

The Migration Conference 2023 Programme

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CONFERENCE
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**ALBRECHT MENDELSSOHN BARTHOLDY
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Italian emigration, since both groups are moved by a strong necessity to find a better place to live, due to armed conflicts in their home countries or economic need. Moreover, in several interviews there was an explicit reference to the many disasters and difficult situations that occurred in boat trips in both past Italian emigration and current immigration. Despite the similarities in struggling for living, the interviews show a reluctance to create a closer bond between emigrants and immigrants, as a sort of necessity to be detached from the image they have of immigrants. For instance, such a disconnection can be perceived when they claim that Italians who emigrated “were not as in need as immigrants”, even if they have also escaped from an Italy that had a high rate of poverty and unemployment at that time.

Therefore, although most of the participants were able to build some links between the Italian emigratory past and recent immigration, there is still little allusion to such correlations in the social debates on Italian migration (Glynn, 2008), which may hinder a positive pro-migrant perception. Finally, the study shows that it is necessary to construct a positive collective memory of immigrants, in such a way as to create a more tolerant place for both Italian and non-Italian citizens.

325 Migration and culture: relocation of representatives of creative industries to Kazakhstan during the war period

Saida Negizbayeva

Historically Kazakhstan has been a territory of frequent migration flows. Two main factors contributed to it – nomadic lifestyle of Kazakhs that was predominant till 1930s and its geographic position in the center of the Eurasian continent.

People change their place of residence for various reasons – migration can be voluntary and forced, i.e. caused by natural disasters and wars. Evacuation accounts as a form of forced migration as well. In this regard, the WWII was marked for Kazakhstan by evacuation of creative community to Almaty (ex-capital of Kazakhstan). Almost 80 years later, in 2022 flows of people came to Kazakhstan from Russia, including those with creative background.

'By the number of magnificent names, by the amount of talent and intellect that hit Almaty in the early 1940s could probably be compared only with Odessa or Yalta of the post-October years, whery the flows of Russian cultural intelligentsia hoped to escape the revolution'. This creative energy transformed the cultural landscape of Almaty and gave a powerful impetus to the further development of the artistic scene in Kazakhstan.

With the outbreak of war in Ukraine in February 2022, and seven months later, when Russian President V. Putin announced ‘partial mobilization’ in Russia in

September 2022, a large number of Russians came to Kazakhstan. The situation resembled the one in the 1940s: war, people forced to leave homes and relocate to a new place. According to statistics, around 200 thousand Russians entered Kazakhstan.

As newcomers arrived, there was a sharp increase in interest in work prospects and opportunities in art & media in Almaty. Online group dedicated to help the newcomers with the search of work and housing was created on Telegram, which now has almost 200 participants. However, it should be noted that migrants seeking employment in creative sphere faced the same difficulties experienced by the local creative community – unemployment, lack of opportunities for self-expression, modest level of cultural life. It is important to note as well, that back in times of the 1940s evacuation, when Russian creative community was a leading force in the industry of the entire USSR, creative industry of Kazakhstan benefited greatly from newcomers. However, this was not the case this time – since 1991 Kazakhstan has been involved in the process of globalization, including cultural one, separately from Russia. This led the country to produce the same level art professionals & creators, that have equal access to world practice and experience.

Art lives always and everywhere, both in peacetime and in wartime. Representatives of creative industries are also involved in migration. As people move, they bring their traditions, knowledge, and beliefs with them. In this regard, migration comes not only with difficulties, but new ideas and cultural enrichment, that can change and develop artistic and creative landscape of the host country.

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Magda Bolzoni and Silvia Crivello

The paper aims at discussing how migration and diversity in the urban space are differently understood, framed and elaborated upon by local urban policies. More specifically, it explores if and how policies and interventions aiming towards migrations' local governance and migrants' social inclusion interact with those interested in promoting urban economic growth. In so doing, the paper intends to strengthen the bridge between migration studies and urban studies and to bring forward the debate regarding the persistence of multiculturalism at the local level and the ways it locally unfolds.

Multiculturalism, after considerable initial popularity, has largely come into question in Western countries: particularly in Europe, the dissatisfaction towards

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