cultural resilience resides within a culture. What makes a culture exist and become resilient is its ability to communicate. To communicate values, identities, meanings. Any communication represents a crucial momentum of culture, which through its socializing ability, has an impact on individuals⁸. Culture becomes communication and communication becomes culture, they cannot happen without each other, a cultural phenomenon is also a communication process, as much as a

⁴ Codruța-Diana Simionescu, "Cultural heritage, Identity and Cultural Mediation", in *Hermeneia*, nr. 21, 2018, pp. 95-104.

⁵ Bernard Lamizet, *La médiation culturelle*, Paris, L'Harmattan, 1999.

⁶ Simionescu, *Op.cit.*

⁷ Cornelius Holtorf, *Embracing change: how cultural resilience is increased through cultural heritage*, 2018, doi.org/10.1080/00438243.2018.1510340.

⁸ Simionescu, *Op.cit.*

communication is a manifestation belonging to culture⁹. In the contemporary society, communication creates reality, the world lives by the culture of communication¹⁰.

Cultural resilience comes into sense as result of the meeting point between two or more different cultures. It represents a kind of cultural transformation which is multifaceted and requires profound analysis. When individuals with different cultural backgrounds interact, their cultural systems not only adapt by retrieving different elements from each other, but they fuse together to form new hybrid spaces¹¹. This process is theoretically called cultural fusion¹². In cultural fusion, the focus is not only on the new- comer, which adopts behaviors of the dominant culture while maintaining elements of the native identity, but also on the dominant culture which is transformed after interaction with the foreigner's culture. Thus, to build cultural resilience, it is not to address the two different sides, to make each one resilient in the face of the other. It is important not to create cultural resilience based on separation and difference, but to address the hybrid culture, to bring together what represents each side and to communicate it in agreement. The idea of cultural resilience is not to distort, to separate, to pick up on, but to unite, to harmonize, to bond. This is why understanding the process of cultural fusion is the absolute basis for building a culture that is resilient in face of shocks, that represents the people and the world.

In cultural fusion theory, important for the discussion here is the condition which asserts that newcomers and members of the dominant culture communicate with one another¹³. Newcomers are dependent on the host culture for everyday mundane practices, while the host culture is increasingly dependent on foreigners, in a globalized economic and political world. One of the assumptions of the theory is that cultural fusion of the individual with the environment occurs in and through communication. Cultural fusion is an open system, the newcomer and native are interacting with each other, communicating each other's identities, psychologies, personalities, and so on. While it is more clear that the newcomer is affected by the whole migration process, the native is also naturally and undoubtedly affected by this interaction, by the introduction of the new cultural practices, beliefs, norms. Moving

⁹ Edward T. Hall, *The Silent Language*, Doubleday, New York, 1959.

¹⁰ Aurel Codoban, *Body, Image and Relationship. From Culture of knowledge to Culture of Communication*, Saarbrücken, Lambert Academic Publishing, 2013.

¹¹ Marwan M. Kraidy, *Hybridity, or the cultural logic of globalization*, Philadelphia, PA, Temple University Press, 2005.

¹² Stephen M. Croucher, Eric Kramer, "Cultural fusion theory: An alternative to acculturation", in *Journal of International and Intercultural Communication*, 2016, doi.org/10.1080/17513057.2016.1229498; Eric Mark Kramer, *Cultural Fusion Theory*, 2019, doi: 10.1093/acrefore/9780190228613.013.679.

¹³ Stephen M. Croucher, Eric Kramer, *Op.cit.*

to a new culture will lead to a culture shock¹⁴, as well as having different cultures moving to one's country will. Cultural fusion requires a level of openness to change, an individual, be it the foreigner or the native, must present certain traits, such as openness, strength, and positivity. Cultural fusion is a way of building cultural resilience, it means to maintain one's culture, while also absorbing elements from the new culture, and doing that as a seamless process of giving and receiving culture.

To address everything in a more simple way, this is how the process goes. Two diverse cultures meet, the first reaction from each one is shock, shock created by the different fundamentals that define each culture, shock that varies according to how similar or opposite the cultures are. Then, with openness and curiosity, they start to get to know each other. They understand they cannot live separately, that they share together the same geographical space and that they have to somehow make it work. None of them wants to lose their unique characteristics, but they recognize the other culture is interesting also. To move on from the first initial cultural shock, each culture becomes resilient by getting to know the other culture, by fusing together their most important traits, to create somehow a hybrid culture. This hybrid culture, created by the cultural fusion between the newcomer's culture and the native's culture, is the culture which is resilient. What is important is to understand that resilience and all these processes are happening only based on communication practices between the different cultures and within the home culture. Communication is the key element.

THE CASE OF LUXEMBOURG:

The country of Luxembourg is globally known for its multiculturalism and multilingual context¹⁵. Here, many different nationalities live together and interact with each other, and on the bigger image, it seems like they make it work. For the discussion of building cultural resilience based on cultural fusion and taking into consideration the role of communication, the case of Luxembourg will be analyzed more in depth, to see how cultural institutions, as representatives of culture, communicate to their multilingual public.

Luxembourg constitutes a peculiar EU country. It has undergone big changes in a somewhat short time, transforming from a relatively poor agrarian country of

¹⁴ Kalervo Oberg, "Cultural Shock: Adjustment to New Cultural Environments", in *Practical Anthropology*. Vol. 7. 1960, pp. 177-182.

¹⁵ Samantha Bichler, Isabelle Albert, Stephanie Barros, Elke Murdock, *Exploring Cultural Identity in a Multicultural Context - The Special Case of Luxembourg*. 2020, doi.org/10.1007/s42087-019-00090-w.

emigration to a wealthy country and destination of immigration¹⁶. This is due to the creation of Luxembourg's financial place in the 1970s, which has brought unexpected economic prosperity, making Luxembourg the richest country in the world¹⁷. Luxembourg is also a founding member of the European Union and it is host to several EU Institutions, making it a significant player in the EU political and cultural scenes.

It is estimated that nearly 300,000 foreign residents are currently living in the country, making up 47.5% of the total population¹⁸. This creates the particularly special case where a country experiences a nearly 50-50 ratio between the minority and majority groups. Particularly unique is the fact the Luxembourgers are a minority in their own country's capital. The capital, Luxembourg City, is home to 70.63% of the expatriates, thus the majority actually finds itself in the minority. There are individuals of 165 different nationalities living in Luxembourg¹⁹. The top countries of origin are Portugal, France, Italy, Belgium and Germany. Luxembourg is also interesting to citizens with multifaceted biographies of mobility, individuals of mixed nationalities who have been raised and lived in several countries²⁰.

The language situation in Luxembourg is probably the most talked about subject among the residents and foreign workers. The country has three official languages: Luxembourgish, as the national language, and French and German, as administrative languages, fact which makes most Luxembourgers trilingual²¹. However, French is the language of Law, English is widely spoken due to the foreign residents, and Portuguese also, given that a significant number of immigrants are coming from Portugal²². The linguistic capacities of people living in Luxembourg vary greatly from individual to individual, with some speaking up to 7 languages, and others only speaking English and their mother tongue. Overall, natives from Luxembourg have a particularly positive attitude towards multilingualism, they see

¹⁶ Elke Murdock, Dieter Ferrings, "Attitude towards multiculturalism – Majority in minority perspective", in Christine Roland-Lévy, Patrick Denoux, Benjamin Voyer, Pawel Boski, William Gabrenya Jr. (Eds.), *Unity, Diversity and Culture*, 2016 (pp. 83–88); Murdock, E., "Identity and its construal: Learning from Luxembourg", in *Integrative Psychological & Behavioral Science*, Vol. 51, 2017, 261–278. <https://doi.org/10.1007/s12124-017-9385-7>.

¹⁷ Fernand Fehlen, *Struggling over Luxembourgish identity*, 2009.

¹⁸ Ville de Luxembourg, *Facts & Figures* 2024, <https://www.vdl.lu/en/city/a-glance/facts-and-figures>.

¹⁹ *Ibidem*.

²⁰ Bichler et al., *Op.cit.*

²¹ Ursula Schinzel, "Three official languages in multicultural Luxembourg", in *World Review of Entrepreneurship, Management and Sustainable Development*, Vol. 13, 2017, pp. 471-491.

²² Maria Stogianni, Elke Murdock, Jia He, Fons van de Vijver Stogianni, "Attitudes towards multiculturalism in Luxembourg: Measurement invariance and factor structure of the Multicultural Ideology Scale", in *International Journal of Intercultural Relations*, Vol. 82, 2021, pp. 207- 219.

it as an advantage that they are able to speak with a large number of people thanks to their language skills²³. They are also aware that their country's added value and economic prosperity in the past decades is mostly due to this openness to other cultures and, hence, to multilingualism.

It is established that identities are shaped, validated and modified in the form of linguistic constructs²⁴. Luxembourgish identity and culture is strongly interconnected with the Luxembourgish language²⁵. It is the language that defines the in-group and the out-group, hence those that speak Luxembourgish are part of the in-group and those who do not, are part of the out-group²⁶. To be considered a Luxembourger is to speak Luxembourgish. In fact, the language was established politically and legally, to constitute an icon of national Luxembourgish identity²⁷. The national language has developed into a major factor in terms of identification and integration. While these statements are theoretically strong for the natives, in practice they lose credibility, given the exceptional multicultural and multilinguistic narrative that exists here. Considering the status of Luxembourgish in relation to French and German, this status of national language has resulted in few practical consequences, since a big percentage of the residents don't speak Luxembourgish, but speak the other two languages. Because of this, many Luxembourgers are concerned that their national language is endangered and needs more support²⁸. In a study by Gilles et al.²⁹, when asked about the most useful language in Luxembourg, the majority of Luxembourgers named Luxembourgish, while the majority of the foreigners indicate French. When it comes to the 'most likeable language', again, Luxembourgers answer with Luxembourgish, and a relative majority of the foreign interviewees consider French. Luxembourgish is addressed with a high degree of loyalty by the natives and serves as a powerful identity-creating function. However, the importance of French in the public and formal communication is indisputable, as well as the majority of foreigners prefer French as language of communication.

Taking into consideration the above-mentioned rhetoric, it is observed that the cultural shock in this discussion is constituted by a linguistic variable, where French

²³ Peter Gilles, Sebastian Seela, Heinz Sieburg, Melanie Wagner, "Languages and Identities", in Matthias Müller (Ed.), *Doing Identity in Luxembourg: Subjective Appropriations – Institutional Attributions – Socio-Cultural Milieus*, Majuskel Medienproduktion GmbH, 2011, pp. 65-106.

²⁴ Gilles et al., *Op.cit.*

²⁵ Stogianni et al., *Op.cit.*

²⁶ Briley et al., *Op.cit.*

²⁷ Gilles et al., *Op.cit.*

²⁸ Bichler et al., *Op.cit.*

²⁹ Gilles et al., *Op.cit.*

and other languages represent a shock for the Luxembourgish speaking community in Luxembourg. The discussion gets ever more difficult when the prosperity of the country is set on the presence of all these other nationalities and languages. In this specific demographic setting, there is a ground for both threat perceptions and opportunities for contact. Given that cultural exchange between the different cultural groups in Luxembourg is a bidirectional process, it has subsequent impact on the original cultural pattern of both the Luxembourgish residents and the foreigners³⁰.

Luxembourg is a multicultural country with strong ties to Europe and exposure to international influences both due to immigration and globalization. The unique language situation creates a suitable case to observe how these linguistic cultural shocks are experienced by both the new-comer and the host, and how the country strives for cultural resilience. Luxembourg City has a rich cultural scene, animated by a variety of institutions and events that bring together the old and new. Since language and culture are intertwined, this article explores how the cultural institutions in Luxembourg communicate to the public, which languages they use and what cultural offer they present, to assess if they react promptly to the cultural shocks that the natives and new-comers are experiencing.

Villa Vauban is an art museum that presents collections of both old and contemporary art, with a specific focus on European works of art dating from the 17th to the 19th century. Particularly relevant is the part of the mission that states the institution is interested in exhibiting examples of the production of artists from Luxembourg or who spent a large part of their career in Luxembourg, to support living artists in Luxembourg through acquisitions of and commissions for contemporary art works³¹. Its aim is to create a diversified public interested in old and contemporary art, from both Luxembourg and abroad, and lastly, to promote and enrich the cultural life of the City of Luxembourg in the field of plastic arts. Thus, what interests the institution is to promote and preserve the cultural heritage of the art created in and around Luxembourg. In their cultural programme, they invite the public to different events and workshops, most of them held by Luxembourgish natives. However, when it comes to the language complexity in Luxembourg, having three different national languages, and a variety of other languages being spoken on top, Villa Vauban answers to the needs of the majority, which is not the Luxembourgish community. The basic museum information is communicated in three languages, French, German and English. While it is true that the first two ones are official languages, and they are

³⁰ Robert Redfield, Ralph Linton, Melville J. Herskovits, "Memorandum for the study of acculturation", in *American Anthropologist*, Vol. 38(1), 1936, doi.org/10.1525/aa.1936.38.1.02a00330, p. 149.

³¹ www.villavauban.lu.

spoken by all Luxembourgish natives, it is nevertheless striking that their own country's language, Luxembourgish, is not used in the presentation. Regular guided tours are also conducted only in French, English and German.

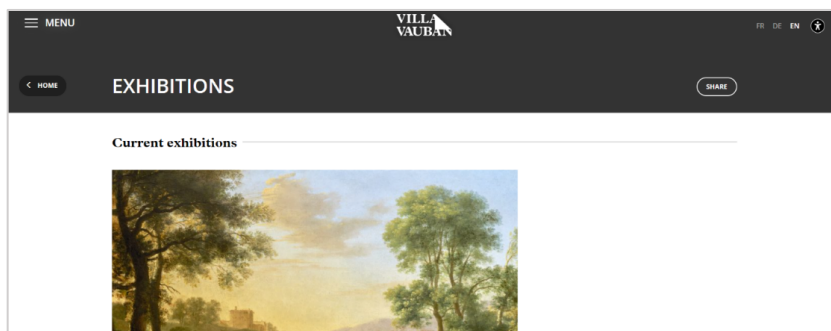


Figure 1
Home page on Villa Vauban's Website; source: www.villavauban.lu.

Moreover, the cultural programme presenting the cultural offer is only made in French, probably because is the most used language in Luxembourg, since a high percentage of immigrants and daily workers come from France. Luxembourgish language is used here only in the events involving children. To address the multicultural public, Villa Vauban includes thematic visits, for example “Italy seen by the Dutch and the Flemish”, to attract the nationals from Italy, the Netherlands and Belgium, visits which are conducted in Italian also, besides the regular three languages, to give the feeling of inclusion to the foreigners.

It could be argued that the position that the institution holds in this cultural resilience conversation is not very strong. While the mission clearly states the desire to promote Luxembourgish national heritage, and their activity involves the participation of different native artists in workshops, thematic visits, or other events, the communication leaves room for improvement. The fact that a Luxembourgish native, an appellation that is strongly relying on the knowledge and practice of Luxembourgish language, visits Villa Vauban and is not offered cultural mediation in the native language (while an Italian is), shows a case of poor cultural resilience. It adds up to a native's fear that the Luxembourgish language could in time disappear, since present institutions do not take more intense actions to preserve it.

MUDAM, the Museum of Modern Art in Luxembourg, focuses on contemporary art, and its' mission is to make it accessible to a wide audience. It envisions being an iconic museum that contributes to Luxembourg's artistic and

cultural scene. On their website³², the museum promotes openness and cultural participation for all, as well as a global and outward-looking vision.



Figure 2
Home page on MUDAM's website; source: www.mudam.com.

Again, the website language options are framed to English, French and German, however they are displayed in a different order than at Villa Vauban, expressing how languages are prioritized using different criteria at different institutions, according to their profile. While Villa Vauban is an institution focused on the art of the past, and its vision is more conservatory one could say, hence using the French language is the 1st option, MUDAM shines light on the contemporary art scene, addressing the latest topics on a global level, and thus uses English, today's global language, to firstly communicate its cultural offer. The idea of the different languages for the website translation is an important detail that may not have a strong functional impact (since Luxembourgers speak the other languages also), but it represents a fundamental symbol for the native community, a symbol of solidarity and strength as a nation and culture.

MUDAM also offers guided tours in different languages, but what is different here is that it gives the opportunity to the Luxembourgish speaking public to be addressed in their native language.

MUDAM, in comparison to Villa Vauban, is thus closer to building cultural resilience, as it tries to find the fine equilibrium between answering to the needs of the natives, as well as reacting to the huge flows of foreigners, while also taking into consideration resources. It reacts to the shock that Luxembourg goes through as a country, having many different nationalities migrating here, by offering visits in the three national languages, including Luxembourgish, while also adapting to the new public. Besides using English for all communication to address the foreign residents, MUDAM continuously addresses the need for fusion between the native and non-native communities. For example, the museum's restaurant, *Chiche!*, serves Lebanese food, and the way MUDAM has promoted this gastronomic offer is by

³² www.mudam.com.

stating how important is to offer employment to migrants and refugees to empower and boost inclusion in Luxembourg.

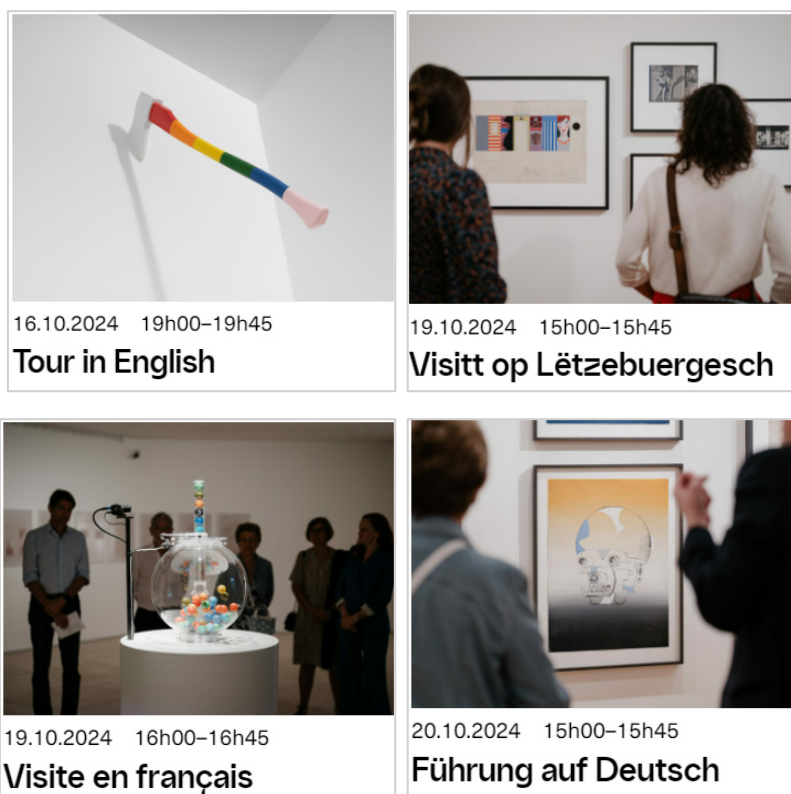


Figure 3
Events on MUDAM's website; source: www.mudam.com.

There is a variety of cultural institutions in Luxembourg City that touch on the importance of reaching the meeting point between promoting the Luxembourgish heritage and addressing the multicultural public. Neumünster Abbey is another example, whose aim, among others, is to develop a cultural and artistic project on the theme of Luxembourg's cultural identity and its encounter with other cultures³³. To this end, it welcomes Luxembourgish and foreign artists to work here, by organizing artists' residencies. Neither does the Theatre in Luxembourg neglect the country's multi-lingual characteristic, as it brings together the voices of different artists from

³³ [www/neimenster.lu](http://www.neimenster.lu).

transnational contexts³⁴. Theatre, opera and other performances are conducted in English, French and German, but none in Luxembourgish.

Besides the cultural institutions, there are annual cultural events that are shaping the social life of the capital city. Given the unique cultural palette that is present in Luxembourg, the organization of the “Festival of Migrations, Cultures and Citizenship” makes complete sense. Every year, more than 400 international stands are presented in the form of a three-day fair, each representing the 170 nationalities living in Luxembourg, as well as the Luxembourgish cultural and political organizations that commit to a fairer social life and a united future³⁵. The entire program is planned to highlight the multiculturalism of Luxembourg’s residents through workshops, master classes and concerts. It is aimed to be a place of exchange, encounters and cultural discoveries, for the foreigners to meet with the locals, to get familiar with the characteristics of the different cultures. The idea is to promote the much-enhanced multicultural dimension of the Grand Duchy of Luxembourg.



Figure 4

Festival of Migrations, Cultures and Citizenship; source: www.festivaldesmigrations.lu.

On another note, the Luxembourgish heritage is preserved and promoted through the organization of events such as the Schueberfouer, the largest funfair in the country and the Greater Region³⁶. Besides the exciting fairground, the event is a fundamental part of Luxembourgish identity, as it takes place every year, as a reminiscence of history events. Traditional food is served, which represents an important characteristic of a culture, and the place represents a solid ground for intercultural exchange and dialogue, for the non-native to get closer to the host culture, and for the native to preserve and present the cultural heritage carried, as it is probably the event where the most Luxembourgish participate.

³⁴ www.theatres.lu.

³⁵ www.justarrived.lu.

³⁶ www.vdl.lu.

CONCLUSION



Figure 5
Schueberfouer; source: Fischer Batty.

This article gave insight into the idea of cultural resilience, in the face of increased multiculturalism across the globe, with a particular focus on Luxembourg. The theory of cultural fusion applied in the cultural resilience context explained that when two different cultures meet, they both experience a shock, it then transforms in an adaptation by both cultures, which infuse each other with different elements, creating, symbolically, a hybrid culture, which is resilient. This hybrid culture is resilient because is based on the meeting point between the original cultures, on their union of ideas and values, and not on their separation by difference. The role of communication is exhaustive, as culture is communication and communication is culture. Looking at the Luxembourg example, it is clear that building cultural resilience is a complex task, even for one of the richest economies in the world. It could be argued that the country of Luxembourg has found some equilibrium in addressing the linguistic and cultural needs of its residents, but this equilibrium must not be taken for granted and there is still much room for improvement. It has been studied that what is very important for the Luxembourgish culture is the knowledge and use of the Luxembourgish language. The majority of cultural institutions have their cultural offer presented on the website only in three languages, none of them Luxembourgish. This is probably the most urgent and crucial aspect to be addressed, the role of communication in building cultural resilience, one that can very fast destroy the cultural balance, if the Luxembourgers feel threatened that their language could disappear. The highest risk here is that Luxembourgers can feel excluded in their own country. However, natives in Luxembourg are aware of how multiculturalism and the multilingual dimension of their country have given them many social and economic benefits. Cultural events harmoniously interlace each other, from traditional fairs that represent Luxembourgish traditions, to newly created events that address the multitude of

cultures and nationalities that have found home in this country. The Luxembourgish culture has thus fused with the other numerous cultures to create this cultural space where everyone is welcomed and everyone is included, a space that is resilient and strong in face of cultural adversities.

The contemporary society is based on multiculturalism. The exchange and communication between cultures is happening naturally and inevitably. This is a phenomenon that cannot come to an end, as the present and future are deeply established on migration to different countries. Cultures are different, but human beings are united by similar needs: to be seen and heard and accepted. To build a global society that is resilient to cultural shocks, it is crucial to have more and more discussions like this, to analyze examples of regions that face increased multiculturalism and to draw conclusions on the do's and don'ts. Communication is key, as it fosters the right space to understand the different points of view and react accordingly. In the end, this is actually what cultural resilience is about: understanding, communicating, transforming.

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