

## INTERCULTURAL THOUGHT IN EDUCATION, MUSEUMS, TERRITORIES

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### Abstract:

This paper reports some results from a research conducted for ten months in 2011 in some cities of northern Italy. This was a qualitative and interdisciplinary research that have been conducted towards forty in-depth interviews with witnesses (men and women) included in the age group 25-40 years, immigrants in Italy for at least five years from different countries of East Europe and several other countries. The research has correlated various subject areas: intercultural pedagogy, museography, adult education, earth sciences, pedagogy of the territory, social education, cultural entertainments. Emerged from the interviews are references to projects based on the principles of intercultural education in some important museums of cities of center and north of Italy: Modena, Reggio Emilia, Bologna, Mirandola, Collecchio, Nuoro. In this paper are given large enough references to projects of various museums intended as opportunities for training, empowerment, social cohesion flanking really the work of schools and teachers in the transmission of a truly intercultural thinking.

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**Key Words:** Intercultural education, museums, cultural consumption, adult education

### Introduction:

The research had an interdisciplinary approach. Several disciplines are involved in the research. The *intercultural pedagogy* is a discipline that opens the minds of students, finds its sense in the daily experiences of children and adults, in all places of culture, shape the attitudes that enable young people to share rights (in the schools, in the places of lifelong education, in the green spaces of the city, in the places of culture). The *museography* is a discipline that deals with museums: the architecture, the creation of collections, exhibition solutions and technical spaces; in Italy is taught in undergraduate courses in architecture and in the Academy of Fine Arts. The *museography* is hand in hand with *museology*, the discipline which deals with the history of museums, and conservation aspects related to cultural heritage, analyzes the structure and operation of the museum, tells their nature and their social role. The ICOM (International Council of Museums) defines *museology* as an applied science that studies the conservation, education, the organization of museums, which begins to exist when museums become the mirror of the society that expresses the reflection of clear political will. The research aimed to know (through the testimony of a representative sample of young immigrants) if there are some cultural offerings offered by museums that follow the principles of intercultural education and if there are some cultural consumption welcomed by new immigrants in Italy. The expression *cultural consumption* means the set of messages, information, communication exchanges, activities, projects, living in a multicultural society, that determine and create an environment in which each of us understands a little more rooted historic and what is new and is able to integrate better with others. The museums, in particular, are places that can broaden their cultural action connection to the wider possible range of ethnic groups and subcultures present in society today. The in-depth interviews conducted was able to collect life histories relevant for the understanding of many walks of life characterized by migration and to approach the theme of cultural consumption that can form to the intercultural thought.

## 1. Qualitative research as a practice of intercultural thought and action

We must learn to think in an intercultural way, therefore we must consider culture as a system that helps to communicate the life experiences with the knowledge (and not creating obstacles to it) and also as a metabolic system that enables and ensures exchanges between individuals and between individuals and society (the culture does not prevent exchanges creating barriers). The intercultural thought in education is transdisciplinary in the sense that "claims the right opening to something ineffable and indefinable" (Panikkar, 2002, 27): intersects the various disciplines but also goes beyond, is interested in the existence of the subject, in the reality, in the cultures. Qualitative research in education is good for creating and experiencing intercultural situations: we collect information on life histories, we start and conduct extensive interviews; we share our witnesses for purposes of research. Conducting the interview creates community, participation, empathy. To start the interviews we moved to the sites of the migrant communities. After the interviews, we have known directly the situations and the cultural events of which the witness had spoken to us. The museums were visited, were known, were described in our research journals and in our field notes. The methods used for this search were the following: the in-depth interview, the direct search of documentation, the field observation, the description. The overall objective of the work was to increase the intercultural competence of teachers. Although it may seem indefinite, the expression "intercultural competence" is not vague. Spitzberg, for example, (2000, 375) suggests a general definition of competence in intercultural communication as "a valid and appropriate behavior in a given context.". Kim (1991, 259) provides a more detailed definition: it is "the total capacity that belongs to the interior life of a person to manage the functions key challenge of intercultural communication: that is, cultural differences, lack of knowledge, the way of being in a mixed group, the accompaniment in the experience of stress.". So, what does it mean for teachers to have an intercultural competence? It means many things: analyze situations, choose the correct mode of behavior, have a good motivation towards other cultures. In the Italian schools teachers and educators have learned how to design and set up concrete activities that facilitate understanding, respect and collaboration. In synergy with the practical activities of teachers, the reflection of intercultural education in recent years has built various ways to proceed. Intercultural competence can help to:

- improve with more media skills and ability to listen to each other, communication, conversation of the students with each other and with adults at school;
- get in touch with students, observe and interpret the class as well as their patterns of classroom management and relationship education;
- activate in the students the curiosity and the desire to know new things and unknown things;
- assess positively the languages that students know and speak, as vehicles of identity of belonging to a strong and privileged vehicles to enter in the new language and in the new culture, but also as a chance to positive confrontation for all;
- activate opportunities for contact between families and schools to create moments for help and recognize their respective roles;
- seek, as far as possible, authoritative and dialogic moments of sense in teaching.

It 'should be that teachers begin to ask ourselves what opportunities they can find (and the students themselves) out of the classroom to help them continuing training at the intercultural thought that school provides. As in classroom, out of school there are so many languages, there is a plurality of faces, there is a mixture of histories and cultural heritages of each. *At school* the teachers and the linguistic mediators take action to enhance the diversity of languages and cultures, *but out of school* this same plurality separates people, away, frightened. Today the linguistic and cultural universes in the cities are the most different and each is a world apart, which translates a particular vision of reality. This our research on cultural consumption understood as devices for teaching positive thinking for intercultural training is also an invitation to experience the will and the possibility of moving in the places, to weave relations of direct listening, description, not filtered knowledge. Intercultural pedagogy and teaching taught us that the meaning of the interculturalism is right here: in the meeting, in talking, in dialogue. The interculturalism, before being a relationship between

cultures, is a relationship between people. For this, observe and reflect on the cultural offerings of an area, forming to intercultural thought from a pedagogical point of view, can enable teachers and educators to learn develop teaching methods that make it possible to talk in multilingual and multicultural contexts of classroom, knowing that outside of school can find places that amplify the value of intercultural education proposal that the school undertakes to provide. The aim should be common: to teach kids to be understood by others, to try to better understand the languages of others.

What are the opportunities of cultural consumption have emerged from in-depth interviews of this research? Not all contacted witnesses, with which it has established a profound dialogue, referred to intercultural offers of museums. Just some of them gave answers that made it possible to know some intercultural paths offered by some Italian museums, which previously there was no news.

## **2. Proposals in the museums of Mirandola, Nuoro, Modena**

In this section we will make a summary of some references emerged from the in-depth interviews of some witnesses.

In Mirandola, a town in the province of Modena, in a small civic museum was organized for the native and immigrant high school students the project "Interculture as a portrait of a city." The museum of Mirandola collects and preserves the city's history from its foundation until the end of the nineteenth century. Recently, the museum was moved to a new site and the materials were divided into sections devoted to numismatics, portraits, religious commissions, archeology. It was made a didactic classroom that allows users to approach the museum in new ways. The boys involved in the first experimentation have been more than a hundred: for them was organized a visit to the museum as a mirror of the evolution and life of the community. Have been designed and built several simple but consistent tasks, targeted to ensure that the boys realize that in the artifacts of the museum they can find historical and spiritual roots that belong to the whole human race. The museum is proposed to schools and young people in the city to promote an adhesion conscious and critical to the models, values and symbols of their culture but also the knowledge of other cultures in an equally conscious and critical way. In the didactic classroom of the renewed museum were examined some themes: representation, identity, belonging, the journey understood as a path to the self-development, metamorphosis, the family and its evolution over time, the different types of families, stereotypes. On the methodological level, the activities carried out in the didactic classroom prefer group work, appropriate to promote the acceptance of differences and to generate participants' willingness to share knowledge and ideas and collaborate.

In the city of Nuoro, in the Sardinia island, the Museum of Art (MAN) was born with the intention of being an institution of the city and for the city, with a strong projection towards the territory of whose it is an expression, testimony and memory. The young Ukrainian girl who referred to the museum of Nuoro in her interview spoke of it as an institution "just right for cultural mediation". The MAN intends to enhance the art of Sardinian artists of the past and the present, but at the same time, one of its objectives is to encourage cultural exchanges. For example, the Ukrainian girl said that in the early months of 2011 has been organized a major exhibition of "The Spirit of Aboriginal art."

From the interviews conducted, the museum of Mirandola and of Nuoro, were reminded by the witnesses of the search as places in which to develop creativity, communication, movement and intelligence organization, the transmissivity of cross-cultural worlds. These first two examples tell us that museums can really propose offers and cultural consumption capable of educate to the interculturality with the objective of overcoming situations of overt antagonism and cultural exclusion that in Italy there have been for many years. On the one hand there was the high culture of the native population that still held repeating itself in the institutions responsible. On the other hand there was a myriad of cultural minority phenomena of the migrant groups, consisting of existential relations sometimes marginal, by original and creative appropriation of the linguistic code, re-elaboration of cultural forms more immediate and heartfelt: singing, dancing, music, poetry, painting, theater. Until about twenty years ago were left out of the planning of services many aspects of immigration: belonging to ethnic religious groups, cultural habits, social behaviors of different communities, the ability to use information technologies, the need for specific materials for learning and the transmission of the language of the country of arrival and other languages, preference in the use of

social spaces. Was taken for granted that the traditional public of the cultural consumption (ie the public of the natives) needed to read books and magazines at different levels and that instead the new immigrants did not have too these cultural needs. Today it is understood that the opposite is true and that libraries, museums, cultural centers, (in addition to the schools) can help a lot to minimize bias and provide practical ways of learning, in all stages of life, for social inclusion and to implement initiatives aimed at intercultural dialogue.

In an interview with a young woman (Maya) from Romania have been retraced some stages of her migration to Italy, through various cities, she spoken about some significant figures, about references to the difficulties related to poor language skills and references to the project organized by a museum, in which the girl Maya participated some years earlier.

The institution to which the young Romanian girl refers at various times in his testimony is a museum of ancient tradition of Modena (a city with high immigration rate) where the focus on intercultural education has been a constant by the schools and institutions since the mid-nineties. An important cultural institution in Modena, rooted in the civic life and identity, is the Civic Museum of Archaeology and Ethnology, founded in 1871, which documents the historical development of the area and of the city from the Paleolithic to the Middle Age. The new direction in recent years intended to redefine the role of the museum in a pedagogical dimension, proposing it as a place of encounter and exchange between people with different cultural backgrounds. They started from the belief that by opening the museum to the public of the new citizens can not be limited to a mere transmission of content. The operators of the Archaeological Museum have developed, approved and presented a project to improve pedagogical mission of the museum. The attempt was aimed at strengthening the characteristic of the museum as a place of encounter and intercultural dialogue and raise awareness of a small group of migrant citizens against the cultural heritage museum, engage citizens in welcoming immigrants and natives in the sharing of common positive goals for the city. Following this line of thinking and working, were selected thirty artifacts of the museum significant for understand the past of the city of Modena. In some meetings held in the museum halls, were presented thirty artifacts. The participants were asked to choose one of them, on the basis of reasons related to one's own life history and his own story of migration. Maya said that each participants chose the object talking with teachers and with the workers of the museum, which were build on memories, the specific interests of each, the affinity with objects linked to different places of origin, personal tastes. The participants had to write the reasons that led them to choose, accompanied by a brief autobiographical note. Maya has pointed out that to take part in this project and feel up to the other had been important for she to have attended high school in Romania. The choice of "her" object was connected to her previous training. Later, in the Museum, was conducted job in order to explaining the origin of the various findings: visual aids were used and prepared special forms for the description of individual objects. The following were presented to the participants of "certificates of adoption" of various objects, to indicate (in a symbolic gesture) a sense of direct protection of finding chosen, with a commitment to disseminate knowledge. These symbolic adoptions were documented by the photos of a photographer, who portrayed the various participants with the adopted object. The images, with the caption of the findings and some biographical notes on the migrant who adopted it, have been brought together and published in a *Multicultural Agenda 2010* for which participants reported holidays in different countries of origin. It is assumed that, having acquired knowledge of a general nature on the exhibition of the museum and specific knowledge on the adopted object, each of them would be able to provide an explanation "cascade" to friends, children, relatives, parents and conduct at the museum also other people in the community. The project has approached the recipients to local history through the active involvement and direct participation (with the adoption of symbolic museum exhibits). This involvement was the basis for further important result: some participants visited the museum yourself to learn more about the exhibit adopted, others have returned to visit the museum on subsequent occasions, sometimes together with the family. In Modena the pedagogical experimentation aimed at cultural consumption extended the museum has given good results: first, migrant communities in the area have become aware of the presence of the museum and its potential in the hours on Sunday and time off from work . It was also consolidated its mutual aid between the museum and the Permanent Territorial Centre, have been addressed and some intercultural issues identified new modes of reception and mediation with the hope also to expand the audience of the museum. All this from the

attempt to find some artifacts that contained elements cutting across different cultures. The interest in the issues of immigration has grown even pedagogical reflection since it was realized that it could help us all to look more critically the school, the educational and training contexts and society as a whole. The example of the cultural separation and also designed for people arriving from other countries is also significant for teachers and educators because it claims a positive assessment of the cultures of origin of children and adults, looking good relations between families and cultural institutions, including families and territory, so that it enhances memory and create more and more a common memory.

### **3. Proposals in the museums of Reggio Emilia, Collecchio, Bologna**

The project set up at the Civic Museum of Reggio Emilia expected to pay more attention to the public of the new citizens of Reggio Emilia, open the museum to an ever-increasing number of visitors from diverse cultural point of view, to propose the museum as a mental space where anyone represented could find their own stories. The objects and testimonies preserved in museum collections, placed in resonance with each other, allow you to develop stories around universal themes, in which everyone can recognize, with the goal of making the museum a means of transmission the memory of the local culture, but not limited to, a familiar and interesting to a community increasingly diverse in terms of culture. Museum professionals have identified several works on the theme of motherhood and birth; some contacts was made with cultural mediators and people have been identified to be involved. Then were initiated a number of meetings between the experts of the museum and a group of women who have chosen to document their own experience of motherhood in a video, to present selected works and make a common reflection on them, have been proposed interviews, video recordings, public presentation of the initial stages of the project, to experience the level of appreciation and sharing of intent in a seminar on the theme of motherhood. It was chosen a theme generative universally heard and well represented in the collections of the Civic Museums: the mother as the giver of life, the mother's body, as a transition between nothingness and being. In the initial phase have been identified works of museum collections on the theme of motherhood (from prehistory to contemporary age), considered as works of human intelligence, rather than as expressions of local culture. The selected objects were presented to participants during a first visit to the museum. From this and subsequent visits were created reflections and stories related to the experience of motherhood, interviews, narration, still and moving images that are going to put together a video in which the voices of contemporary women resonate with the works of the museum, witnesses of a universal feel. The choice of video to implement this reflection is due to the fact of being a direct intermediary, a language that can engage a diverse audience and to harmonize and bring together different contributions and views on the project.

The museum has promoted the active involvement of the participants, to accept the requests and suggestions for structuring the work, inviting them to express themselves in their own language so that, in a situation facilitated by the intervention of cultural mediators were able to transfer their experiences. The project has made the museum familiar to a group of people who, for the most part, do not even know the existence. It was developed a more accurate picture of the situation of the multiethnic city and were consolidated some operating modes to reach migrant communities. Working with foreign women has allowed the museum to communicate its presence in the city in a different way and engaging. It was emphasized about human relationships to foster personal growth and enrichment of all. In the future, the project team hopes that, thanks to this different way of training in cross-cultural perspective, can give birth to a new audience that reflects the multicultural reality of the city, of which the museum can be done interpreter.

In the city of Collecchio (near Parma) the Guatelli Museum, which documents the lives of workers through the objects of everyday life, has organized a project called " Plural Histories" The objective was to gather experiences and stories related to the objects of the museum, developed through the mode of the theater workshop. The museum was founded by Ettore Guatelli, who was fascinated by the stories that objects retain and tell: tools of rural culture, everyday tools, boxes, toys, shoes, ceramics, kitchenware proposed as evidence of human history. The operators of the museum have intended to draw attention to migrant and native women of all ages, identified outside the context of training through the involvement of a range of cultural, educational and the world of work

intended as intermediaries between the museum and the women themselves. Despite being a small museum, the operators were able to engage a wide network of institutions and individuals.

Attempts to provide cultural and educational, even outside of school, are favorable to return the children of immigrants new possibilities for the construction of a shared citizenship. neither sets nor refused. If it is true that the integration should be conceived as a process that extends over time and combines with milestones and critical steps of adolescent development, it is inevitable that the education system and the system of cultural offerings should be involved in some form tuning. In Italy in recent years, local authorities, small and large, schools, places associations and voluntary organizations have put in place monitoring efforts that required reflection and practical action to respond to new social and educational questions. The Italian way to integration will not underestimate the differences that make up the identity of migrants, by implementing educational policies and social acceptance, recognition, appreciation, a mutual exchange. From the perspective of integration, foreign groups present in a city or in a region should not remain locked in their cultural worlds. It 'task of pedagogical reflection and try to create some sense of communication steps to ensure that the students of a school and adults who live in the same territory at least be able to recognize each other.

The territory should become a shared space from which to write projects that tell the identity perceived and experienced; to build maps that can help to investigate the relationship between people and places, including private identity and public spaces. Try to improve the cultural offer of a museum on the part of those who have the management and accountability and, therefore, encourage the presence of visitors and immigrants enlarge the needs of its offer of culture means providing all users new tools to know that institution and its possibilities, as well as the area where the users and the establishment gravitate, is to build a common ground, a third space to share cultural, linguistic, aesthetic.

In the testimony of a girl from Albania (Dita) the positive episodes of arrival, integration, life in the new reality alternate with other less edifying signs appear to relations with the group of friends and supportive relationships and encouragement harvested within the family. We also find repeated references to the importance of training that had for her the participation in a project organized by a museum in Bologna.

In the testimony of Dita the Museum of Modern Art of Bologna (MAMBO) is a place of memory significantly. The museum has proposed a project directed to fifteen girls and boys including Italians and migrants in the age sixteen/twentyfive year-olds from youth groups in an area of the city particularly interested by migration: the District San Donato-Palestro. It is an important first step for a museum to address courses intercultural also extend outside of the museum itself, to an audience usually difficult to reach by age and cultural context. The project is significant and has requested requires an exchange of different points of view with other partners in the area, a comparison between different operating methods, a real get involved at the level of intercultural competence of the staff. The operators of the museum intended to facilitate access to the places of culture and cultural activities, the encounter with art and its expressive means to enhance the capacities of children and young people to orient themselves in the world of communications and the world of life. This meant also try to develop the potential of the museum as a place of dialogue and meant to promote active engagement of all citizens, using the artistic and cultural heritage as a possible source of exchange, creating a project based on shared values, methods and good practice. The hope was that in the long run was to establish a lasting bond between the museum and groups involved in the project, to increase the level of confidence with the places and with the languages of contemporary art. The operators of the museum have begun meetings with the leaders of the territory and the educators of youth groups. In her interview, Dita said that visits were organized to the museum and various training workshops at the museum, a number of meetings at the headquarters of the groups Katun and Katun Party and some lovely walks in the area. It was created a multimedia platform that contains contributions: photo, video, text and sound produced by the students. All this has meant that young people should develop good interpersonal relationships, which led to the continuation of meetings with participants on spontaneous initiative of boys and operators is to present the project and its results to the Quarter Pilastro, is to develop new and future types of intervention. In the Quarter Pilastro there are some different active forms of association with which the museum wanted to compare and confront. The district developed in the north-eastern sector of Bologna crossed the

ancient Via San Donato, starting from the first blocks over the bridge of the same name, the district begins with a portion of the historic outskirts of Bologna with a dense urban living. Following the meetings, the managers thought that the boys groups Katun and Katun Party could be potential participants. This first step has some pedagogical choices that are worth highlighting positive: a) actions aimed at supporting the integration were oriented towards a specific place (the District San Donato-Pilastro, in fact), taking account of certain systems of relations located in time and space and trying to favor a restricted size where interpersonal relationships can have an important value in the moment in which one experiences an initiative to then direct it to others. Therefore, the proposal and cultural action of the museum have transited through the activities and membership of the group that were already present and active (have not moved as an alternative to them). It was a way to recognize the value of promoting associations in fact have developed over the years a diverse basket of activities aimed at supporting the paths of immigrants in new contexts, and to facilitate their integration and minimize the effects of solitude and discomfort, providing resources, information, strategies to be used to address the problems. b) Actions aimed at supporting integration are designed for a group of guys with ethnic order to produce an enlarged sociality. Were organized some visits and a number of workshops with young people interested in the museum to facilitate the approach to the language of contemporary art, considered as a pretext for starting a process in which the eye and personal creativity are fundamental traits. Were also organized several meetings devoted to walks in the area, using the map of the district Pilastro. In this way, the participants identified the places that are meaningful for them, such as schools, libraries, gardens, urban installations, meeting points. c) Were also invited various modes of expression to share suggestions and personal stories, collecting them in a diary, made of contributions photographic, audio and video. Only later was designed multimedia support.

The intuition of the museum staff was interesting to consider the artistic heritage as one possible means of social integration aimed at young people of 16/25 years. From here they follow attempt to transmit the knowledge that the approach to the languages of contemporary art in the boys some devices may activate visual and cognitive useful to analyze and relate their experiences in the world. The artists are nourished by the same charm that people experience in everyday life: the difference lies in the eyes, in the way of seeing and reacting to stimulate and willingness to be amazed. Contemporary art is conceived as an engine to enable significant social and personal reflections, as a manifestation of thought sensitive to current issues and as a stimulus for the formulation of questions that call into question preconceived ideas and stereotypes. In the initial stage, the working group made up of members of the partner institutions that will be discussed on the issue of the relationship between young immigrants, the city and the country, talking about how knowledge of District San Donato-Pilastro. The idea of establishing a series of physical and perceptual relations between the environmental context of the neighborhood and some possible representation of it means that the kids do not see the neighborhood itself only as a container that accepts either people, structures, aspirations, but as an integral part of their intervention. Were found iconographic sources, were selected video and photographs, have been identified cultural resources specific to the area around which to structure an itinerary with future participants as: squares, gardens, public spaces, meeting places. The experience of the fifteen boys and girls in the group, their reactions to the opportunities received, listening to their experiences and personal stories were the nucleus around which to work and think, even to change the structure of the project in progress work and in moments of difficulty.

The proposal of the museum staff had time to seek together the group of boys and dialectical vital relationships with reality and to channel their positive energies about themselves, to set in motion mechanisms subsequent transmission of knowledge and understanding of their reality of all days. Museum educators have created opportunities for meeting and gathering beyond those provided by the project, for example by taking part in activities promoted and coordinated by Katun Groups (dinners self-financing, school parties, concerts, etc.). This additional effort has allowed that they develop stronger interpersonal relationships and, therefore, has improved the availability of the boys to the museum educators (who were initially seen with a little distrust). Gradually increased the involvement of young people in the project and to the neighborhood and the city. Have carried out some video interviews with the boys and girls and some photographic self-portraits, which are used as

a preliminary reflection on the concepts of identity and the relationship with the district. During the walks to the Pilastro and places of meeting groups Katun and Katun Party were shot some short, audio-video: the boys tell and are told through the places selected. For example, some have referred to the Garden "Lennon-Parker" where are plenty of seats closer to the ice cream kiosk to remember the first kiss, the wall next to the pool school "Ada Negri" where to go and chat in peace, from the pitch football matches in five, through dialogues, songs or short performance have been taken many photos in the places mentioned, were made notes and charts were written texts that collect suggestions and keywords raised from various places defined as products training. According to the operators of the museum, were obtained good results, with some tough times or critics who have raised points of attention for the design of future activities to provide long lead times for the development of projects like this, so as to allow greater knowledge of the specific user and that the museum wants to address; foster the development of interpersonal relationships between participants consider the importance of opportunities to meet targeted insertion of external educators within the group of children involved but allow at all stages of the project moments in which institutions, educators and participants can get to know each other, to establish a common language and a common feeling, and establish a relationship of mutual trust.

### **Conclusion:**

The aim of the research was to know and spread some experiences that can constitute reference points for positive individual and collective training, along with other real and virtual elements, structure and influence the views, attitudes, responses of children and adults. The projects carried out in some museums are really because of cultural infrastructure build knowledge, meaningful connections with new technologies, using the language of art, have links with communication and with the movement of peoples. On the other hand, the experiences encountered through the in-depth interviews of this search, are also superstructures because they produce a new collective imagination, new beliefs, new mythologies, new ways of doing and transmit the culture. The system of cultural consumption that emerged from the research is closely linked with other systems that make up the company, including the school: the challenge for people involved in education, it is to be able to make them talk, make sure that are mutually exclusive. Able to find the meaning and value of the intellectual, cognitive, aesthetic, communicative each. The museum may be true representations of the encounter between cultures, real spaces of convergence and dialogue, the physical environments of the discovery of mutual influence and also the complementarity between men, between cultures, between human groups.

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