

**DIVERSE CITY.
CREATIVE CITY.**

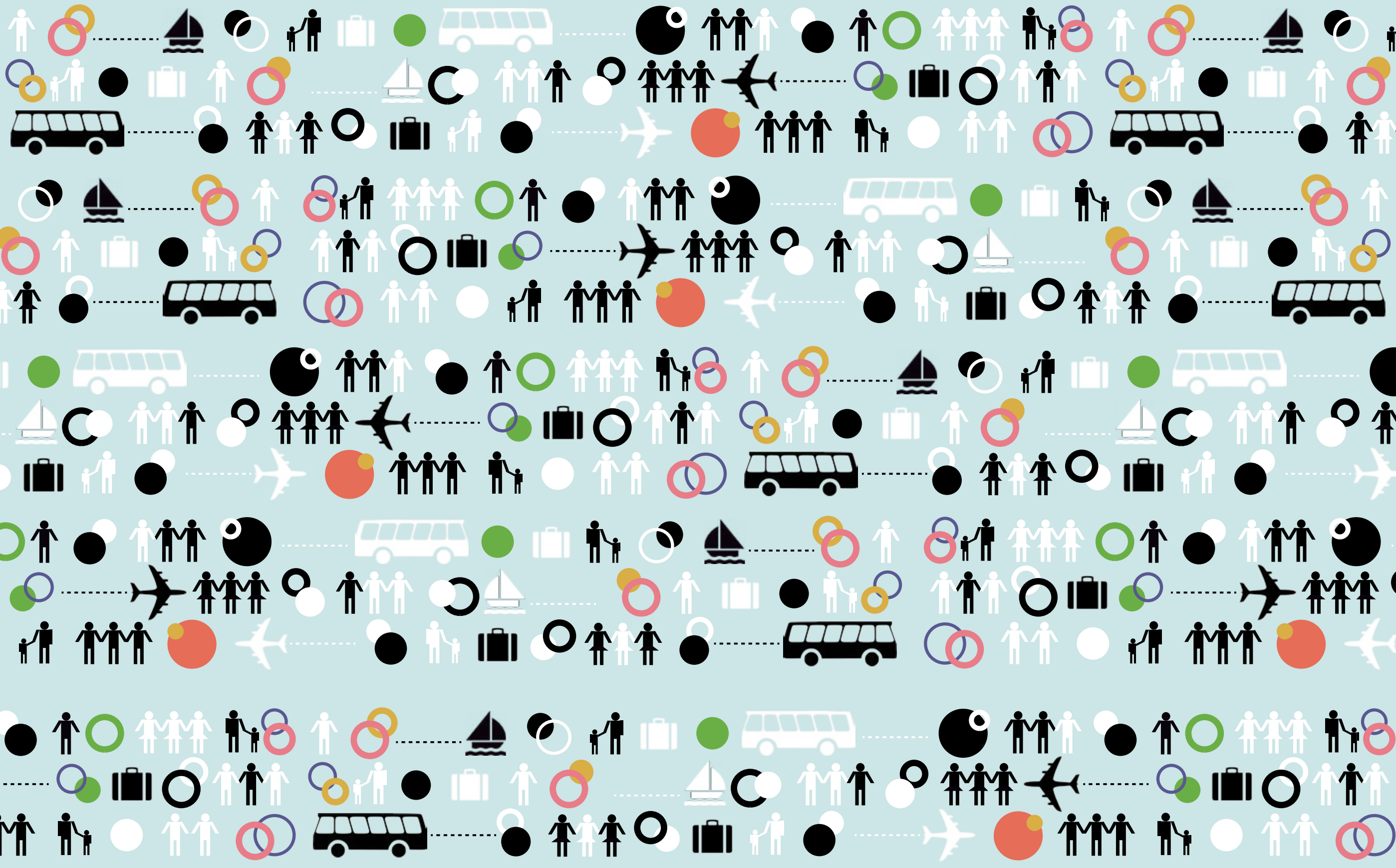
INCLUSIVE CITY.

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*Immigrazione, tolleranza e l'integrazione. Città diverse ed iper-diverse.
Industrie creative, città creative.
Milano, città del design e città di immigrati.*

Alcuni di questi concetti sono ampiamente conosciute come vengono affrontati da ogni cittadino nella maggior parte delle città di tutto il mondo, alcuni altri sono nuovi, in corso di definizione e ridefinizione.

Il primo obiettivo di questo lavoro è quello di studiare un importante fenomeno globale: le migrazioni, e insieme a questo, la diversità e iper-diversità come i loro risultati sulle città, a volte anche visto come conseguenze negative che portano alla segregazione sociale, anche sugli aspetti urbani del profilo delle città.

Alcune città globali fungono da attrattori immigrati. E 'in quelle città in cui questi fenomeni diventano più evidenti, e questo è il caso di Milano: una città in cui le figure di popolazione nata all'estero sono in crescita, ma l'integrazione sociale non è, o almeno non è tanto evidente.

D'altra parte, i teorici contemporanei, letteratura e studiosi di ricerca hanno studiato il rapporto stretto tra immigrazione, la diversità e l'allevamento di creatività e, ciò che è più interessante, tra la creatività e la crescita della città. Inoltre, alcune organizzazioni hanno preso in pratica queste idee, sottolineando l'importanza cruciale del rapporto reciproco tra la tolleranza, la collaborazione, l'innovazione sociale e la creatività, aggiungendo fino a che somma il beneficio diretto per la città in termini di sviluppo urbano, il miglioramento della coesione sociale, sostegno all'economia e di promozione della città e il posizionamento nella piattaforma globale.

Secondo la Dichiarazione Universale dell'UNESCO sulla Diversità Culturale (2001), diverse caratteristiche culturali devono essere "custoditi e conservati". Cioè, la prospettiva di un mondo più aperto, creativo e democratico.

Allo stesso tempo, le industrie creative stanno diventando fattori sempre più importanti delle economie basate sulla conoscenza post-industriali contemporanee, rappresentano un alto incremento medio sulle opportunità di lavoro e di crescita della creazione di posti di lavoro, e sono anche veicoli di identità culturale, che ha una funzione cruciale nel favorire la diversità culturale.

globalised world

MIGRATION

economy

MILAN

immigrant stock

SOCIAL DIVERSITY

integration

CREATIVE INDUSTRIES

Why this approach. Phenomena and theories

Immigration, tolerance and integration. Diverse cities, hyper-diverse cities. Cultural industries, creative industries, creative cities. Milan, the city of design. Milan, the city of immigrants.

While some of these concepts are widely known as they are faced by every citizen in most of the cities around the world; some others are new, being defined and redefined.

The first aim of this work is that of studying an important global phenomenon: *migration*; and together with this, *diversity* and *hyper-diversity* as their results on the cities, sometimes also seen as negative consequences leading to social segregation showed not only socially but also on the urban aspects of the cities' profile.

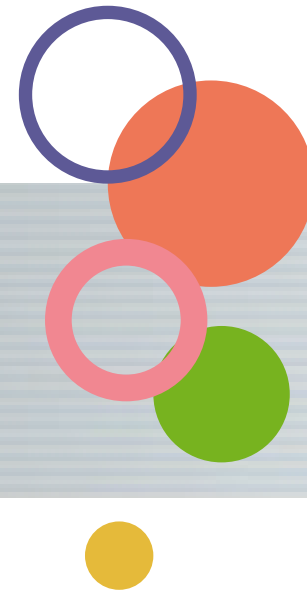
Some global cities act as immigrants attractors. It is in those cities where these phenomena become more evident, and this is the case of Milan: a city in which the figures of foreign born population are growing but the social integration is not, or at least is not that evident.

On the other hand, contemporary theoreticians, literature and scholars' research have studied the tight relationship between immigration, diversity and the breeding of creativity and, what is more interesting, between creativity and cities' growth. As an example, for intellectual R. Florida diversity is a *sine qua non* condition for developing creative industries and therefore, for a city's economic growth. Moreover, some organizations -such as UNESCO, British Council, Creative Metropolises- have taken these ideas into practice, underlining the crucial importance of the reciprocal relationship between tolerance, collaboration, social innovation and creativity; adding up to that sum the direct benefit for the city in terms of urban development, social cohesion improvement, economy support and city's promotion and placement in the global platform.

Also, according to UNESCO's Universal Declaration on Cultural Diversity (2001), diverse cultural characteristics should be "treasured and preserved". This Declaration sets against inward-looking fundamentalism the prospect of a more open, creative and democratic world.

At the same time, creative industries are becoming more and more important factors of contemporary post-industrial knowledge-based economies. They are said to represent a higher than average increase on job opportunities and growth of job creation, they are also vehicles of cultural identity, which has an crucial function in nurturing cultural diversity.

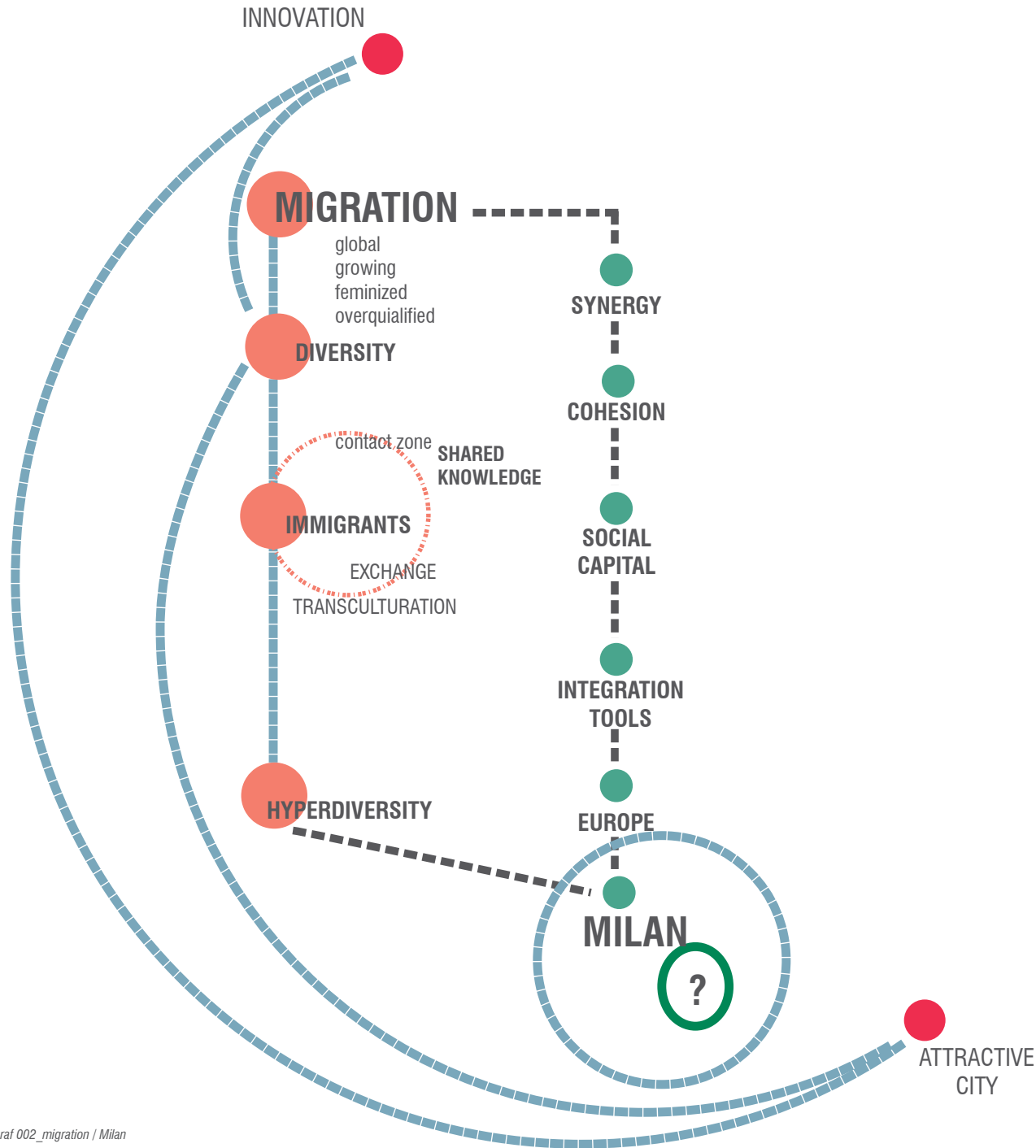




MIGRATION & DIVERSITY.

on the previous page:

img001_ "Diaspora" from <http://www.diasporanetworkalliance.org/diaspora.htm>



graf 002_migration / Milan

Migration refers to the **movement of people to new countries** or areas and it is a Right recognized in the Universal Declaration of Human Rights (1948)ⁱ. It is crucial to understand migration in order to comprehend a **worldwide reality** which is not just current or new but a part of human **history and evolution**. The reasons may be many, but mostly people migrate to find better living conditions, work or job positions. In conclusion, people migrate to **improve the prospects** for themselves and their families. They go along great distances to obtain a better life and this is an undeniable phenomena taking place in different locations, at different ranges, all around the world. And it **keeps growing in time**.

Together with this, at the moment of defining the “migrant” we find that the concept has not been globally unified in spite of official recommendations and this, specially in EU -which tries to act as a *unique political partnership*ⁱⁱ, brings to **divergences** when speaking about “migration policies”.

In this context, it is important to underline the role of cities, as cities that have become attractive immigrants gateways have turned into places of diversity in which tolerance and social cohesion is not always present. “Hyper-diversity” is therefore a term proposed (Price and Benton-Short, 2007) to designate cities in which **diversity has got to extraordinary levels**. According to this study, examples of hyper-diverse cities in Europe are: London, Copenhagen, Amsterdam, Munich and Hamburg. Each of them differs from the other at the moment of defining “migrants”, and this is also a problem that is common as well to other cities and countries, which also brings to further complications in understanding a general global idea. However these cities share some common demands and features in the inclusion tools.

But migration is not only an enormous social phenomenon, but also an **economic** one: the flow of millions of migrants has a clear impact on global economy. Besides, immigrants “having their feet in two different worlds” are said to be uniquely positioned to recognize investment opportunities. In any case, a successful immigrant can help both the local economy and that of his country of origin. So it is an issue to take into account when working with the foreign born population of a city -or even a country.

Migration, then, leads to another phenomenon: **cultural diversity**. This means: multiple heritage, cultures, languages, colours facing each other in a single space: **the city**. Immigrants gateways become therefore some sort of melting pots of the dissimilar identities encountered.

ⁱ UNITED NATIONS (1948) , Universal Declaration of Human Rights: Article 13.
 (1) Everyone has the right to freedom of movement and residence within the borders of each state.
 (2) Everyone has the right to leave any country, including his own, and to return to his country.
ⁱⁱ http://europa.eu/about-eu/basic-information/index_en.htm

definitions

diaspora

Spreading of people from a national group or culture to other areas. From the Greek meaning 'to disperse'. Diasporas are the voluntary or forcible movement of people from their homelands into new regions.

ethnicity

Is a term that has been used increasingly since the 1960s to account for **human variation** in terms of culture, tradition, language, social patterns and ancestry, rather than the discredited generalizations of race with its assumption of a humanity divided into fixed, genetically determined biological types. Ethnicity refers to the fusion of many traits that belong to the nature of any ethnic group: a composite of shared values, beliefs, norms, tastes, behaviours, experiences, consciousness of kind, memories and loyalties. The simplest, and perhaps narrowest, definition of an ethnic group therefore might be a group that is socially distinguished or set apart, by others and/or by itself, primarily on the basis of cultural or national/ characteristics. Indeed the word ethnicity comes from the Greek ethnos, meaning 'nation'. In its earliest English use the word 'ethnic' referred to culturally different 'heathen' nations, a sense that has lingered as a connotation.

transculturation

Refers to the **reciprocal influences** of modes of representation and cultural practices of various kinds in colonies and metropolises, and is thus "a phenomenon of the contact zone".

contact zone

Describes social spaces where **'disparate cultures meet, clash and grapple with each other**, often in highly asymmetrical relations of dominance and subordination like colonialism, slavery, or their aftermaths as they are lived out across the globe today'.

hybridization

/hybrid/ something that comes from or consists of a mixture of two or more things.

One of the most widely employed and most disputed terms in postcolonial theory, hybridity commonly refers to the **creation of new transcultural forms within the contact zone**. As used in horticulture, the term refers to the cross-breeding of two species by grafting or cross-pollination to form a third, 'hybrid' species. Hybridization takes many forms: linguistic, cultural, political, racial, etc.

interculturality

Refers to the existence and equitable **interaction of diverse cultures** and the possibility of generating shared cultural expressions through **dialogue and mutual respect**.

cultural diversity

[in singular] a range of different things

Refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

Bhabha argues that it is insufficient to record signifiers of cultural diversity which merely acknowledge a range of separate and distinct systems of behaviour, attitudes and values. Such a framework may even continue to suggest that such differences are merely aberrant or exotic, as was implicit in imperialistic ethnographies. References to cultural diversity based on an assumption of “pre-given cultural ‘contents’ and customs” give rise to anodyne liberal notions of multiculturalism, cultural exchange or the culture of humanity.

The **UNESCO Universal Declaration on Cultural Diversity** was adopted unanimously in a most unusual context. It came in the wake of the events of 11 September 2001, and the UNESCO General Conference, which was meeting for its 31st session, was the first ministerial-level meeting to be held after those terrible events. It was an opportunity for States to reaffirm their conviction that intercultural dialogue is the best guarantee of peace and to reject outright the theory of the inevitable clash of cultures and civilizations.

The Declaration **aims both to preserve cultural diversity as a living, and thus renewable treasure** that must not be perceived as being unchanging heritage but as a process guaranteeing the survival of humanity; and to prevent segregation and fundamentalism which, in the name of cultural differences, would sanctify those differences and so counter the message of the Universal Declaration of Human Rights.

cultural difference

/difference/ a point or way in which people or things are dissimilar

Cultural difference, suggests that cultural authority resides not in a series of fixed and determined diverse objects but in the process of how these objects come to be known and so come into being. This process of coming to be known is what brings into being and discriminates between the various ‘statements of culture or on culture’ and gives authority to the production of the fields of references by which we order them.

By stressing the process by which we know and can know cultures as totalities, the term “cultural difference” emphasizes our **awareness** of the “homogenising effects of cultural symbols and icons” and places the emphasis on a questioning attitude towards “the authority of cultural synthesis in general”.

multiculturalism

relating to or containing several cultural or ethnic groups within a society.

It can refer to a demographic fact, a particular set of philosophical ideas, or a specific orientation by government or institutions toward a diverse population.

For some people, the term “multiculturalism” is descriptive: It reflects **the actual pluralism present in society**. Such pluralism might stem from the coexistence of longstanding minority groups.

However, most of the contemporary debate about multiculturalism centers on immigrants and their descendants rather than on those minorities. Indeed, multiculturalism has become **synonymous with the demographic and social changes** that stem from migration, resulting in the conflation of multiculturalism with immigration policy. This is sometimes seen in debates about whether multiculturalism as a demographic fact undermines social capital and social cohesion. When the term multiculturalism is evoked in these debates, it **usually refers to population diversity**, not a particular philosophy or public policies closely associated with “identity politics,” “the politics of difference,” and “the politics of recognition,” all of which share a commitment to revaluing disrespected identities and changing dominant patterns of representation and communication that marginalize certain groups (Young 1990, Taylor 1992, Gutmann 2003). Multiculturalism is also a matter of economic interests and political power; it demands remedies to economic and political disadvantages that people suffer as a result of their minority status.

Multiculturalists take for granted that it is “culture” and “cultural groups” that are to be recognized and accommodated. Yet multicultural claims include a wide range of claims involving religion, language, ethnicity, nationality, and race.

Homi Bhabha's Third Space

He insists that this same ambivalence is implicit in the act of cultural interpretation itself since, as he puts it, the production of meaning in the relations of two systems requires a "Third Space".

This space is something like the idea of deferral in poststructuralism. While Saussure suggested that signs acquire meaning through their difference from other signs (and thus a culture may be identified by its difference from other cultures), Derrida suggested that the "difference" is also "deferred", a duality that he defined in a new term "différance". The "Third Space" can be compared to this space of deferral and possibility (thus a culture's difference is never simple and static but ambivalent, changing, and always open to further possible interpretation).

In short, this is the space of hybridity itself, the space in which identities always contain the traces of other meanings and identities.

- Marie Price and Lisa Benton-Short / George Washington University January 2007, "*Counting Immigrants in Cities across the Globe*"
available at <http://www.migrationinformation.org>

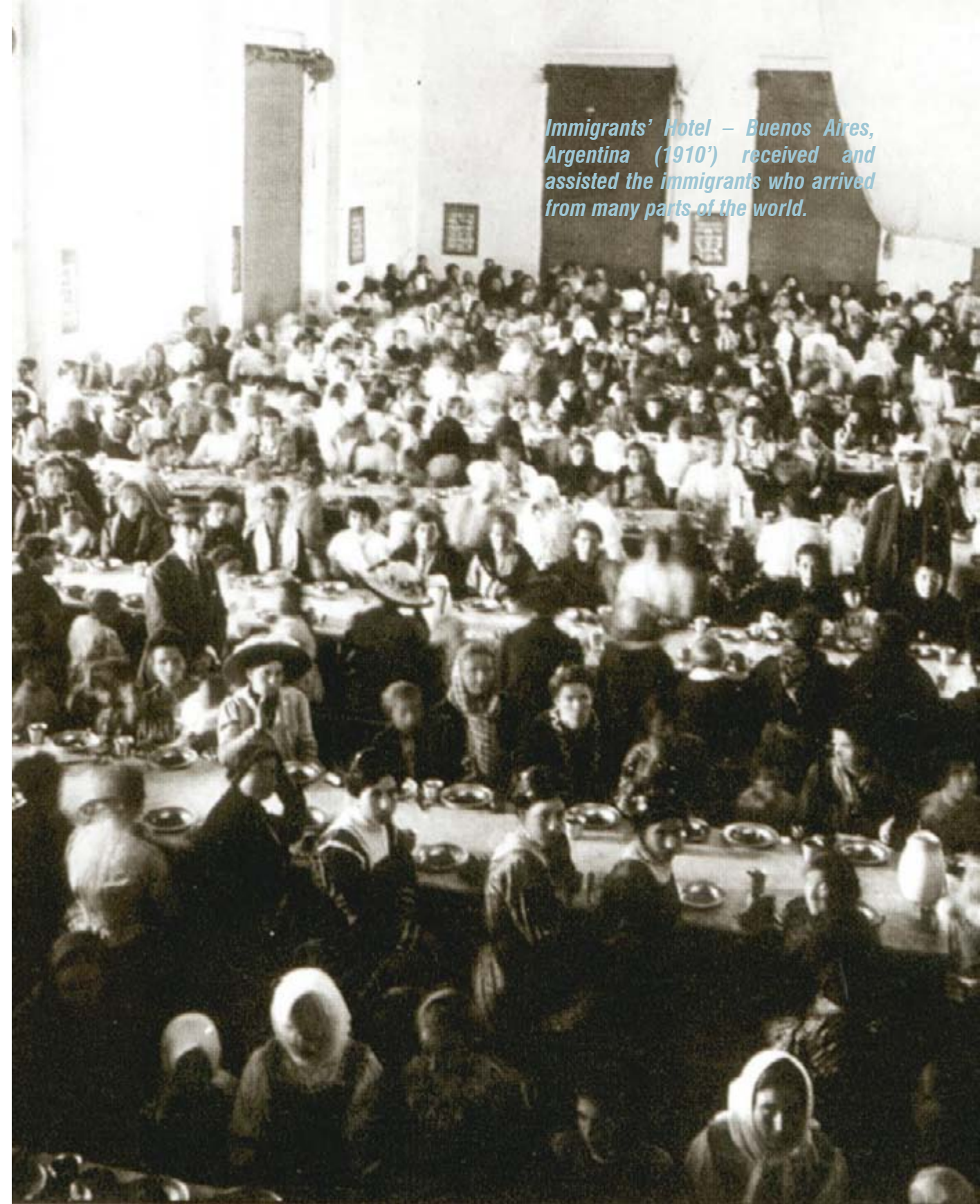
- S. Song, "Multiculturalism", *The Stanford Encyclopedia of Philosophy (Winter 2010 Edition)*,
available at <http://plato.stanford.edu/archives/win2010/entries/multiculturalism>

- *UNESCO UNIVERSAL DECLARATION ON CULTURAL DIVERSITY*,
Adopted by the 31st Session of the General Conference of UNESCO PARIS, 2 NOVEMBER 2001

- *UNESCO CONVENTION on the Protection and Promotion of the Diversity of Cultural Expressions*
Paris, 20 October 2005

- B. Ashcroft, G. Griffiths and H. Tiffin, "*POST-COLONIAL STUDIES The Key Concepts*".
Second edition, Routledge - London

Immigrants' Hotel – Buenos Aires, Argentina (1910') received and assisted the immigrants who arrived from many parts of the world.



MIGRATION & DIVERSITY IN THE WORLD

defining MIGRATION

Movement of people to a new area or country in order to find work or better living.

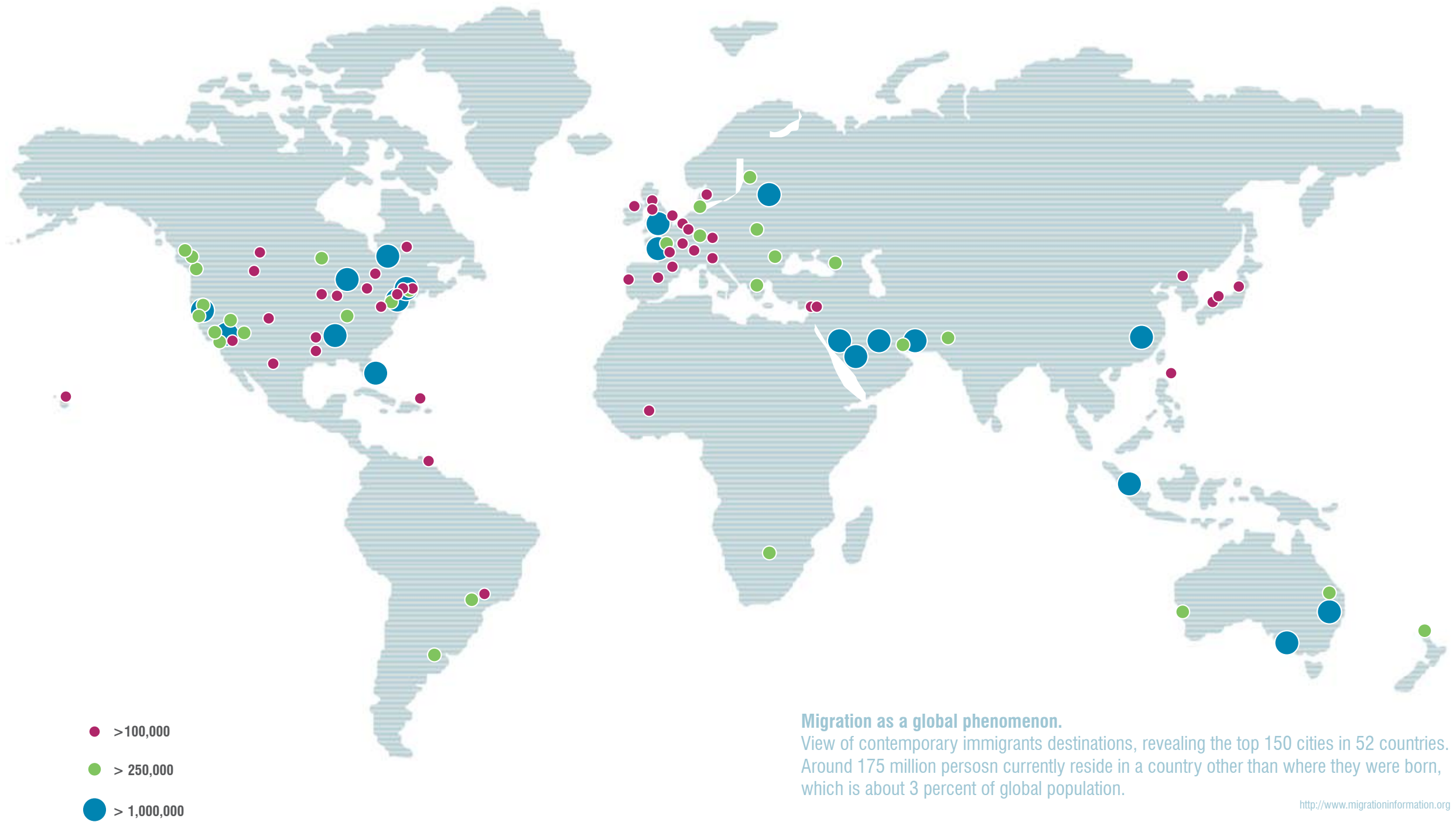
defining MIGRANTS

UN 1997 Recommendations define an international migrant as “any person who changes his or her country of usual residence”

A **long-term** migrant is defined as “a person who moves to a country other than that of his or her usual residence for a period of **at least a year**”, so that the country of destination effectively becomes his or her new country of usual residence.

A **short-term** migrant was defined as: “persons who move to a country other than that of their usual residence for a period of **at least 3 months but less than 12** months except in cases where the movement to that country is for purposes of recreation, holiday, visits to friends and relatives, business, medical treatment or religious pilgrimage.”

In spite of the existence of the UN recommendations designed to facilitate international coordination in dealing with migration issues, not much effort towards harmonization and implementation of the recommendations has been made by the different States.



Migration as a global phenomenon.

View of contemporary immigrants destinations, revealing the top 150 cities in 52 countries. Around 175 million persons currently reside in a country other than where they were born, which is about 3 percent of global population.

<http://www.migrationinformation.org>

graf 003_migration as a global phenomenon

some insight on MIGRATION TRENDS

The OECD has performed a study in 2011 on the latest migration trends in which the 34 member countries were involved.

The main findings were the following:

- Between 2000 and 2005/06, the migrant population in OECD countries increased by 23% to reach 91 million or 10.8% of the OECD population aged 15 and over.

- Compared with previous migration waves, a higher proportion of recent migrants were highly educated, notably among migrant women (33% in 2005/06)

- Migration from Latin American countries grew particularly rapidly over the period considered and exceeded migration originating from Asia. Asian migrants tend to be mainly employed in professional occupations, while North African and Latin American migrants, as well as the Turkish-born, are overrepresented in low-skilled and elementary occupations. Sub-Saharan migrants and European migrants are concentrated at both ends of the skill spectrum in both professional and elementary occupations. **In 2005/06, about one out of ten high-educated persons born in Africa or in Latin America were living in the OECD, compared with one out of 30 from Asia.**

- Important **gaps remain compared with the native-born**, notably for the highly educated. **Overqualification** of immigrants appears to be an issue of increasing concern with about a third of employed immigrants holding a university degree working in intermediate or low-skilled jobs.

In many OECD countries, **low-educated foreign-born fare better on the labour market than their native-born counterparts, but high-educated migrants tend to have lower employment rates** and higher unemployment rates than their native-born counterparts. Overqualification of immigrants is an issue of increasing concern. On average in the OECD, **30% of immigrants holding a university degree work in intermediate or low-skilled jobs.**

Migration to the OECD tends to be **more diversified by country of origin, more highly educated more concentrated in the most active working ages (25-49) and in some cases more feminized**: in 2005/06, almost 51% of migrants in the OECD were women. Migration of high-educated women is increasing significantly. In 2005/06, 33% of recent migrant women held a tertiary diploma compared with 31.5% for men. On average, 58% of migrant women are employed, which is 3 percentage points less than for native-born women. Furthermore, whatever their skill level and for all countries of origin, migrant women have lower employment rates than their male counterparts. However, **migrant women tend to be more integrated in the labour market** of OECD countries than women in their countries of origin are. Similar to their male counterparts, high-educated migrant women face particular difficulties in accessing the labour market but also in finding jobs corresponding to their formal qualifications. **The highest gaps between the employment rate of native-born and foreign-born high-educated women are registered in Denmark, Germany, Austria, France, Switzerland and Finland** (at least 16 percentage points difference).

Widmaier, S. and J-C. Dumont (2011),

"Are recent immigrants different? A new profile of immigrants in the OECD based on DIOC 2005/06",
OECD Social, Employment and Migration Working Papers No. 126,
Directorate for Employment, Labour and Social Affairs,
OECD Publishing, available at <http://dx.doi.org/10.1787/5kg3ml17nps4-en>

THE SITUATION IN EUROPE

EU citizen / migrant

It is now easier for EU citizens to live in another country inside the EU community without asking for a permit to stay.

As set out in the Maastricht Treaty, any national of a Member State is a citizen of the Union. The aim of European citizenship is to strengthen and consolidate European identity by greater involvement of the citizens in the Community integration process. Thanks to the single market, citizens enjoy a series of general rights in various areas such as the free movement of goods and services, consumer protection and public health, equal opportunities and treatment, access to jobs and social protection. There are four categories of specific provisions and rights attached to citizenship of the European Union:

- freedom of movement and residence throughout the Union;
- the right to vote and stand as a candidate in municipal elections and in elections to the European Parliament in the state where he/she resides;
- protection by the diplomatic and consular authorities of any Member State where the State of which the person is a national is not represented in a non-member country,
- the right to petition the European Parliament and apply to the Ombudsman.

Citizens and administrative authorities throughout the EU, for instance, have realised that the old fashioned **notions of "immigrant", "resident alien" and "temporary guest" do not apply to Community nationals**. Not only are the latter Union Citizens, but they are also encouraged to participate in a wide range of associative relations beyond national borders and to choose their civic home.

But among the EU countries there is also a **problem with the homogenization of concepts** and definitions in the different countries. As an example of this "discoordination" of concepts: while Germany considers every entry an "immigration" after seven days, while Denmark requires an intended duration of three months. Therefore, very short-term migrations are included in Germany and not in Denmark. These examples make it clear that among the challenges of improving the compatibility of international migration statistics, harmonizing concepts and definitions is another major topic.

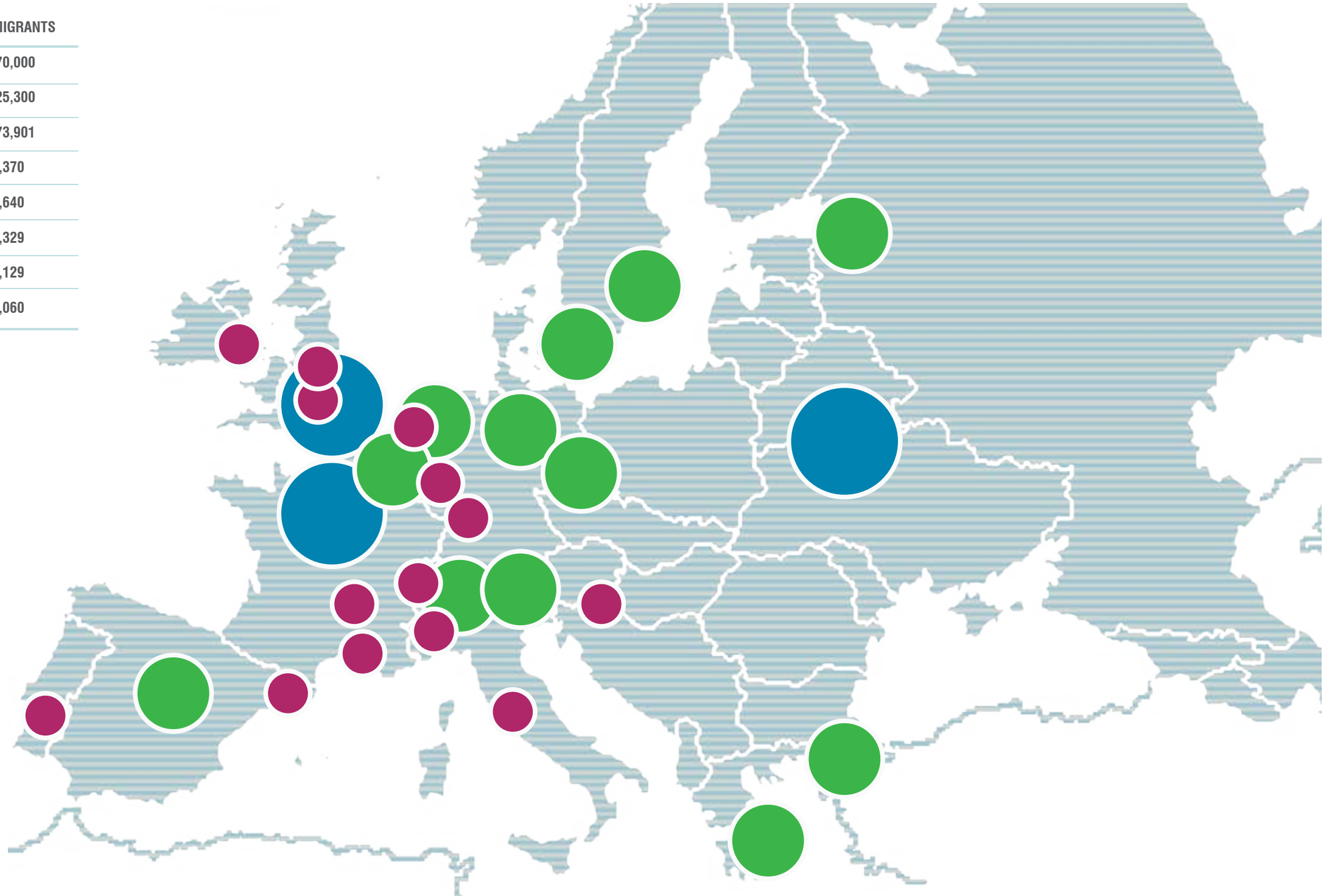
In this context, Eurostat, the United Nations Economic Commission for Europe (UN/ECE) and other international bodies are working to **improve the reliability** and comparability of the migration data collection.

	POPULATION	IMMIGRANTS
paris	10,500,000	2,170,000
london	11,500,000	4,625,300
moscow	11,503,500	1,573,901
madrid	3,265,370	522,370
copenhagen	1,200,00	257,640
amsterdam	783,364	395,329
munich	1,340,000	300,129
hamburg	1,754,180	257,060

30 European cities have over 100,000 foreign born residents.

There is no official definition of migration in the European Union. The term only describes the *process* of persons moving across borders to live and work and generally implies non-EU citizens moving into or within the EU.

Inward migration into the EU is an important issue, given Eurostat projections that population growth in the EU up to 2025 will be mainly dependent on migration. Without positive net migration, the population would already have declined in some EU States, with the *working age population predicted to decline by some 20 million between 2010 and 2030.*



graf 004_immigration in Europe

The challenge for integration in EU

There still exists in Europe a feeling of a **failure regarding to integrate migrants effectively** in the past and a concern about **raising support for the far right**. Immigrants nowadays remain excluded even after they and their second generation offspring have become nationals.

In the social field, public resentment of migrants and **fear of the difference** leads to discrimination, community tension and violence. In addition it has contributed to the rise in support for far-right political parties. Public anxiety about Muslim minorities -specially after 9/11 events- and subsequent international problems all point to the **need for a comprehensive integration strategy**.

In the Economy field, it is also known that migrants bring significant economic and cultural benefits. Some newcomers are very successful in the labour market and enjoy positive relations with other residents. But there is substantial evidence that many face disadvantages on all the key indexes of integration: **legal rights, education, employment, criminal justice, health, living conditions and civic participation**. But it is clear that **EU states cannot afford to neglect the talents of migrants already acting in the European workforce**.

Some possible roads towards integration

- Establishing a mechanism of **dialogue among members**, in order to develop a common strategy.
- **Reviewing existing EU measures**, to ensure that they provide enough protection to immigrants.
- Taking active responsibility for leading a balanced, informed and public **debate on the topic**.
- **Promoting contact** between people from different religious and cultural backgrounds.
- Promoting **common understanding** among member states.
- Ensuring **implementation of EU existing directives**.
- Engaging member states, social partners, NGOs, and migrant associations into **learning from sharing** experiences and opinions.
- Conducting a **review** to identify which EU policies, programs, budgets and policy levers (employment policy, family reunification) are most relevant to integration.
- Reconsidering the bar on **employment of third-country nationals** within the Commissions.

Sarah Spencer/ Center of Migration, Policy and Society, University of Oxford, October 2003, "The challenges of Integration for the EU" available at <http://www.migrationinformation.org>

EUROPE & CULTURAL DIVERSITY

The claim that multiculturalism undermines social cohesion and local cultural values has fueled the political success of far-right groups such as Geert Wilders's Freedom Party in the Netherlands, the Sweden Democrats Party, the True Finns Party in Finland, the Danish People's Party, and the Progress Party in Norway.

Yet concerns over multiculturalism are also part of the political mainstream. In October 2010, German Chancellor Angela Merkel proclaimed that a multicultural approach had "utterly failed" in Germany. In February 2011, French President Nicolas Sarkozy also called multiculturalism a failure, and British Prime Minister David Cameron indicted his country's policy of multiculturalism for failing to promote a sense of common identity and encouraging Muslim segregation and radicalization.

I. Bloemraad - University of California, Berkeley, "The Debate Over Multiculturalism: Philosophy, Politics, and Policy." Available at <http://www.migrationinformation.org/Feature/display.cfm?ID=854>



Miss Merkel -Chancellor of Germany- told a gathering of younger members of her conservative Christian Democratic Union (CDU) party on Saturday that at “the beginning of the 60s our country called the foreign workers to come to Germany and now they live in our country. She added: “We kidded ourselves a while, we said, ‘They won’t stay, sometime they will be gone’, but this isn’t reality.”

“And of course, the approach [to build] a multicultural [society] and to live side-by-side and to enjoy each other ... has failed, utterly failed” In her speech in Potsdam, however, the chancellor made clear that innigrants were welcome in Germany.

HYPERDIVERSITY

The most urgent issue in States experiencing ongoing ethnically related political instability, or striving to re-establish a modus vivendi between ethnic groups in the wake of conflict involving physical violence, is the establishment of communication and contacts across ethnic boundaries which will allow for negotiations between groups and, for individuals, the regaining of a sense of personal security.

*Management of Social Transformations (MOST) - UNESCO
Pulley Paper- No.4
Multiculturalism: New Policy Responses to Diversity*

Large scale immigration is creating new and more urban immigrant destinations. Immigrant gateways take on different forms, but many are HYPER-DIVERSE, globally linked through transnational networks, and in some cases, increasingly segregated spaces.

What makes contemporary immigrant gateways a significant object of study is that urban economies are increasingly reliant upon new and large flows of foreign labour, for distinct segments of labour market. At the same time, the discourse of about inclusion/exclusion of new comers has intensified as growing numbers of foreign born people in urban areas challenge basic assumptions about citizenship, identity and belonging.

As large numbers of foreign-born and ethnically distinct people are thrown into the mix, cities become the places where global differences are both celebrated and/or contested.

City	Country	Census year	Metropolitan population	Foreign born
New York	USA	2005	18,351,099	5,117,290 (27.88%)
Los Angeles	USA	2005	12,703,423	4,407,353 (34.69%)
Hong Kong	China	2005	7,039,169	2,998,686 (42%)
Toronto	Canada	2001	4,647,960	2,091,100 (45%)
Miami	USA	2005	5,334,685	1,949,629 (36.54%)
London	United Kingdom	2001	7,172,091	1,940,390 (27.05%)
Chicago	USA	2005	9,272,117	1,625,649 (15.53%)
Moscow	Russia	2002	10,382,754	1,586,068 (15.27%)
Riyadh	Saudi Arabia	2000	4,730,330	1,477,601 (31.23%)
Singapore	Singapore	2000	4,017,733	1,350,632 (33.61%)
Sydney	Australia	2001	3,961,451	1,235,908 (31.20%)
San Francisco	USA	2005	4,071,751	1,201,209 (20.50%)
Jiddah	Saudi Arabia	1998	3,171,000	1,186,600 (37.42%)
Houston	USA	2005	5,193,448	1,113,875 (21.45%)
Paris	France	1999	6,161,887	1,081,611 (17.55%)
Dubai	United Arab Emirates	2005	1,272,000	1,056,000 (83%)
Washington, D.C.	USA	2005	5,119,490	1,017,432 (19.87%)
Dallas	USA	2005	5,727,391	1,016,221 (17.74%)
Melbourne	Australia	2001	3,367,169	960,145 (28.59%)
Buenos Aires	Argentina	2001	11,460,625	917,491 (8%)
Riverside	USA	2005	3,827,946	827,584 (21.61%)
Vancouver	Canada	2001	1,967,475	767,715 (39.02%)
Tel Aviv-Yafo	Israel	2002	2,075,500	747,400 (36.01%)
St. Petersburg	Russia	2000	4,661,219	711,596 (15.26%)
Boston	USA	2005	4,270,631	684,165 (16.02%)

tab001_top 25 immigrant destinations, total foreign born

It can be seen from the censuses that only four European cities were placed among the top immigrant destinations, while American cities in this ranking are ten.

However, it must be pointed out that here cities are ranked according to the total number of immigrants and not the percentage they represent.

Table 3 Gateway variations

Hyperdiverse gateways	The non-global gateway	By-passed global city
Population >1 million	Population >1 million	Population >1 million
At least 9.5% foreign born	At least 9.5% foreign born	Less than 3% foreign born
No one country of origin accounts for 25% of immigrant stock	Overlooked in global cities literature; not cited as significant global city	Frequently cited in global cities literature as economically or politically important
Immigrants originate from all regions		
Commonly cited in global cities literature as significant		
Examples: New York, London, Toronto, Sydney, Amsterdam, Hamburg, San Francisco, Washington D.C.	Examples: Dubai, Riyadh, Medina, Mecca, Ottawa, Perth, Las Vegas, Birmingham, Athens	Examples: Tokyo, Osaka, Mexico City, Seoul, Cairo, São Paulo

tab002_gateway variations

Global City / Hyperdiverse City

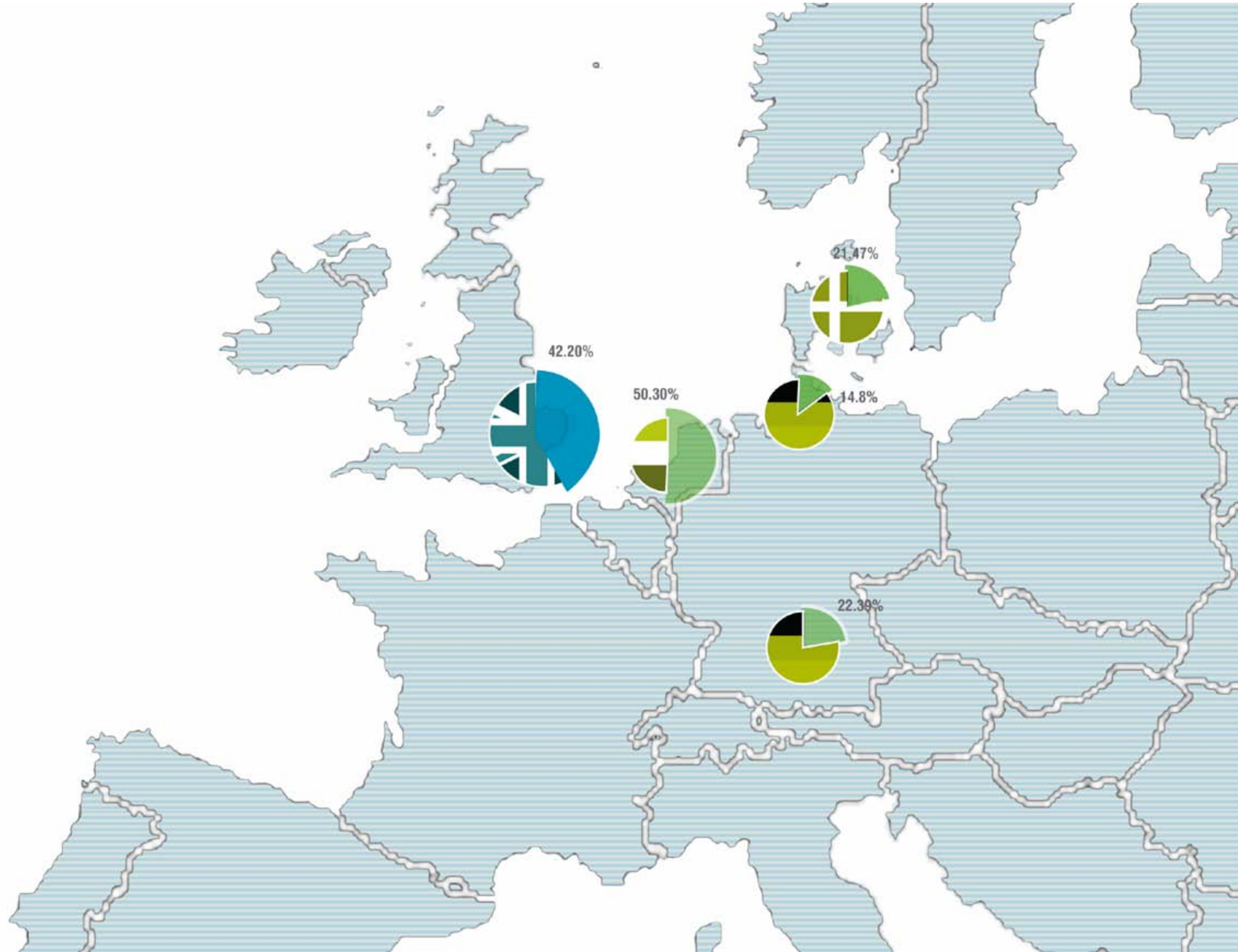
Most important cities have been considered **Global cities or World cities** (according to the Globalization and World cities study group -GaWC). This term defines the cities which are major sites for the accumulation of capital; command points of world economy; headquarters for corporations; important hubs for global transportation and communication; intensified areas of social polarization; and points of destination for domestic and international migrants.

In this context, after a research about the major immigrated cities, started collecting data in 2002, the scholars Price and Benton-Short have arrived to a new definition of cities: the **HYPER-DIVERSE CITY**.

Marie Price and Lisa Benton-Short / George Washington University January 2007, "Counting Immigrants in Cities across the Globe" available at <http://www.migrationinformation.org>

Marie Price and Lisa Benton-Short / George Washington University May 2007, "Immigrants and world cities: from hyper-diverse to the bypassed" GeoJournal / Springer Science + Business Media

	IMMIGRANTS
london	4,625,300 (40.3%)
copenhagen	257,640 (21.4%)
amsterdam	395,329 (50.3%)
munich	300,129 (22.3%)
hamburg	257,060 (14.8%)



HYPERDIVERSE CITIES IN EU

According to Price and Benton research started in 2002 and published in 2007

graf005_hyperdiverse cities in europe

HYPERDIVERSE CITIES IN EUROPE Composition of immigrant pupolation

As it has been mentioned, the lack of homogeneity of concepts and definitions among the different countries leads to very diverse interpretations in every city/state, which brings to different ways of facing immigration, diversity and integration.

LONDON

Subdivision of the population in **ethnic groups**.

"2001 Census: Ethnic groups in London and other districts", MDMAC Briefing 2003/23, October 2003, Greater London Authority



white	mixed	black	asian	chinese
<ul style="list-style-type: none"> irish (7.5%) other (20%) 	<ul style="list-style-type: none"> white / black caribbean (2.5%) white / black african (1.5%) white / asian (2.5%) other (2.5%) 	<ul style="list-style-type: none"> black caribbean (12.5%) black african (12.5%) other (2.5%) 	<ul style="list-style-type: none"> indian (15%) pakistani (5%) bangladeshi (5%) other (5%) 	<ul style="list-style-type: none"> chinese (2.5%) other (3.75%)

graf006_foreign population in London

COPENHAGEN

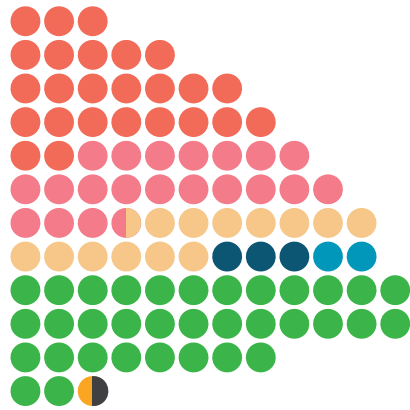
Subdivision according to **origin**

<http://statistikbanken.dk/>



21.47%

- EU countries (25%)
- european non-EU (20.5%)
- african (13.5%)
- north america (3%)
- central and sud america (2%)
- asia (34%)
- oceania (0.5%)
- unknown (0.5%)



graf007_foreign population in Copenhagen

AMSTERDAM

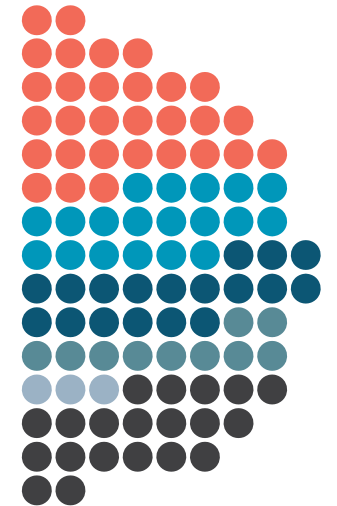
The Dutch government distinguishes between **allochtonen and autochtonen**. Allochtoon is the manufactured opposite of the Greek term autochthon, which means “native.” Allochtonen are officially defined as persons who have at least one parent who was born outside the Netherlands. A further distinction is made between Western and non-Western allochtonen. Western allochtonen are people from Europe (excluding Turkey), North America, Oceania, Indonesia and Japan; non-Western allochtonen are defined as people from Turkey, Africa, Latin American and the rest of Asia.

<http://focus-migration.de/>



50.30%

- western allochtonen**
 - european (30%)
- non-western allochtonen**
 - surinam (18%)
 - morocco (19%)
 - turkey (10%)
 - netherland antilles and aruba (3%)
- other**
 - other (20%)

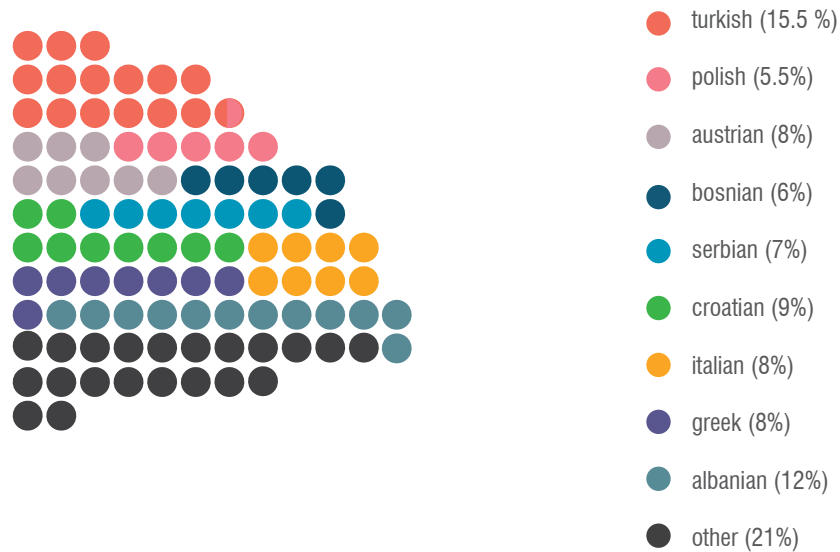
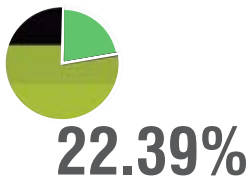


graf008_foreign population in Amsterdam

In Germany official statistics are only of limited value when describing the immigrant population, as they identify only foreigners -people without German citizenship. This is a problem because a considerable number of foreigners did not themselves migrate to Germany, but were born there. This excludes those immigrants who have become naturalised during their stay or who have entered the country as Germans (Spätaussiedler). As a result, rather than referring to foreigners, there is an increasing tendency in Germany to refer to "persons with a migration background" in order to illustrate that citizenship as the sole indicator is insufficient to adequately describe the immigrant population. Persons with a migration background can be foreign or German citizens, and include the following groups of people: foreigners born abroad, foreigners born in Germany, (Spät-)Aussiedler, naturalised citizens who have themselves immigrated, as well as their children who have no personal, direct experience of immigration. Persons with a migration background have either immigrated themselves or are the second or third-generation descendents of immigrants.

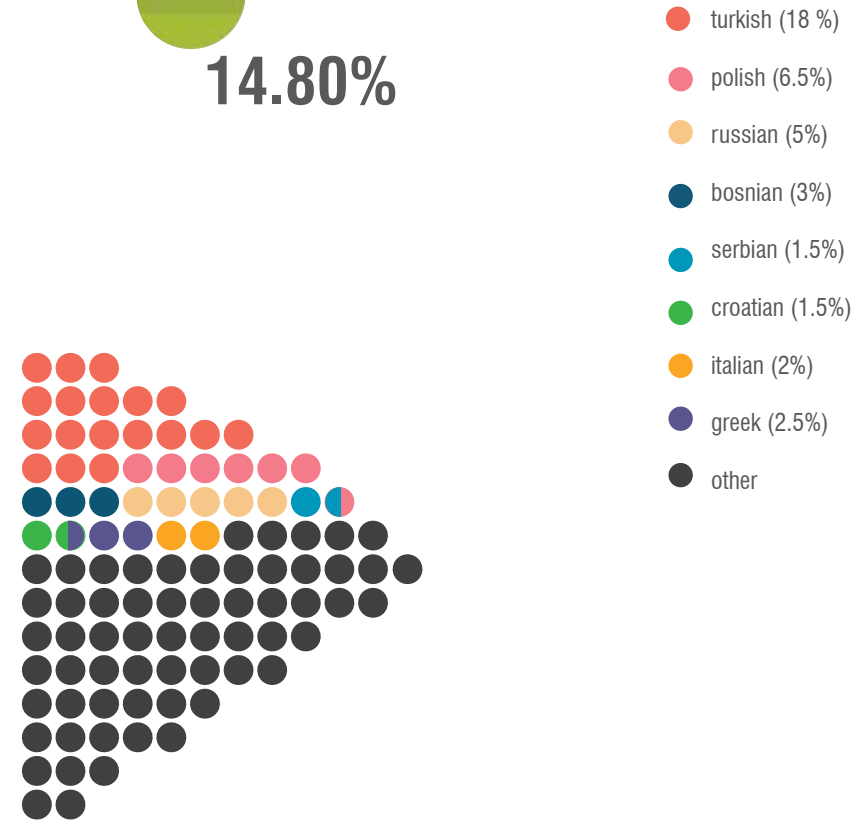
<http://www.focus-migration.de/>

MUNICH



graf009_foreign population in Munich

HAMBURG



graf010_foreign population in Hamburg

HYPERDIVERSE CITIES IN EUROPE

Some examples of migrant present situation.

The present situation of immigrants in the different cities is not so different from one to the other. It is recurrent the claim for social housing, cultural integration and integration in the local job market.

LONDON

- Migrants from all types of country tend to be **better qualified** than the average of the country they leave. A large proportion, especially from poorer countries, only achieve jobs with a status below than that of the equivalent educated UK population. **Migrants are employed in all sectors of the London economy, but those from poorer countries tend to be employed disproportionately in lower paid and less stable sectors including hotels / catering and construction.**

- There will be a number of **demands for higher expenditure related to basic services** such as electoral registration, the need to re-register council tax payers, planning service costs and the turn-over of pupils in schools. Poorer migrants may increase **demands on social housing, language services, council tax benefit costs**. In extreme cases, there may be **costs associated with destitution and homelessness**.

"The Impact of Recent Immigration on the London Economy", 2007, London School of Economics and Political Science

- In a survey asking about which were their biggest worries for the next five years, **Londoners cited migration (34%) as the biggest issue, followed by crime (21%)** and housing (13%). Terrorism polled just 6% votes.

BBC NEWS - october 2008



COPENHAGEN

- **Employment rates among immigrants and descendants** aged 25-39 of non-Western origin with Danish primary and lower secondary school as the highest attained education are **58% and 60%**. Employment rates for immigrants and descendants who have completed a professionally qualifying education or training in Denmark are considerably higher (between **67% and 88%**). The employment rate for immigrants from non-Western countries with less than two years' residence in Denmark is generally lower than for immigrants who have stayed longer. **About 40% of the immigrants of working age from non-Western countries obtain employment within the first two years in Denmark.** After this period this proportion increases to around 55% and remains constant.

- More than two-thirds (69%) of all descendants of non-Western origin are 0-15 years of age, while the same applies to just over one in twenty (5.7%) immigrants from non-Western countries. **Almost half (45.6%) of the immigrants and descendants of non-Western origin in the age group 0-15 originate from Turkey, Iraq, Lebanon or Somalia.**

- **14% of the immigrants aged 16-19 from non-Western countries were outside the labour force and not enrolled in education.** The corresponding proportion among the 16-19-year-old descendants of non-Western origin was 11%. By comparison, 8% of persons aged 16-19 of Danish origin were neither enrolled in education nor available for the labour market. 1% of the immigrants aged 16-19 not enrolled in education were unemployed.

"Statistical overview of integration: population, education and employment. Special chapter on children and youngsters", September 2010, Ministry of refugee, immigration and integration affairs.



AMSTERDAM

- **All wards of Amsterdam show a migration surplus** on the international migration balance. In 1997 the largest number of immigrants settles in the central area (the ward "Binnenstad") and Zuidoost. Immigrants from Turkey and Morocco are dispersed more evenly throughout the city compared to those from Suriname, Netherlands Antilles, Aruba and Ghana. The preference of immigrants to wards with high percentages of foreign-born strengthens the one-sided demographic composition of such wards.

"Migration of the four largest cities in the Netherlands", M.van Huis, H. Nicolaas, M. Croes, Statistics Netherlands Department of population

- In general terms, **unemployment among immigrant youth from 15 to 25 years is rapidly increasing in Netherlands**, according to a study by the Institute for Multicultural Issues Forum.

While unemployment in native groups has risen a 9 percent, among immigrants it has increased from 22 to 29 percent, compared to the same period last year; going up especially among Turkish and Moroccan women and young people of non-Western origin. Meanwhile, the total number of unemployed in the Netherlands increased by 16 percent.

"More immigrant youth without work"
<http://www.mugweb.nl/nieuws/binnenland/meer-allochtone-jongeren-zonder-werk/>





img003_The Javastraat - 'Small Turkey', Amsterdam East

MUNICH & HAMBURG

-A study by the Berlin Institute for Population and Development is based on annual population statistics and finds that **Turks** in particular, the second largest group of immigrants after ethnic Germans from Eastern Europe and the former Soviet Union, are faring badly, even after decades of living in Germany. It shows that **foreigners who come to live in Germany tend to remain strangers, even after 50 years and three generations in some cases.**

- Of all the immigrant groups in Germany, the southern Europeans from **Spain, Portugal, Italy and Greece**, who made up the first wave of so-called “guest workers” who came to Germany after World War II, **have done their best in terms of integrating themselves.**

- The so-called Aussiedler, **ethnic Germans from Eastern Europe** and the former Soviet Union, most of which came to Germany in the 1990s have also **done relatively well.** Their sons and daughters are making good use of the education system and the proportion of them with higher education degrees is greater than that of the general German population.

<http://spiegel.de/> - june 2009

- A survey from the Sinus-Institute in Heidelberg shows that **every third inhabitant in Munich has a migration background** and many are very well integrated. A survey gives evidence that immigrants in Munich are **often members of high society.** Also, 19.6% of the interviewees are part of the “multicultural performer milieu” which means that they are part of a circle of young and flexible migrants who pursue success at work and an “intensive life”.

- Big migrant groups in Munich are part of the “intellectual-cosmopolitan” milieu, which means it is part of an educational stratum with **cosmopolitan and tolerant views.** Munich is again on top at the city comparison when related to other German cities.

In contrast, milieus of “**religiously rooted**” and “**traditional worker milieu**” are **relatively weak among Munich’s migrants.** With only 5,5 and 8,6 percent, Munich is last on the listing.

<http://themunichtimes.com/> - february 2012



img004_hyperdiverse cities profile



london



copenhague



amsterdam



munich



hamburg

HYPERDIVERSE CITIES IN EUROPE Some integration tools and examples

LONDON

The Mayor's integration themes

ESOL and English language: access to classes so that migrants can attend, rooting of programmes in local communities, enhancing pedagogy by building in personal and community development.

Housing: Migrants are also more vulnerable to homelessness and to poor accommodation conditions in the rented sector.

Employment, skills and enterprise: Action on exploitation and vulnerability is therefore required, as is the right sort of employment support for the most disadvantaged.

Community safety and community cohesion: Among children and young people, there is some evidence of barriers to accessing education.

Community development and participation: evidence shows that a number of stakeholders have ability, skills and experience to offer migrant integration.

Cross-cutting themes: A framework of equal life chances is also central; achieving this means balancing the universal entitlements to which all migrants have a right, regardless of status, with a sense of fairness at the local level.

Dr Ben Gidley and Dr Hiranthi Jayaweera, *An evidence base on migration and integration in London*, ESRC Centre on Migration, Policy and Society, University of Oxford, JULY 2010. Available at <http://compas.ox.ac.uk/fileadmin/files/Publications/Reports/An%20evidence%20base%20on%20migration%20and%20integration%20in%20London.pdf>

19 Princelet St. Immigration Museum

Integration tools are multiple and varied, ranging from advisory provided by municipalities to museums and proposals which seek to include the rest of the population in the consolidation of a tolerant and integrated society.



img005_19 Princelet st. Museum





img006_Immigrants manifestation in Trafalgar Square, London

COPENHAGEN

Official guide
for students and
workers

img007_welcome to Denmark

Museum exhibitons
on immigration

The Museum of Copenhagen has presented the first exhibition that places immigration at the very core of Copenhagen's development, with different sections and aimed to different publics, it focuses on the positive role immigration has had in Copenhagen improvement and history.

November 19th 2010 - December 31th 2012

Immigration - a permanent part of Copenhagen's history.

The special exhibition focuses on immigration to the city, as the catalyst of, and pre-condition for, the town's growth and change.

<http://themunichtimes.com/> - february 2012



AMSTERDAM

Policies throughout
history

Until the **1970s**, the Netherlands lacked an integration policy, as it was believed that most migrant groups, especially the guest workers, would eventually return to their countries of origin. It was considered unnecessary to integrate these migrants fully into Dutch society thus the government aimed only to provide them with good living conditions. Indeed, the **immigrants themselves were also convinced that their stay in the Netherlands would not be permanent.**

As time passed, immigrants were in a disadvantaged position. First integration policies were developed between **1970 and 1980**. The later infamous cred of this policy was "**integration while preserving migrants' own identities.**" The maintenance of immigrant cultures, in line with the system of pillarisation was no longer seen as a means of facilitating their return to their countries of origin but as a road to emancipation. There were consultative councils for ethnic minorities at the local and national level mother tongue teaching was introduced in primary schools and the first Muslim and Hindu schools were erected. In the 1990s, the focus of **integration policy shifted from cultural preservation to labour market integration and equal opportunities** and the importance of education and learning Dutch were stressed.

In recent years several **new laws have aimed at restricting low-skilled and family migration** and furthering the integration of immigrants already living in the Netherlands.

<http://focus-migration.hwwi.de/The-Netherlands.2644.0.html?&L=1>



MUNICH

The INTERCULTURAL INTEGRATION PLAN

Plan based on an “**intercultural Integration concept**” by the Office for Intercultural Affairs, intending integration as a long-term process. Main principles are: recognising, understanding, developing diversity, equal access to information and making specific integration for every target group.

<http://spiegel.de/> - june 2009



img008_intercultural integration plan, Munich



HAMBURG

Language courses

The courses aim to foster the integration of immigrants. People learn at different levels how to **communicate** in important situations of everyday life. Listening, speaking, reading and writing are trained.

The language course is designed to attain level B1 of CERF and the course finishes with the final exam Deutschtest für Zuwander/innen. This allows learners to develop a **better daily life** and communication.

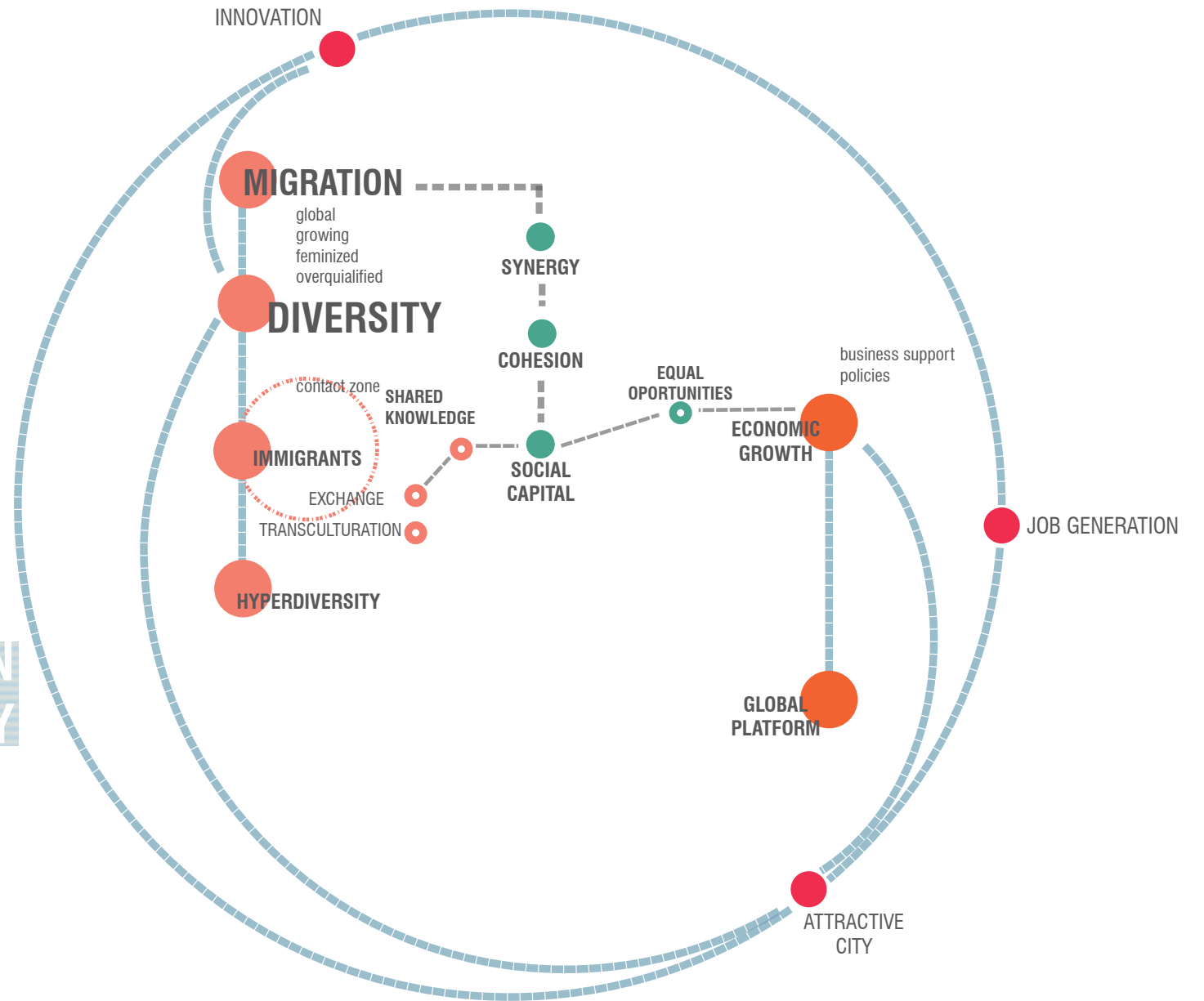
In addition to everyday knowledge, the orientation course gives an overview of Germany’s legal order, culture and history, which also allows immigrants to have a better knowledge of their new home city and develop a **sense of belonging to it**.



img009_language courses in Hamburg



THE ROLE OF DIVERSITY & MIGRATION IN CITIES' ECONOMY



graf011_diversity and migration in cities' economy

The role of diversity

As it has been pointed out by the mentioned scholars and studies, diversity plays a key role in the **development of a city**, both in the cultural aspect and the economical.

According to R. Florida, diversity can be measured in what he calls “bohemian and gay” stock and also in terms of existing immigrant stock.

And also, the previously quoted scholars Price and Benton-Short mention that: “The most global of the world cities are those that are attracting large numbers of diverse immigrants. **These localities are evolving as culturally diverse transnational spaces.** Their formation challenges assumptions about identity, the power of the state, and the role of million of immigrants to influence global economic processes via redirecting flows of capital to home countries (as remittances) or by investing in cities of destination (as entrepreneurs).”

However considered mainly a positive aspect as on the one hand, migrants are contributing to population growth and helping to meet labour shortages, thereby augmenting growth and competitiveness; on the other, in some cases the employment of immigrant has led to the increase of unemployment of native-born workers, enhancing problems in the relationship native-foreign. In light of increasing integration, policies concerning this topic should become a basic component in the political agenda.

What happens in Europe

In view of the mentioned growing trends, it is not surprising that **foreign workers who enter UE countries cover needs at both ends of the skills spectrum**: low and highly qualified. In the more industrialized countries -traditionally immigration countries- skilled immigrants, mostly temporary, fill job openings in the manufacturing and mining sectors or in sectors exhibiting rapid technological change, such as the information and communication technology sectors (creative industries included). At the same time, unskilled immigrants, both legal and illegal, cover vacancies or create demands for new jobs at the lowest social and occupational categories. In southern Europe, where agricultural is still an important source, the employment of foreigners tends to be concentrated in the agricultural sector, construction industry, the wholesale and retail trade, and in the tourist industry.

In the coming decades, **there will be increased reassures for greater integration** of labour markets through migration. The effective management of migration flows is therefore set to become a top priority for policy makers across Europe.

In many countries, specially in Southern Europe, migration policies should be framed in such a way as to facilitate rather than impede temporary and recurrent migration flows.

Louka T. Kassel, “*Immigrants and EU Labour Markets*”,
OECD Development Centre,
December 2004. Available at <http://migrationinformation.org/>

Migrants and development

Diaspora entrepreneurship refers to the development of business by immigrants who are in a position to take advantage of diaspora policies and organizations set in place by countries that are attempting to promote such entrepreneurship on the part of their national living abroad.

Diaspora entrepreneurs can serve as a conduit for organizational **ties** between their home countries and countries of migration, promoting networking, mentoring, training, investment, and venture capital initiatives for development in the home countries of diaspora members.

Maritsa V. Poros, “*Migrant social networks: Vehicles for Migration, Integration, and Development*”,
City University of New York, March 2010.
Available at <http://migrationinformation.org/>

Migrant entrepreneurs

Emigrants and their descendants are, in fact, **uniquely positioned** to recognize investment opportunities in their countries of origin and to exploit such opportunities by taking advantage of their ties in two worlds. It is important to note the role diaspora entrepreneurs have in directing investments towards their home countries and therefore promoting economic growth. And **diaspora investors are more willing than non-diaspora ones to risk starting or engaging in business activities in high-risk or emerging markets.**

Since 1970’s research has emphasized **immigrant’s contribution to local economies** through the markets in immigrant communities, and their ability to offer jobs to the native-born, as well as other immigrants. And it has been shown that entrepreneurship among immigrants living in the world’s advanced economies is on the rise.

Research also suggests that highly skilled individuals make their decisions on where to migrate based on the **presence of other talented professionals, capital infrastructure that promotes education and professional growth, and the promise of good returns on their capital investments.**

As a conclusion, an entrepreneur undertakes new ventures which, if successful, create wealth and jobs. Having their feet in two worlds, diaspora entrepreneurs are uniquely well equipped to recognize opportunities in their countries of origin and can be specially motivated to contribute to job creation and economic growth in their homelands.

Katheleen Newland and Hiroyuki Tanaka, “*Mobilizing Diaspora Entrepreneurship for Development*”,
Migration Policy Institute, November 2011.
Available at <http://migrationinformation.org/>

migration & economy situation in hyperdiverse localities

London

In London, **60% of the working age population are immigrants**, against the 29% of non immigrants and the **skills in London's working age population are higher than in the rest of the UK**. Also, **23% of the total London student population come from an immigrant background** (representing the 25% of the UK). London's migrant population is both younger and longer established than in the rest of the UK.

Therefore, the studies and development of new policies referring to the topic, are an important part of the **government agenda**. The Mayor's objective are many, including the **improvement of the immigrants abilities to reduce unemployment and promoting the access to training and skills development, high quality employment advise and support for enterprises**.

London's migration picture is characterised by bipolarity in terms of income and skills and there has been less Policy attention on the integration of some disadvantaged groups. During a recent period of economic growth it has emerged that immigration has had clear economic benefits at a national level in terms of consumption, capital accumulation and public finances.

Mayor of London, Greater London Authority, "London Enriched – Implementation Plan", 2009

Dr B. Gidley and Dr. Hiranti Jayaweera, "An evidence base on migration and integration in London", ERC Centre on Migration, Policy and Society, University of Oxford, July 2010.

Copenhagen

In general terms it is said that Denmark lacks skilled manpower, but at the same time Danish companies are not very keen on hiring immigrant workforce. The Minister of Economic and Business Affairs has stated "**Denmark needs clever people and experiences hands from abroad, and most of all it needs them to stay in the country for a significant period**".

In Copenhagen, the number of people with immigrant background has doubled from 11.5% to 22.2% in the last decade. At a city level, also in this case the immigrant labour force has come to the government agenda and It has been studied how diversity has a potential to improve Copenhagen's status. "The interaction of Copenhageners with different backgrounds makes the city a more rewarding place, and boosts the linguistics and cultural skills needed to face the challenge posed by globalisation".

The city council's policy is based on three principles: integration is a joint responsibility, it requires diversity and it must be attractive. The problem that this city faces is that **it is much more complicated for a foreigner to find a job that it is for a local person. However, the proportion of immigrants in the workforce in the city has been growing in the last years**.

<http://www.mind-lab.dk>

The employment and Integration Comitee, City Hall of Copenhagen, "The city of Copenhagen Integration Policy"

Amsterdam

There is not much information regarding specifically the city, as studies on migrant workforce were not developed in the Netherlands until the decades of 1970-1980. But since then on, many were the researches on the topic at a national level, and special attention was given to immigrant entrepreneurship, also as a **political and government level**. The Ministry for Economic Affairs led the funding of research in this field, but other departments followed.

Immigrant entrepreneurship came to be seen as a form of socio-economic self-help that fitted in with the among policy makers prevailing **neo-liberal views on ways of incorporation of immigrants**. More pragmatically, it seemed to provide a **cheap and easy solution for the staggering high rates of unemployment among immigrants at that time**.

This has been affecting the main cities -Amsterdam, Rotterdam, Den Haag and Utrecht (but Amsterdam specially) in many ways, for example by revitalising derelict areas, introducing new products in the market, fostering a new social cohesion, opening up trade links between far-away areas formerly unconnected and by posing challenges to existing regulatory framework, as they are usually connected to informal economic activities. **Immigrants entrepreneurs are heavily concentrated in the four largest cities, 20% of them located in Amsterdam**. In all of them it has been evident the number of business start-ups.

J. Rath and R. Kloosterman, *A Critical Review of Research on Immigrant Entrepreneurship*, *International Migration Review* 2000, 34 (3) (forthcoming).
Outsiders' Business; DTB Research Institute, Delft University of Technology

R. Kloosterman, J van der Leun and J Rath, *"Mixed embeddedness. (In)formal economics activities and immigrant business in the Netherlands"*, *International Journal of Urban and regional Research*, 1999, June, pp.253-267

Hamburg

Also in Hamburg the migrant workforce has got to the **City Council's consideration**.

Hamburg is a modern services provider employing around 64,000 people and serving approximately 1.7 million city residents. In the metropolitan region Hamburg live 4.3 million inhabitants, of whom around 460,000 have migrant backgrounds. The Centre for Training and Continuing Training has taken some important steps and introduced many measures.

The City of Hamburg received an accolade in the "Cultural diversity in training" competition from the German government's Commissioner for Migration, Refugees and Integration, Professor Maria Böhm (3rd place in the public service category). The job Hamburg has done, has been recognised by the central government as a good practice.

The umbrella campaign "We are Hamburg. Won't you join us?" being run by Hamburg ministries, is coordinated by the Personnel Department – Centre for Training and Continuing Training. On vocational orientation issues they work with many migrant organisations and vocational training agencies, as well as the Ministry for School and Vocational Education; their target groups, in addition to potential applicants from migrant backgrounds, are their parents, for whom we have prepared foreign-language information packs.

On the Trail of Good Ideas: Developing a Diverse Workforce in Hamburg and Hamilton | Cities of Migration, [http://eukn.org/E_library/Social_Inclusion_Integration/Social_Inclusion/"We_are_Hamburg_Won't_you_join_us_"](http://eukn.org/E_library/Social_Inclusion_Integration/Social_Inclusion/)

At the same time, **Hamburg is exemplary of Florida's creative class idea. With emphasis on Florida's 3 Ts (Technology, Tolerance and Talent)**, the entrepreneurial city council has developed urban growth policies a) to attract global talent and b) to expand the city's creative milieu, that is, the physical, social and cultural environments in which people act and live.

Hamburg's Creative Class and the Post-Creative City
<http://thisbigcity.net/hamburgs-creative-class-and-the-post-creative-city/>



img010_Redevelopment of Hamburg's heritage Gängeviertel site: from residential buildings to multi-cultural, artistic and social programmes.

<http://thibigcity.net/hamburgs-creative-class-and-the-post-creative-city>

conclusions

As it was underlined, **migration flows are an unstoppable reality**. May it be because of the unfavourable condition in some areas or just due to the human need of looking for a change in our own situation. This is a phenomenon that will continue happening in time just as it has done along human history.

Some cities, as shown, have become more attractive than others for immigrants. Their location, economic situation and history make of them immigrants gateways to better lives, or at least to renewed hopes.

Therefore, realities in cities are being constantly changed and even their identities are being hybridized in this particular situation of receiving foreigners. Some of them are becoming hot melting pots while undergoing this process of transculturation and this condition is not always welcomed by the local populations -nor is it accepted by the newcomers. Anyway, and whatever the case, **cities have undeniably become a space for cultural transference**. Willing or not, different cultures are facing each other in daily life.ⁱ

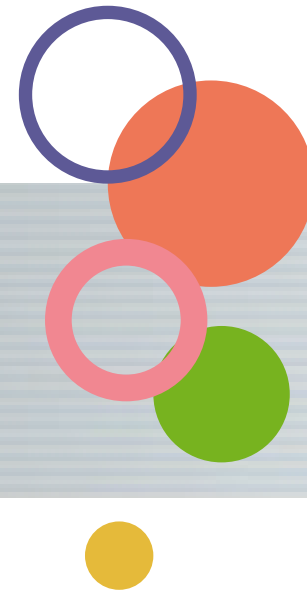
And so, as migration is impossible to halt, so is the process of multiculturalisation -although this is more evident in some cities than in others. And it has been dealt with differently in many of them.

Focusing on EU, not having this process treated the same way and not having a common policy has made of integration a new challenge, for every country/city has had to develop their own rules and tools in order to try to achieve it. As it has been mention, integration is not always a welcomed process and the existence of different cultures has sometimes led to the formation of ghettos, rejection and even violence. All in detriment of the cities' welfare.

Cultural diversity is, for these reasons, sometimes taken as a negative result of this globalized world. But it has been as well studied lately as a positive tool. **The aim of this research and project is to work with it in that vision: diversity can become a mean towards the improvement of a city's condition economic and socially speaking.**

A proof of the **importance of immigrant presence** has been shown in those cities with a high level of diversity. **Although the job market is still a hard place for those non-local** seeking for a job, it has been demonstrated how significant **the arrival of foreign is to a local workforce development.**

ⁱ An here I would like to point out the importance of working with cities and not with countries, as it is in cities where cultural exchange becomes more evident, and working with whole countries would be a too general approach to the matter.



*THE CASE OF
MILAN.*



Milan is the **second largest city in Italy** after the capital Rome.

In spite of the current crisis, Milan still represents an attractive city for immigrants, both those seeking for a job and those who migrate to study. The presence of foreign-born people has grown during the last 10 years, arriving to double the figures of the year 2001: Milan has a total population of 1,341,830 inhabitants of which 236,855 are foreign-born, figure which represents the **17.5% of the total**.

The first important immigration wave was around the years 1950-60, when the country was living times of cultural renewal, the second one started in the 80s. It could be said that today foreign population is evenly distributed in the different zones of the city, with the exception of the **Area2** -about the Central Station- which concentrates nearly the 17% of the stock. Most of the immigrants are coming from **The Philippines and Egypt**, who together account nearly the 29% of the foreign born living in the city.

Although Milan has always been taken into account as a Global City -mainly because of its industrial and economic features- it was not taken as a hyper-diverse locality for example, in the quoted Price and Benton-Short's research. Nevertheless, if we take into account the figures of last census, Milan could get into that classification. The strong diversity can be sensed by only walking along its streets. But it can also be sensed that immigrant integration has not yet been successfully achieved: there still can be found some far right political propaganda and immigrants facing legal problems.

Being a city worldwide known for the fashion industry and rich in cultural resources, Milan has a big potential to use creative industries with the aim of improving immigrant's situation and social cohesion.

img011_Milan



img012_Milan, city centre

Why working on Milan?

The Globalization and World Cities (GaWC) Research Network treats world cities as particular 'postindustrial production sites' where innovations in corporate services and finance have been integral to the recent restructuring of the world-economy now widely known as globalization. Milan has been quoted an "ALPHA" city -the highest category- in their Cities Rooster. This means that Milan is taken as a globalized city. However, this study does not take into account the immigration factor.

On the other hand, the study carried out by Price & Benton-Short did not take Milan as a hyperdiverse city. This is probably because by the time of the research's data collection -the year 2002- Milan had only 100,000 foreign-born inhabitants. But those numbers have changed since then, growing non-stop from the year 2001 and arriving to **236,855 foreign-born inhabitants in the city, representing a 17.65% of the total population.** That would be enough to considered it as hypediverse today.

At the same time, the situation of immigrants integration in this city is not a solved problem yet, and some examples of this will be shown in the following pages.

As for the reasons for using creative industries as tool to achieve the goal of an inclusive city, many of the reasons will be explained in the following, where positive aspects of these industries will be developed. Together with that, it can be said that Milan, being called one of the "cities of design" has a good potential to develop them, this time with the aim of becoming a more integrated society.



img013_View of the city from Doumo's rooftop



img014_Carnival in Milan 2010 - Bolivian traditional dances

Area: COMUNE DI MILANO: 18,176 hectares

Total population: to last census (31 December 2011): 1,341,830 inhabitants.

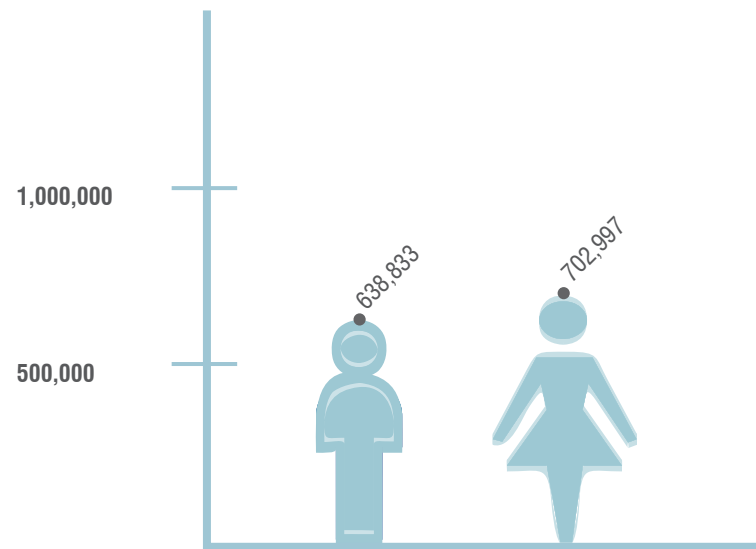
Population per area:

Area 1	97,632 inhabitants
Area 2	148,840 inhabitants
Area 3	141,060 inhabitants
Area 4	155,140 inhabitants
Area 5	121,531 inhabitants
Area 6	148,505 inhabitants
Area 7	170,859 inhabitants
Area 8	180,954 inhabitants
Area 9	177,309 inhabitants



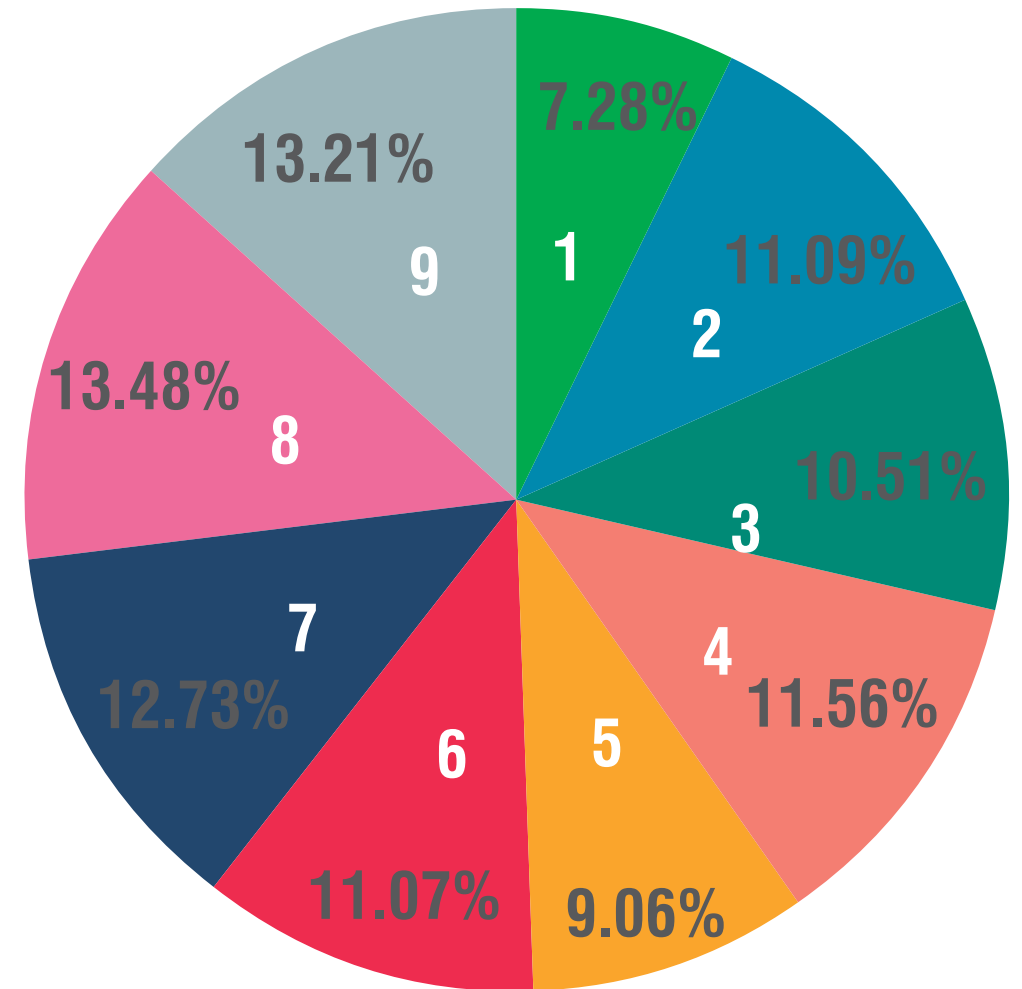
graf012_partition of the city

Population per gender:



graf013_population by gender

Distribution of the population per area:



graf014_distribution of the population per area

IMMIGRATION & HYPERDIVERSITY IN MILAN

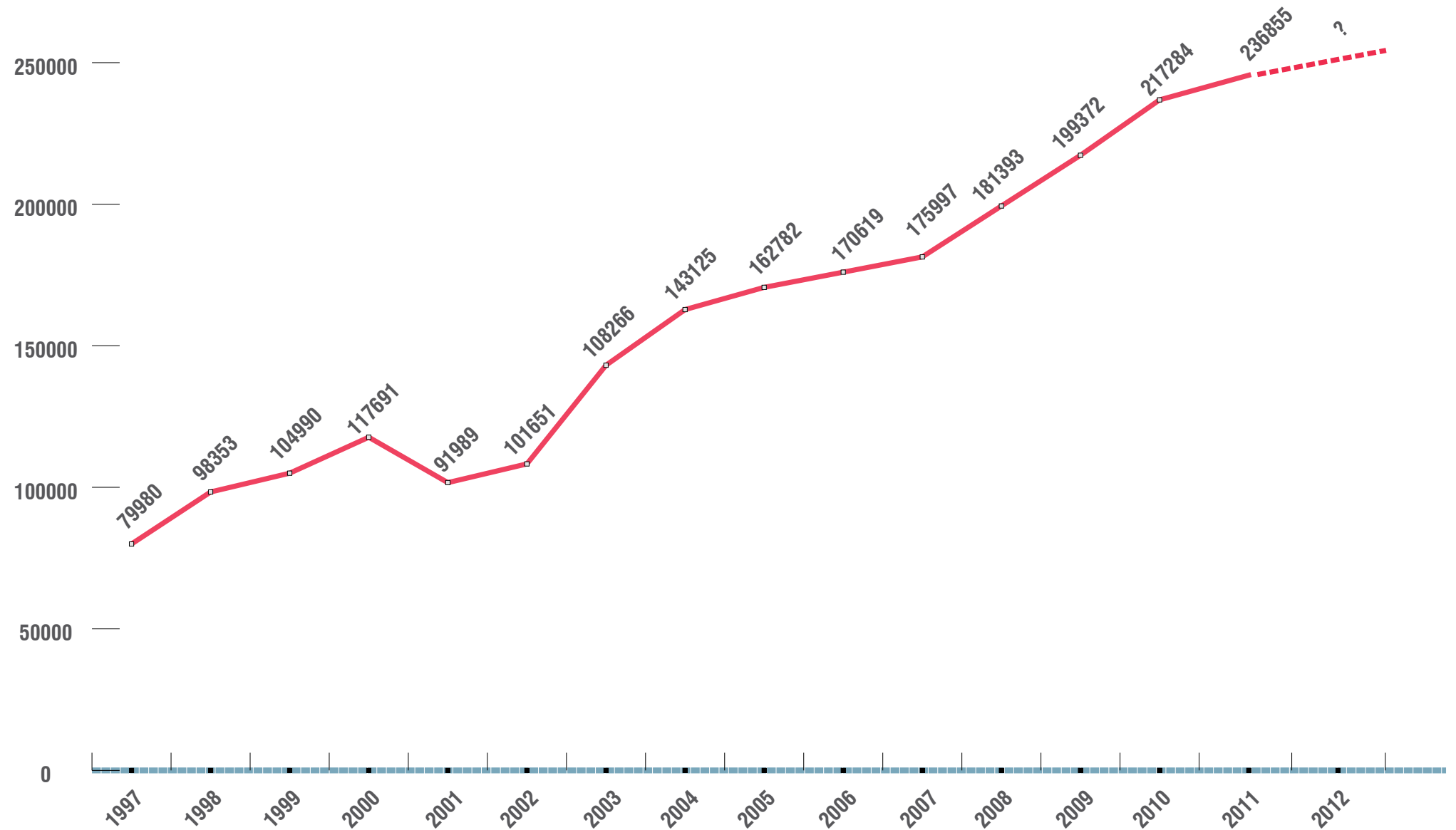


graf015_immigration and hyperdiversity in Milan

Immigrant population growth in the city

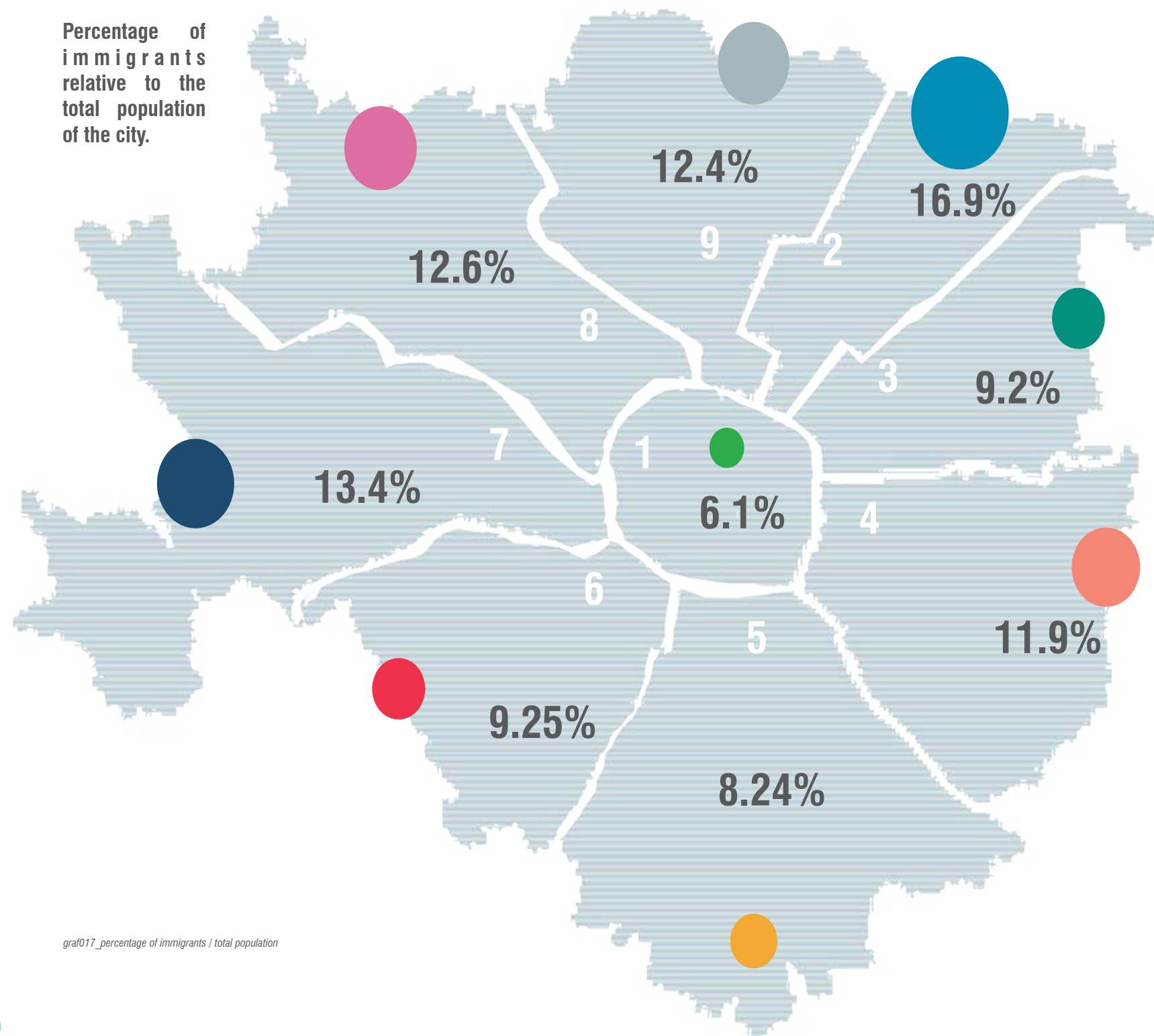
The immigrant population in the city has grown continuously, reaching today the highest level in history.

The foreign born stock is in last census -from the year 2011- a 9% higher from that of the previous year, and this rate has been almost continuous for the last four.



graf016_immigrant population growth in the city

Percentage of immigrants relative to the total population of the city.

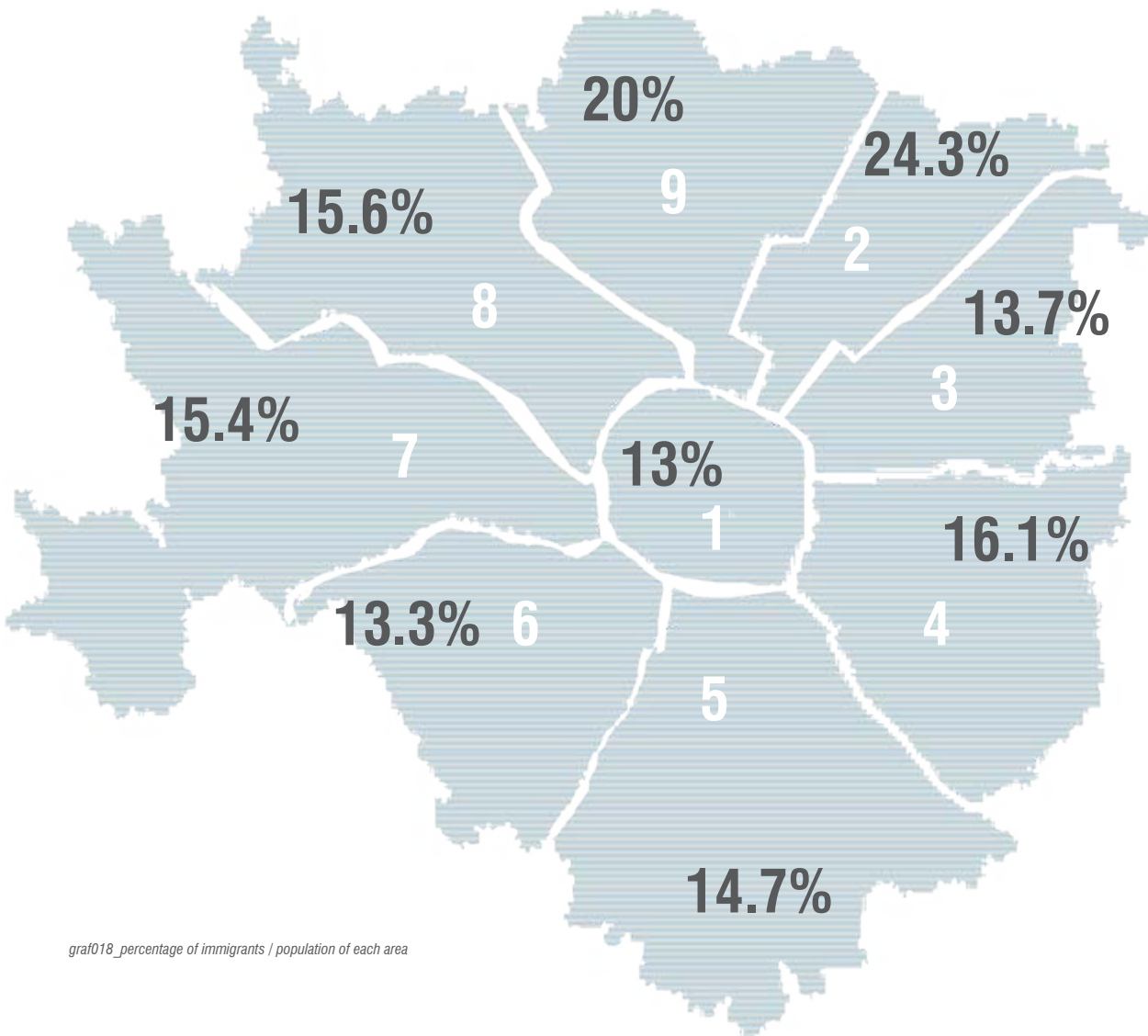


Area 1	13,209	foreign born
Area 2	38,894	foreign born
Area 3	20,894	foreign born
Area 4	27,061	foreign born
Area 5	19,221	foreign born
Area 6	21,497	foreign born
Area 7	28,208	foreign born
Area 8	30,001	foreign born
Area 9	38,124	foreign born



graf017_percentage of immigrants / total population

Percentage of immigrants relative to the total population in each area.



graf018_percentage of immigrants / population of each area

Comparing the different districts.

The diverse attractors and main neighbourhoods of each area in relation to the percentage of the foreign born



historic centre

universities
Lambrate station



San Siro



Garibaldi station

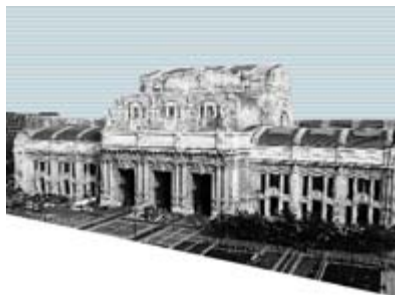


Central train station

Porta Vittoria Station
Parco Forlanini

Barona, Lorenteggio quarters

Fiera Gallarate quarter



graf019_comparing the different districts

Saturday, September 10th 2011, two immigrants barricaded themselves on top of the tower of Piazza Selinunte in Milan, to protesting against a law on the regularization of migrants' situation that was not being obeyed. The protest finished on October 2nd.

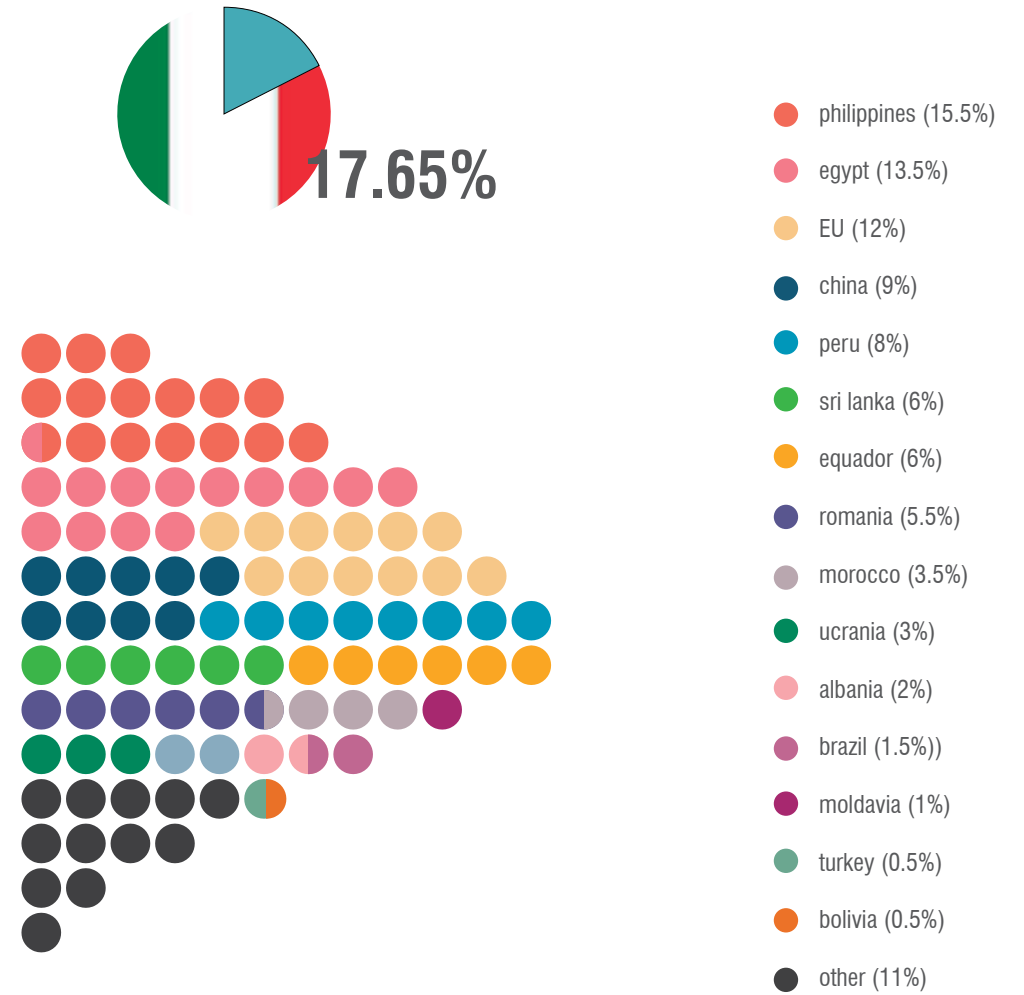


picture from http://aldodicehietnunc.blogspot.it/2011_09_01_archive.html

MILAN AS A HYPERDIVERSE CITY Composition of immigrant population

The immigrants are classified according to their country of origin.

<http://www.comunedimilano.it/>

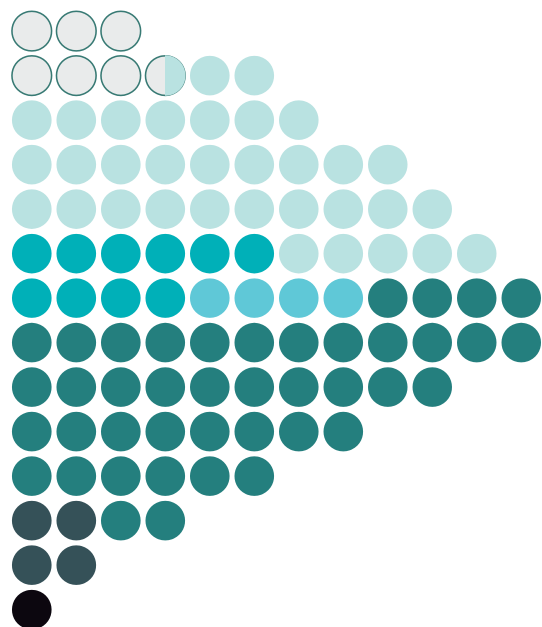


img015_a protest in Milan

graf020_immigrants per origin

MILAN AS A HYPERDIVERSE CITY
Composition of immigrant population by age group

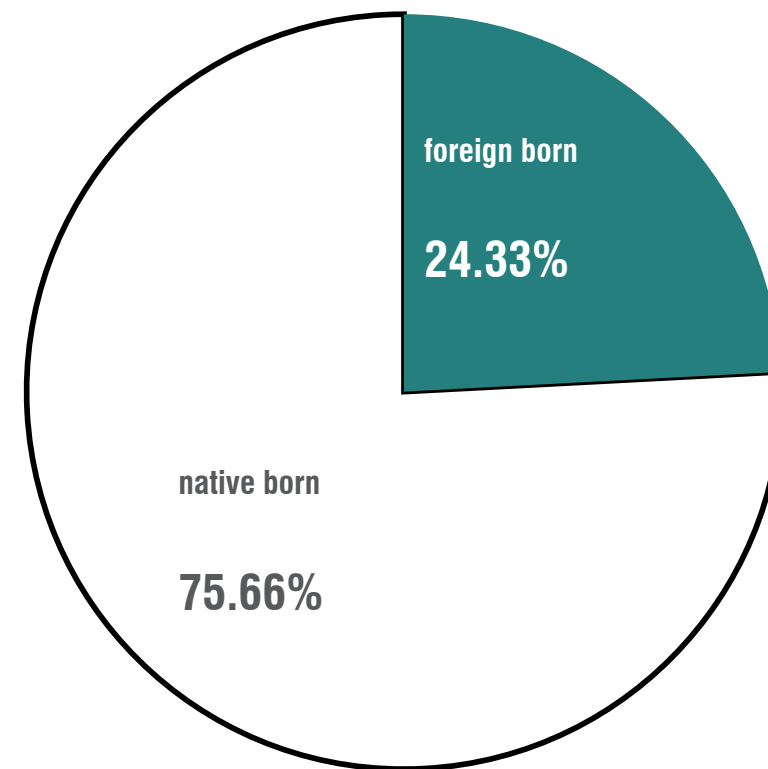
age group	percentage on foreign born population
<5 years old	6.5%
5-14 years old	10%
15-19 years old	4%
20-39 years old	41%
40-59 years old	33.5%
60-74 years old	4%
75 and >75 years old	1%



graf021_immigrants by age groups

Inhabitants of Milan included in the working age group

The **working age population** -from 20 to 59 years old- in Milan accounts for 74.5% of the total resident population in the city (726,081 persons). From that amount, the **24.34% are foreign born** (176,706 persons).

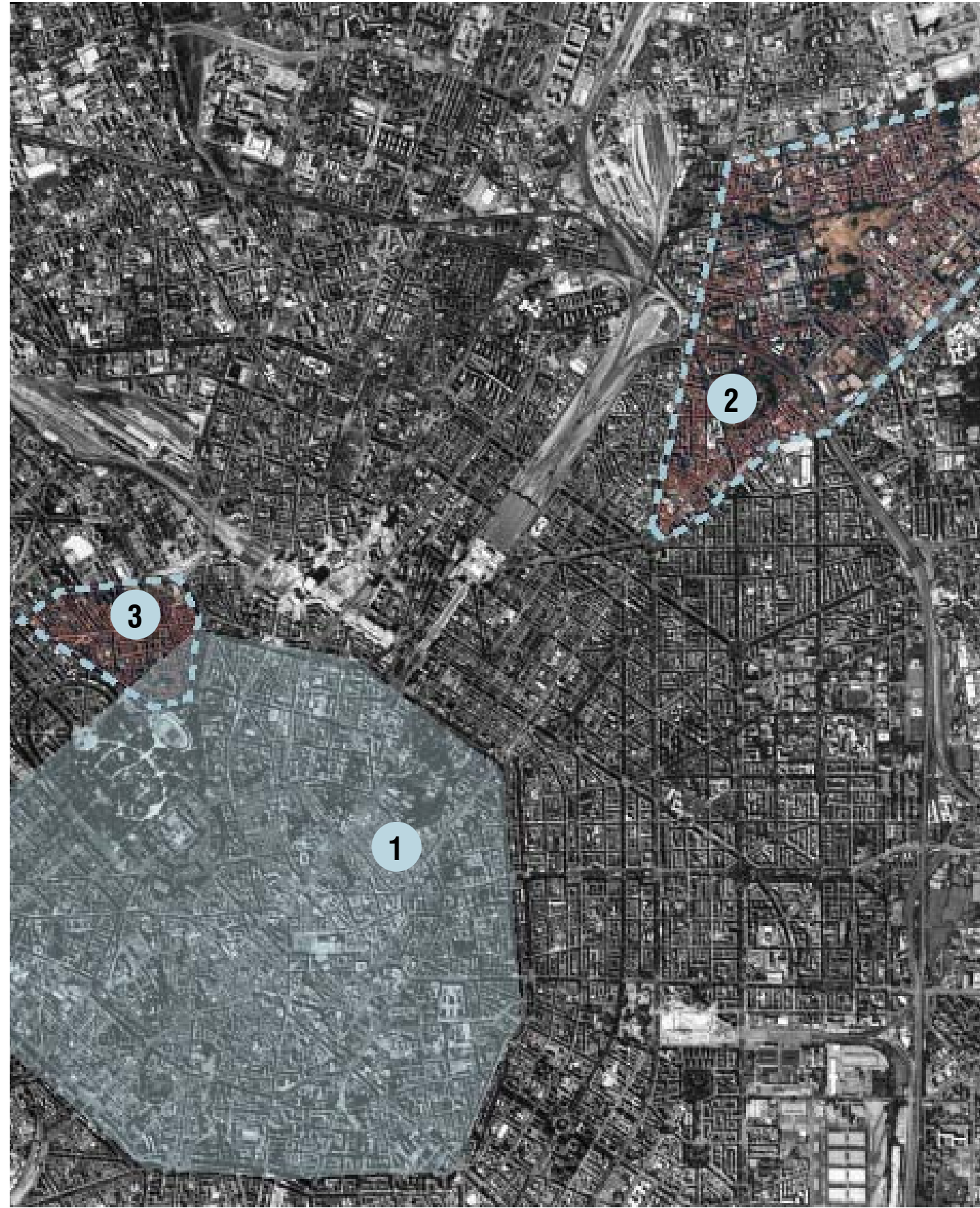


graf022_working age population

img016_most immigrant populated areas

TWO EXAMPLES OF IMMIGRANTS LOCATION IN MILAN: VIA PADOVA & CANONICA-SARPI NEIGHBOURHOODS

- Historic centre 1
- Via Padova Area 2
- Canonica - Sarpi Area 3





Via Padova

This area is located in **Area 2, the most populated by foreign born people**. It is a mainly commercial area, one of the oldest of the city. Via Padova is itself one of the most important axis of Milan. This is really a multicultural area, where shops have their signs in the original language of their owners, and are translated later to Italian. And here cultures are really from everywhere in the world.

But it is also a place with a reputation of murder, violence, prostitution, urban guerilla, fear **and great unsafety**. Here problems arise not only in an "Italian vs. Foreign" relation, but "culture vs. culture". As a result of that reputation, estate prices in Via Padova are really low, which makes it more **attractive for low-income population** searching for a place to rent.

In this area there can also be found many **associations of foreigners**, which have been annually supporting the "Multicultural kermese" Via Padova è meglio di Milano, (see "Integration Tools and Examples") in which they have also claimed to have been forgotten by the local mayor.ⁱ Together with this, one can also find the opinions from those who are still against the presence of immigrants, like these ones below from post about Via Padova .ⁱⁱ

Fabio Vicenza ha detto...

Si si proprio un bel posto...per suicidarsi forse...ma voi siete quelli che credono al meltin pot? Si vede ceh bel paese è diventato l'america dove i bianchi hanno lasciato gli spazi alle altre etnie...Gli Usa stanno collassando anche per questo...Ma dico io è normale uscire con il coltello la sera? è normale avere dorga, prostitute come vicini di casa? Ci crescereste i vs figli? Qui a Vicenza ci sono zone dove è arrivata questa zizzanie e le case non valgono più nulla e non le vendi manco a morire....bel mondo proprio stanno portando...ma per carità svegliatevi...questi qui qunado faranno un partito politico ci faranno scappare dall'Italia....

15 febbraio 2010 15:16

Anonimo ha detto...

Nonostante tutto sti cazzil Questa feccia di immigrati sarebbe da deportare in toto. Quanti quartieri dovrai veder decadere e trasformarsi in fogne a cielo aperto prima di ritirare una affermazione del genere? Ma stai scherzando o cosa? Magrebini A CASA, rumeni A CASA, albanesi A CASA A CALCI IN CULO DENTRO UN CARRO BESTIAME.

15 febbraio 2010 22:20

ⁱ "Siamo un incubatore sociale di nuove esperienze, per questo il sindaco ci osannava nel programma elettorale, ma misure concrete non se ne sono viste"., «Alcuni di noi si aspettavano un interesse diverso da parte della giunta Pisapia, che ci osannava a pagina 26 del suo programma elettorale e che oggi un po' ci trascura», esordisce Carlo Bonaconsa, storico attivista della zona, organizzatore di tante iniziative per smontare l'idea dell' "emergenza in via Padova".

ⁱⁱ 12/08/12 La delusione di via Padova "La giunta Pisapia ci ignora" - Milano - Repubblica.it
http://informazionecorretta.blogspot.it/2010/02/come-vivere-in-viale-padova-gli-scontri_14.html/



img018_Incidents in Via Padova - http://informazionescorretta.blogspot.it/2010/02/come-vivere-in-viale-padova-gli-scontri_14.html

Via Padova is located in the centre of an area that can be defined as a triangle in the north east of the city, the bone area between two major axes in and out of the centre of Milan, Viale Monza and Viale Palmanova, with vertex Piazzale Loreto. It has historically been the destination of migratory flows, the first of southern Italy, now foreign countries with **strong migratory pressure that replace part of the population of the old residence**. Via Padova is in fact an environment of mixed populations and functions, a place in which historically has been landing in the immigrant population, becoming mainly Italian from the beginning until the years 50-70, then almost definitely foreign.

Reasons for this are its particular shape and articulation (proximity to core urban areas, connecting with the rest of the city and the urban neighbouring areas, strong presence of accommodations of medium and small size). But especially it is a context in which the property housing is sufficiently articulated to offer a very large stock of housing for rent that are often in poor conditions and therefore are **less attractive to the local population**.

Between the years 2000 and 2007 the immigrant stock in the Area2 has been doubled from 10% to 20%, with an important number of people in working age (24 to 44 years old) and a big number of children and teenagers which represent about the 50% of the youngsters attending schools in the area. **Foreigners tend to be concentrated mainly in the area nearest to the centre**. In the most immigrated areas, the amount of immigrants reached even the 40% in 2007. Some pull factors are the welcoming environment of the area, the low threshold, the amount of activities...



img019_immigrants meeting in Via Padova

"But the immigration becomes visible, as well as demographic and population concentration, the **ethnicization of commerce and schools**, in the use of open spaces and, more generally, in the variety of lifestyles (religious practices, recreational use public transport) linked in many cases, to socio-economic status"

This area, on the contrary to public perception **cannot be called a ghetto**. But this appreciation has become a stigma dominant in the public discourse. However, it certainly shares with ghettos the fact of being the scene of "**disorders**" that have staged the latent conflict between residents and government institutions.

Yet, there is some **discomfort in living with the native-born inhabitants** and expresses itself through the local committees of protest against the urban degradation, almost always connected to the presence of immigrants.

"The physical and symbolic heart of the neighbourhood are the Parco Trotter and his school. There are many initiatives put to the test of "frontier" and cultural and social mediation. Sometimes the Trotter also opens the entire city with **initiatives** association, cultural, sporting, but in the absence of initiatives that revolve around the school, it seems that invisible walls still separate the area by age, gender and citizenship for those who attend the park."

*"Via Padova. Tra cosmopolis e ordine pubblico", P. Arrigioni.
In Milano Downtown. Azione Pubblica e luoghi dell'abitare, M. Bricocoli & Paola Savoldi,
et al. Edizioni , Milan 2012*



An area that is emerging as a real laboratory where cultural and social identities and backgrounds come together to design the future. Putting in place creative resources and associations, discovering and exploiting spaces and urban areas, bringing to the fore the history of its inhabitants.



Milan's Chinatown? Canonica-Sarpi neighbourhood

Milan, as any other big global city, has its own **Chinatown**. The "**Area Paolo Sarpi**" receives its name from the main street of the neighbourhood. In this area one can find many clothes and food shops, together with typical restaurants. It is also the place where the traditional Chinese New Year is celebrated with the typical masks and cardboard figures.

As this can be called "a young phenomenon" -dating mainly from the 20's- Chinatowns is still **target of many prejudices and tension**. Part of the resentment may also come from the fact that being the fashion industry so important for the city of Milan, this business suffers from **dumping prices, copying and black market in this area**.

Still, this is THE place where it is possible to find real traditional Chinese food, books and magazines for all the rest of the Chinese population residing in other parts of the city.

The problematic of the area has been interesting enough to inspire the documentary/thriller "Giallo a Milano: Made in Chinatown" (2009) directed by Sergio Basso and qualified as "Film of Cultural Interest" by the Ministero per i Beni e le Attività Culturali (MiBac).

img020_via Padova e meglio di Milano

img021_Paolo Sarpi area

img022_"Giallo a Milano" cover

This is a **high density zone**, known as the Milanese China Town. Here most inhabitants are Italian while most merchants are Chinese. It is a chaotic and busy area located in a **strategic position** in one of the most important axes of Milan. Via Paolo Sarpi's importance as a commercial centre for the city comes from the **1920's** when also the first Chinese immigrant nucleus coming from France was established in Via Canonica. The area was also **attractive for those Italian migrants** looking for a job position.

From then on, the **Chinese population in the area has continuously grown**.

At the beginning, Chinese newcomers were mainly street merchants, later many turned to the silk industry, favoured by the existence of some related industrial plants and some Italian tailor shops in the area. After silk, also the leather industry became of importance for the Chinese population.

This neighbourhood has therefore been for years the place of arrival for many Chinese immigrants. The maintenance of this strong spatial concentration is **explained by the needs of ethnic proximity and informal economy**, as well as the roots of ties of solidarity between compatriots. "it is important to underline how the presence of the Chinese Community and its peculiar organization rules in terms of social, economic and of use of the public space has contributed to the conservation of the original social structure of the quarter, characterized by the coexistence and mingling between workplace and residence."

After the 1980s bars and restaurants were added to the textile activities among the Chinese population, as well as food shops and the first small import-export business. From then on, to the end of the 90's the Chinese activity in the area has been reinforced and enlarged due to diverse social and economical situations in the city such as some new laws on commerce. In time, the hand-craft and traditional shops have been replaced for clothes wholesale shops.



As for numbers, between 1996 and 2006, the Chinese population in Milan was nearly doubled. **But today the Chinese population in the area represents only the 8%**. For that reason, it is said that the name of "Chinatown" is just an old out-of-date label for the area.

However, there have been some problems with the "Lega Nord" party, which has organized manifestations against this phenomena which **they call the "Chinese Invasion"**. Still, for some part of the public opinion, **immigration is still a threat** and immigrants -specially those illegal - are criminal. This has brought to a perception of the area as a "dangerous and impenetrable" area of the city.

Moreover, some processes of urban transformation, such as a pedestrian island in Via P. Sarpi and therefore was **an attempt to eject from the neighbourhood the Chinese traders** who run a business wholesale, because it does not allow the presence of trucks and vans, disfavoured at the same time the Italian shops as well. This element has served also to **delimit also in physical terms the difference** between the "Chinese area" and the rest of the quarter.

img023_view of Paolo Sarpi area

"Canonica-Sarpi. Un quartiere storico in fuga dal presente",
Raffaele Monteleone e Lidia K.C. Manzo.
In *Milano Downtown. Azione Pubblica e luoghi dell'abitare*, M. Bricocoli & Paola Savoldi,
et al. Edizioni , Milan 2012



The process of expulsion of the Chinese population, justified in the name of the restoration of cultural heritage and “Italian” identity in the neighborhood, would deny the substance of an important part of the history of places and actors which have contributed to build it, handing to the city emptied spaces without meaning.

*“Canonica-Sarpi. Un quartiere storico in fuga dal presente”
Raffaele Monteleone e Lidia K.C. Manzo.
In Milano Downtown. Azione Pubblica e luoghi dell’abitare, M. Bricocoli & Paola Savoldi,
et al. Edizioni , Milan 2012*

img024_population of Paolo Sarpi area

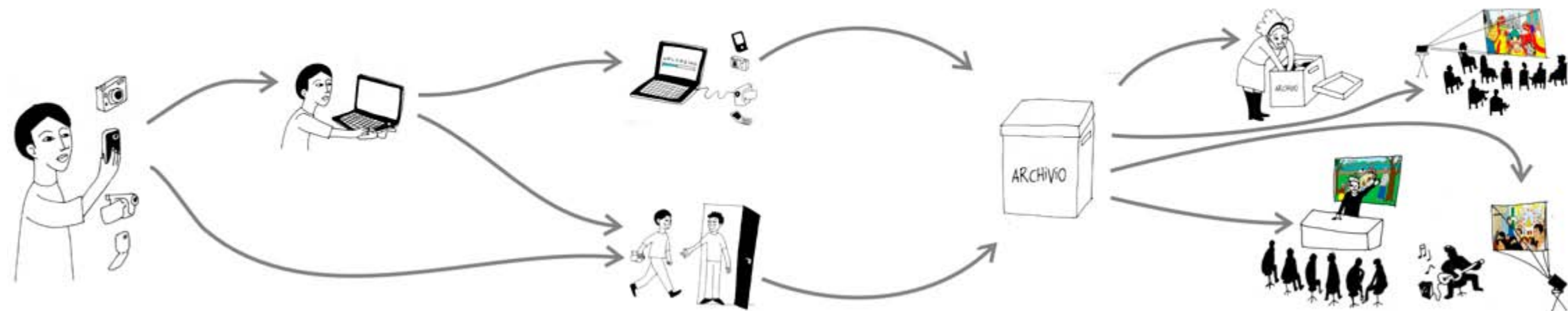
IMMIGRANTS' SITUATION
PROBLEMS AND INITIATIVES

Some integration tools and examples

CITTA' in MOVIMENTO

Città in Movimento

This proposal has the aim to **gather videos** of immigrants from different cultural backgrounds and communities, with the aim of **“creating an archive of new visions of the city”**. It seeks for the direct participation of the immigrant individuals. The archive would be accessible for screening, didactic use, artistic re-elaboration, etc.



img025_città in movimento

PopolandoMi

A multicultural festival held at Parco Trotter on May 27th 2012, where music bands, dancers and artists from all around the world performed, with the support of organisations like: Associazione Culturale Boliviani in Italia, Associazione Culturale dei Cinesi a Milano, Associazione Sathasara Accademy (Sri Lanka), Associazione Talento (Colombia), Busuiocul (Romania), Capoeira Sul da Bahia (Brasile), Teatro degli Incontri (Italia), Associazione Studenti Iraniani di Milano, Comitato cittadini Italiani e Stranieri Avanti Insieme, Consiglio di zona 2, Comitato per Milano zona 2, Rete Immigrati Auto Organizzati, Rete Sportelli Arci Milano.

The festival included a parade of bands, dances and costumes of around the world, which started from Parco Trotter and reached, along Via Padova, the Parco della Martesana and the stage and amphitheater, where there was held a concert. Around the stage there were the attending associations, with information materials and products from many countries.



img026_PopolandoMi festival

http://www.ilgiorno.it/milano/cronaca/2012/05/27/719442-popolandomi_padova.shtml

Con il sostegno di: **Assessorato alle Politiche Sociali e Cultura della Salute**, **Assessorato alla Sicurezza e Coesione Sociale**, **Polizia Locale**, **Protezione Civile**, **Volontariato**

Con il patrocinio di: **Milano**, **Comune di Milano**, **Consiglio di Zona 2**

Nell'ambito delle: **AVANTI INSIEME** (comitato stranieri), **Festa di Primavera** (Associazione Culturale)

organizzano
popolando mi
 Cittadini del mondo in cammino

27 maggio 2012

مواطنوا العالم يسرون مع بعضهم
 Fellow travelers and world citizens
 世界公民上路着
 Ciudadanos del mundo en camino

h. 14.00 Partenza della SFILATA MUSICALE dal Parco Trotter (via Padova 69)
h. 17.00 Arrivo all'anfiteatro Martesana e GRANDE CONCERTO MULTIETNICO

Si esibiscono:
 Akora (Senegal) – Ass. Cult. Boliviani in Italia (Bolivia) – Ass. Cult. dei Cinesi a Milano (Cina) – Ass. Sathasara Accademy (Sri Lanka) – Ass. Talento (Colombia) – Ass. Dacia di Torino (Romania) – Capoeira Sul da Bahia (Brasile) – Corpo Musicale di Crescenzago (Italia) – Fandema (Italia) – Hamed-Aziz (Nord Africa) – Mabel de Los Reyes (Filippine) – Maghrebizz (Marocco) – Mitokasamba (Brasile) – Pinoy Kami (Filippine) – Tarpuy (Perù) – Teatro degli Incontri (Italia) – Alma e Gessel (Filippine) – Studenti Iraniani Asi Milano (Iran)

Intorno al palco saranno presenti banchetti informativi, mostre, stand gastronomici e artigianato etnico.

فرصة للتعريف والتعارف عن طريق الموسيقى والحداء والترقص من جميع انحاء العالم انطلاقا من العرهن الموسيقي ابتداء من الساعة الثامنة بعد الظهر
 الساعة الخامسة الوصول الى Anfiteatro Martesana لتأدية الحفل الكبير الماعلذ العنصيات وفي اطار الحفل مسكن لتجميع الاستفاده من عروض جمعيات متخصصة في عدة مجالات: الآزياء والتوجعات الفنية ووجوهت سريعة ومكروبيات

Join us for a wonderful afternoon of friendship, world music and singing and dancing to the rhythms of music from around the world!
 14:00 Start of MUSICAL PARADE - Location: Trotter Park - Padova Street No. 69
 17:00 End of PARADE and BIG MULTICULTURAL CONCERT - Location: Anfiteatro Martesana
 Enjoy booths, information tables, art exhibits, food vendors, ethnic handicrafts and more!

一个华日友好团体的场合为来自世界各国的音乐家和舞蹈家
 14:00点钟，从特洛特公园 (Parco Trotter, via Padova 69) 出发
 17:00点钟，到马特萨纳公园 (Parco della Martesana) 举行各个民族音乐会
 在舞台旁边会有信息站、展览、食品摊位和民族工艺品

Una ocasión de fiesta y amistad al compás de la música, con cantos y bailes del mundo!
 2 p.m. Salida del DESFILE MUSICAL desde el Parco Trotter (via Padova 69)
 5 p.m. Llegada al Anfiteatro Martesana y GRANDE CONCERTO MULTIETNICO!
 Alrededor del palco encontrarán exposiciones informativas, gastronómicas, artesanía étnica y muestras.

Aderiscono:
 Agia Italia – Artigiosvaghe – Arte e Dolcetti – Studenti Iraniani Asi Milano – Ass. Al Qafila / Coop. Soc. Tempo per l'infanzia / Progetto Macramé – Ass. Cult. Talento – Ass. Cult. Boliviani in Italia – Ass. Cult. Cinesi a Milano – Ass. Cult. Messeret – Ass. Studenti Universitari Marocchini Karwan – Capoeira sul da Bahia A.S.D. – CeLiM – City Angels Lombardia Onlus – Comitato per Milano zona 2 – Emergency zona 2/3 – Fandema – Humana People to People – Legambiente – Ligera Rete Immigrati Auto Organizzati – Rete Sportelli Arci Milano – Rane Volanti – Spazio PD – teatro degli incontri – Terre di Mezzo – Zaghari A.S.D. – Akora Ass. Cult. Del Senegal – Mani Tese A.N.P.I. – Crescenzago – Ass. Sayombo – Soc. Abbia Sas – Fondazione Casa della carità – Abarekà Nandree Onlus (Mali)

con il contributo di: **fondazione cariplo**

per il progetto: **FARE VOLONTARI**

con il patrocinio di: **Consiglio di Zona 2**, **Comitato per Milano zona 2**, **Associazione Culturale**

img027_PopolandoMi brochure

Meglio Via Padova

Held annually since 2009, not only to integrate the foreign population, but also to generate a bond among all the inhabitants of the area, in order to contrast the present reputation it has.

By means of using and re-using the available public spaces the organisers have tried to re-qualify them and call the attention of the local government on the matters of social and urban needs.

<http://www.meglioviapadova.org/it/>



via Padova meglio di Milano

19 | 20 MAGGIO 2012

un weekend di eventi
aperti alla città

ieni a scoprirla il **19 e 20 maggio** in occasione della **Festa di strada** più **originale** e **creativa** della città. Per due giornate di **eventi**, spettacoli, concerti, laboratori, letture, passeggiate, sport, divertimento per grandi e piccoli. In **spazi culturali**, negozi, luoghi di culto, giardini, cortili, marciapiedi, lungo la via e intorno.

Via Padova è il più grande laboratorio culturale e sociale di Milano.

Il futuro della città è qui, a portata di mano.

Associazioni, gruppi e cooperative culturali, artistiche, sociali, umanitarie, ambientaliste, sportive; associazioni, gruppi e scuole musicali, corali, di danza, italiane e straniere; teatri e gruppi teatrali; scuole e istituzioni pubbliche; studi professionali, negozi, banche; organizzazioni religiose; condomini e gruppi di inquilini; un comitato di cittadini; una associazione partigiana; un periodico di zona; una comunità Rom Harvati e tantissimi cittadini.



CON IL PATROCINIO DI



CON IL PATROCINIO
E IL CONTRIBUTO DI



CON IL CONTRIBUTO DI

INTESA  SANPAOLO



ETHNOLAND

Otto Bitjoka, born in Cameroon and more than thirty years in Milan, came to Italy in '76 to perform a research project. After graduating with honors in Economics and Banking, at the Catholic University of Milan, and get a postgraduate degree in business administration from Bocconi University, worked as a consultant for both Italian and African governments and cooperated with the African Development Bank. Later he founded Imprendim - Immigrant Entrepreneurs Association - which aims to achieve greater capacity to contract against institutions, social partners and especially banks. Through the association cultivated an intense dialogue of confrontation with the Italian businessmen, with the Assolombarda, Chambers of Commerce, the National Confederation of Crafts. The goal was to make Imprendim known and widespread, shared and respected throughout the national territory. Despite the absence of an integration policy in the city, Otto Bitjoka continues to nurture the dream of a Milan - a city that is all tied up - able to involve their citizens immigrants, to perceive and learn to achieve values and wealth. The Ethnoland Foundation and the project of the Stati Generali degli Immigrati have been other of his successful works. He is now vice-president of Exrabanca, the first bank for foreigners.

*The fact remains that **Milan still manifests delay** and embarrassment on these issues. Spreading the carelessness, the basic values reel, the culture seems vanished. The result of this deterioration has been the absence in the city of artists with a capital letter, of personalities that could leave an imprint. **Milan does not elaborate anything anymore.** At that time there were artists like Paolo Stoppa, Giovanni Testori, Giorgio Strehler and now? There is a McDonald's instead of the dopo Scala, with everything that goes with it. I call this speculative debacle homogenization that flattens everything, undo, and degrades. Ultimately we have lost the centrality of the person and **we tend to turn a blind eye while the plural society is under everybody's eyes. It should wake up from sleep of reason, even for mere economic convenience.***

img029_meetings at Ethnoland

<http://www.finanzaediritto.it/> - May 2010

“Milan also has its peculiarity, the history of Milan passed through immigration. There is no symbol in Milan that is not done by someone who comes from out of town. If we want to talk about immigration from abroad, the Madonna that is on top of Duomo was made by a Croatian monk. Velasca Tower was made by Nathan. The Cotonificio Cantoni, Hoepli libraries, there are many foreign contributions. But the intellectuals who made the famous Milan all came from outside. Milan has to recover its splendor, but this splendor comes through the alien. Because the only thing that can bring something new into the debate, in the overview, is the foreigner.”



img030_Otto Bitjoka
img031_meetings at Proficua

PROFICUA

PROFICUA is inter-ethnic and transcultural association founded in 1991, formed by professional women from different countries of the world. These women are artists, doctors, lawyers, social workers, psychologists, education experts, architects and journalists. Its activities are varied, but they follow a single theme: fostering dialogue, communication, relationships between different cultures, always creating new opportunities for exchange and mutual enrichment.

They try not only to help immigrants overcome difficult situations, but also try to put each one of them in a position to make their voices heard, to know their culture and to move independently within the services and opportunities offered by the city

Their motto is: "Because the ethnic and cultural differences are a resource to enhance and share".

"The city of Milan in the last several years has been suffering from the disruption phenomena of political and socio-cultural kinds, especially in the suburbs, and this brings to two unresolved issues: the question of **security and unemployment** problems, especially those of foreigners in irregular situation which makes them at risk of being prey of organized crime who can offer a placement in illegal and crime "markets"-specially drugs smuggling.

In addition to the irregular status of foreigners, there are also other very weak subjects in the labour market: prisoners and former prisoners, immigrant women of recent arrival, those whose study degrees are not recognised or positively evaluated and those expelled from the market work because they housewives or have children. The need for security, combined with that of labour are now two basic requirements for citizenship. These two rights are in conflict, but may be related. Placing on the market the qualitatively weak groups, you will **help improve their image and self perception, decreasing the psychological de-motivation, the problem of racism and insecurity of citizens.**"

<http://www.proficua.org/>



conclusions

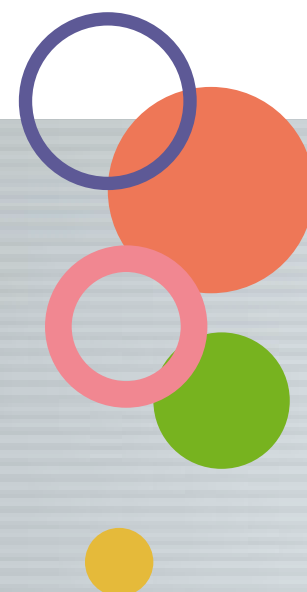
Milan, as the global city it is, is not left outside the worldwide reality of **migration flows**. Figures related to this phenomenon have **continuously increased** through time, specially in the past ten years, and most rapidly during the last four or five. And this seems to continue in spite of the arising crisis in Italy.

These figures allow to consider **Milan as a hyper-diverse city**, having reached the 17.63% of foreign born residents among the total population, where cultures from every corner of the world can be found.

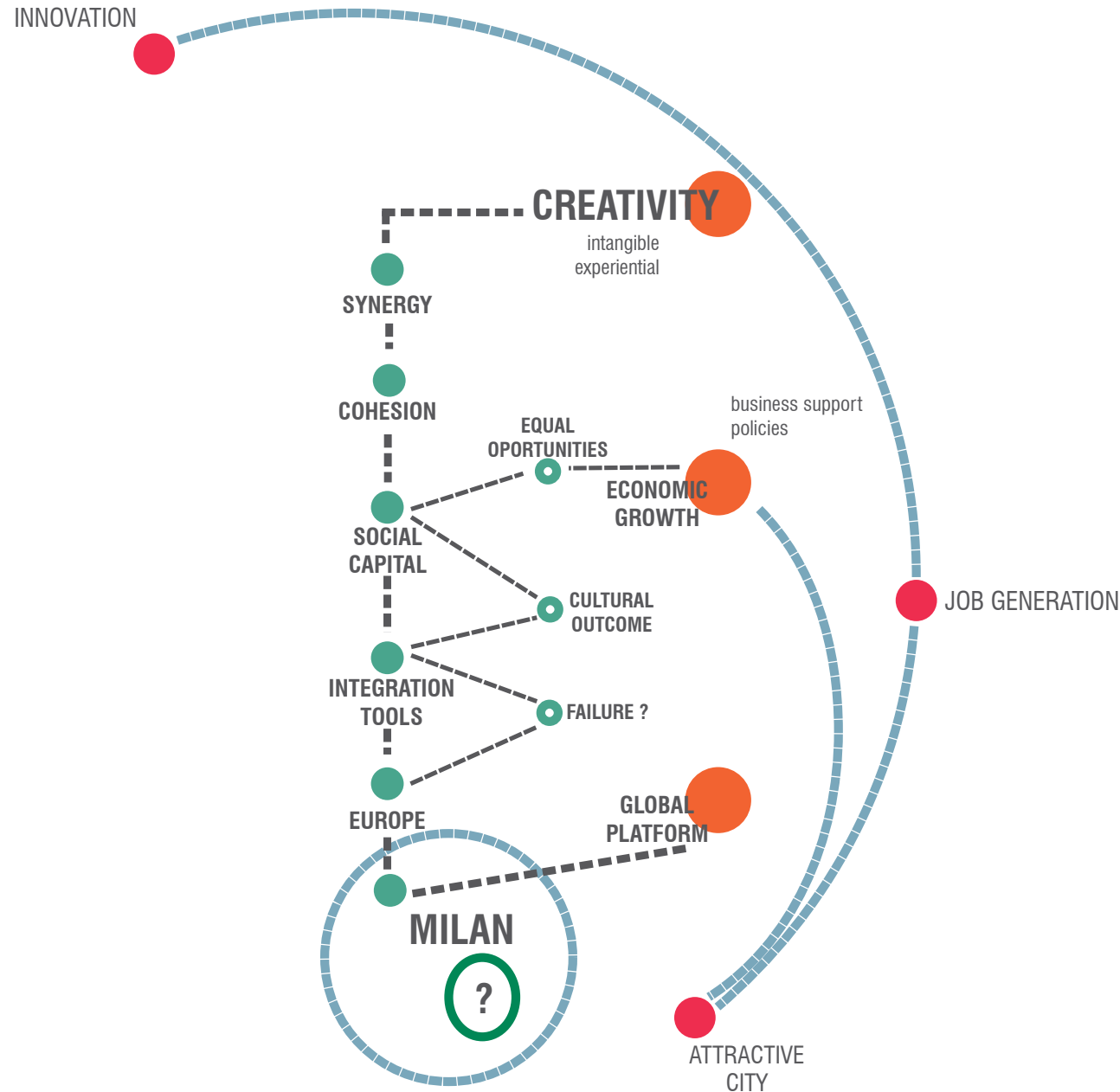
This is a fact that can be sensed by only walking through the streets, where many different languages are heard, skin colours are met and international shops can be found.

It is interesting to point out that most of the immigrant stock in Milan is included in the **working-age group** -from 20 to 59 years old-, accounting for around the 74.5% of the total stock (176.7069 persons that represent **nearly a quarter of the total working-age population of the city**). **This means that the integration in the job market of that group is a must to improve their social and economical situation, but also to better the job market characteristics of the city itself.**

In spite of the amount of integration initiatives, this is not a completely cohesive society. The aim of this research and project is, therefore, that of working with this nature of the city: accepting its hybridization and trying to make of this a new tool.



*CREATIVE
INDUSTRIES &
CITIES.
A tool for social
integration*



graf022_creativity / the city of Milan

Creativity is defined as the ability to create **meaningful new forms**, the use of imagination or original ideas to create something.

Recently, it is being studied as a new concept to define the up-coming industries of **intangible production** that have to do with the cultural activities of a place -be it a street, a quarter or a city. They comprise production factors such as knowledge and information. Some examples could be advertising, design, fashion, film, music, performing arts, publishing, TV and radio, and video games -although these categories change from city to city.

Throughout the literature most scholars agree that these industries which are being born from individual creativity, skills and endowment have a potential for wealth and job creation. It is also proved that these activities have a **consequent effect on cities**, influencing their quality of life, fostering integration and cultural development. These places become **“creative localities”** which can obtain numerous benefits from their existence, among which we can name not only the economic aspect, but also the enhancement of the cultural assets and promotion of the local talent and innovation.

It will be explained in this chapter how, according to some theories, creative industries are said to **foster economic growth** of a city, and that to reach a healthy creative level it must be as well **diverse and tolerant**. *“A creative environment encourages entrepreneurship”* R. Florida states.

At the same time, diversity -in all its different forms- acts as a tool to measure the creativity of a place. Diverse organizations have developed programs in which they outline the role of Creative Industries in **enhancing tolerance and collaborative work** in the city. Diversity, here again, is the source of the required innovation. **Being creativity encouraged by diversity, it is necessary to create a healthy environment in which such a reality could be developed.**

But not only on the economic level find these industries their importance: creative industries are proved to have a valuable relation with the cities themselves, as one can intensify the other and obtain numerous benefits in terms of **development and renewal**.


 definitions
creative class

(Richard Florida's approach) Florida's creative class approach focuses on the occupation and characteristics of people defines the creative class as consisting of two components: **the super creative core** which includes scientists and engineers, university professors, poets and novelists artists, entertainers, actors, filmmakers, designers and architects; as well as nonfiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion-makers; **and creative professionals** who work in a wide range of knowledge-intensive industries such as high-tech sectors, financial services, the legal and health care professions and business.

creative economy

can be defined as **"transactions in creative products"** where the value of creative products is multiplied by the number of transactions (John Hawkins). In particular, the sciences are part of the creative economy because their products receive the protection of patent law.

CREATIVE METROPOLES. Situation analysis of 11 cities - Final report
Creative Metropoles, available at <http://www.creativemetropoles.eu/>

cultural economy

(Allen J. Scott; A. C. Pratt's approach) Described as a **group of sectors that produce goods and services whose subjective meaning, or sign-value to the consumer, is high compared to their utilitarian purpose.** Scott stresses that there can be no hard and fast line separating industries that specialise in purely cultural products from those whose outputs are purely utilitarian. Cultural economy is represented by an extremely wide variety of both manufacturing and service activities they include those "goods and services that serve as instruments of entertainment, communication, self-cultivation, ornamentation, social positionality, and so on, and they exist in both 'pure' distillations, as exemplified by film or music, or in combination with more utilitarian functions, as exemplified by furniture or clothing".

Creative Metropoles, Op. Cit.

experience economy

(Joseph Pine II & James H. Gilmore's approach) **Businesses must orchestrate memorable events** for their customers, and that memory itself becomes the product – the "experience". More advanced experience businesses can begin charging for the value of the "transformation" that an experience offers. at one level of abstraction all consumption can be understood in experiential terms.

Creative Metropoles, Op. Cit.

creative industries

Industries that combine the creation, production and commercialization of **contents that are intangible and cultural in nature**. may also be referred to as 'creative industries', 'sunrise' or 'future-oriented industries' generally includes printing, publishing and multimedia, audiovisual, phonographic and cinematographic productions, as well as crafts and design. For some countries, this concept also embraces architecture, visual and performing arts, sports, manufacturing of musical instruments, advertising and cultural tourism.

Cultural industries are central in **promoting and maintaining cultural diversity and in ensuring democratic access to culture**.

Cultural industries cover more than the audiovisual sector and there are local niche markets to which global cultural products and services cannot cater. Equally, new and original industries emerge not necessarily from the use of new technologies, but from creativity, skills or traditional materials. This makes crafts- and tourism-related industries a springboard for development.

Culture, trade and globalization: Questions and answers
UNESCO Publishing

creative cities

A Creative City **identifies, nurtures, attracts and sustains talent** so it is able to mobilize ideas, talents and creative organizations. The built environment – the stage and the setting - is crucial for establishing the milieu. A **creative milieu** is a place that contains the necessary requirements in terms of hard and soft infrastructure to generate a flow of ideas and inventions. A milieu can be a building, a street an area, a city or a region.

Cities are often known for having a **strong historic and cultural background**; yet they are also able to explore new horizons. As laboratories for cultural diversity, they are **stimulated by the need for cultural recognition** that affirms their identity in a globalized world. Some of them are preparing wide-ranging international strategies to this end. Although this does not exclude capital cities of Member States, it is particularly important for cities that are not capitals. For creative cities with common interests, there are clear advantages to sharing their experience and their ambitions.

Culture, trade and globalization: Questions and answers
UNESCO Publishing

(*Charles Landry's approach*). The creative city approach **emphasises the place**. the concept of the creative city is all-embracing, emphasising the role of innovative high-technology enterprises; the spheres producing cultural goods and services; activity-based clusters, including creative ones; diverse built environments; quality of public spaces; diverse opportunities for leisure, entertainment and self-development that condition individual creativity; general social cohesion (mechanisms for fostering participation and greater involvement of the user/citizen).

It approaches cities as ecosystems where cultural and symbolic values act as catalysts fostering general development.

CREATIVE METROPOLES. Situation analysis of 11 cities - Final report
Creative Metropoles, available at <http://www.creativemetropoles.eu/>

CREATIVE CITY & ECONOMIC GROWTH

Richard Florida's approach

The need for diversity

As J. Jacobs said, "By its nature, the **metropolis** provides what otherwise could be given only by traveling; namely, **the strange**"

How creativity works in cities, May 2012,
available at www.theatlanticcities.com/art-and-lifestyle/2012/05/how-creativity-works/1881.

Regions that have large number of creative class members are also some of the most **affluent and growing**.

Places that thrive in today's world tend to be plug-and-play communities where **anyone can fit easily**.

Openness to immigration is particularly important for smaller cities and regions, while the ability to attract so-called bohemians is key for larger cities and regions. For cities and regions to attract these groups, they need to develop the kinds of people climates that **appeal to them and meet their needs**.

The Rise of the Creative Class. Why cities without gays and rock bands are losing the economic development race,
May 2002, available at <http://www.washingtonmonthly.com/features/2002/0205>.

Diversity increases the odds that a place will attract different types of creative people with different skill sets and ideas. **Places with diverse mixes of creative people are more likely to generate new and novel combinations**. Diversity and concentration work together to speed the flow of knowledge. Greater and more diverse concentrations of creative capital in turn lead to higher rates of innovation, high-technology business formation, job generation, and economic growth. This theory suggests that places that are open to creativity of all sorts (technological and cultural as well as economic) reflect an underlying environment or habitat which favors risk taking and thus will stimulate entrepreneurship and new firm formation.

Places that provide a broad **creative environment** are the ones that also **encourage entrepreneurship**, and that entrepreneurship is one dimension of creativity, which is dependent on an environment that encourages other types of creativity.

From Andrew Carnegie in steel to Andy Grove in semiconductors, **immigrants have been a powerful source of innovation and entrepreneurship**. People who choose to leave their countries of origin are predisposed to take risks and can be thought of as "innovative outsiders."

Entrepreneurship, Creativity, and Regional Development, July 2002,
Carnegie Mellon University

Creative Class

Scientists and engineers, artists and designers, as well as creative professionals, managers and technicians in many fields who create marketable new forms of work, primarily at creative problem-solving.

Entrepreneurship, Creativity, and Regional Development, July 2002,
Carnegie Mellon University

“Creativity requires diversity. As the great urbanist Jane Jacobs observed forty years ago, creativity thrives when the environment allows people of all lifestyles, cultures, and ethnicities to interact. Regions that wish to encourage economic creativity must also encourage diversity.”

*img032_Richard Florida
Entrepreneurship, Creativity, and Regional Development,
July 2002,
Carnegie Mellon University*



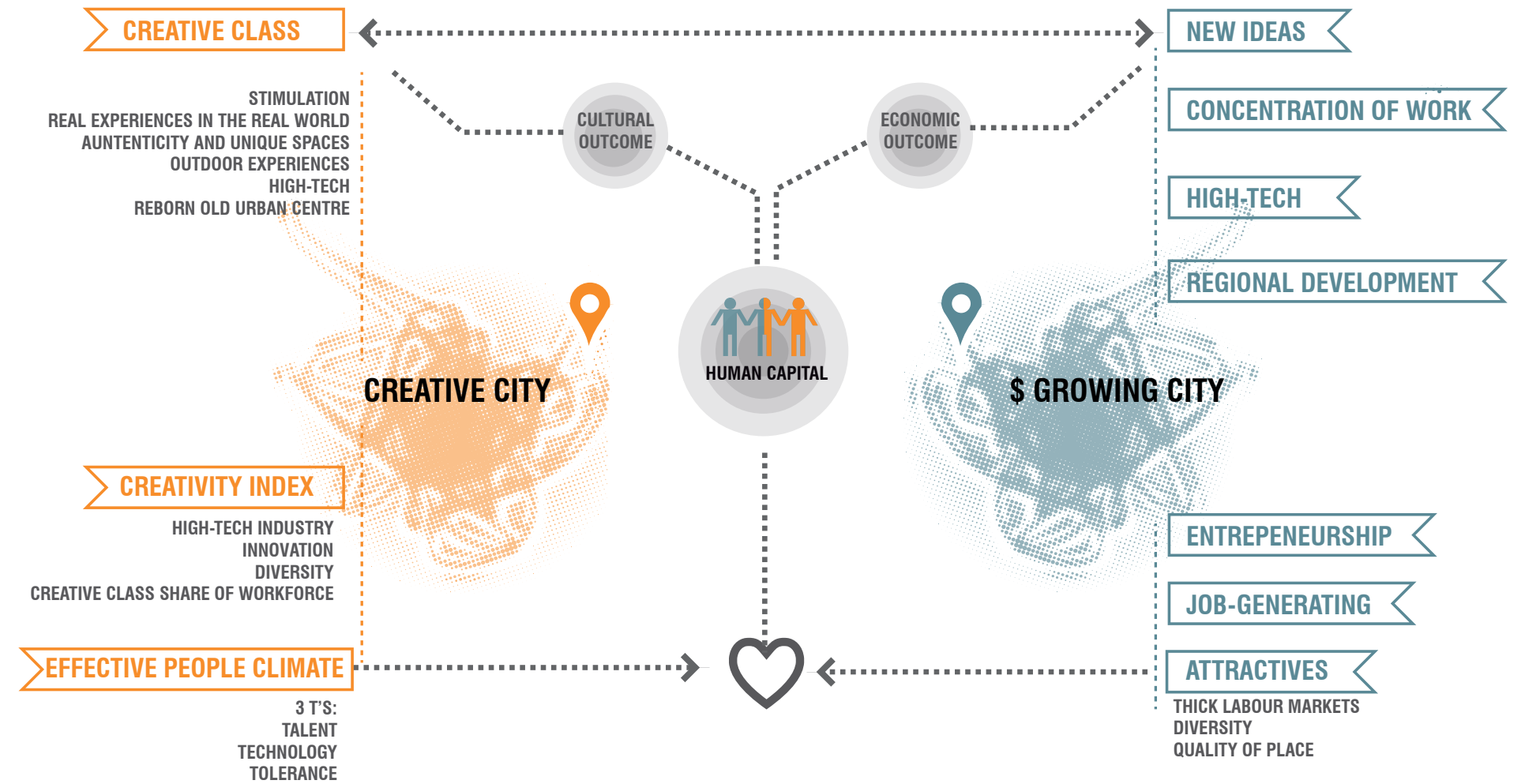


The ability to create meaningful new forms.

CREATIVITY

\$ GROWTH

An increase in the capacity of an economy to produce goods and services, compared from one period of time to another.



As pointed and according to this theory, creativity and growth of a city are strongly interrelated.

Both based on the human capital, creativity fosters growth and growth promotes creativity.

graf024_creativity / city growth



What is Future City Jobs?

Future City Jobs (FCJ) is a 12 month Action of the European Union PROGRESS programme¹. Led by the British Council, the Action will be delivered by partners representing six cities from six EU Member States: Glasgow (United Kingdom), Prague (Czech Republic), San Sebastian (Spain), Södertälje/Stockholm (Sweden), Tallinn (Estonia) and Wrocław (Poland). Together they **will develop and implement new initiatives which strengthen youth employment through the creative and cultural industries** by facilitating the transition of young people from education onto the labour market. The start of FCJ is September 7st, 2011.

<http://creativecities.britishcouncil.org/future-city-jobs>

“The key mechanism at work here is the city itself. Dense and interactive connectors, cities are economic and social organising machines. They bring people and ideas together, providing the platform for them to combine and recombine in myriad ways, spurring both artistic and cultural creativity and technological innovation, entrepreneurship and economic growth.”

Future City Jobs / Creative Jobs for Europe's Young People: A Creative Industries Pilot Project

Creative industries' effect on EU economy

In 2004 5.8 million people worked in the sector, equivalent to 3.1% of total employed population in EU25.

Whereas total employment in the EU decreased in 2002- 2004, employment in the sector increased (+1.85%)

- 46.8% of workers have at least a university degree (against 25.7% in total employment)
- The share of independents is more than twice as in total employment (28.8% against 14.1%)
- The sector records 17% of temporary workers (13.3% in total employment)
- The share of part-time workers is higher (one worker out of four, against 17.6% in total employment).

THE ECONOMY OF CULTURE IN EUROPE - Study prepared for the European Commission (Directorate-General for Education and Culture) October 2006

CREATIVE CITIES & JOB GENERATION The British Council's FUTURE CITY JOB ACTION

CREATIVE CITIES & TOLERANT CITIES

The British Council's CREATIVE CITIES PROJECT



Urban Ideas Bakery approach

Social challenges have traditionally been tasks for specialists – planners, architects and engineers – to reimagine the city from on high. Most famously this gave rise to the modernist vision of the city as a machine, a lattice work of roads, factories and high-rise apartment blocks.

Top-down city planning all too often extinguishes vernacular, everyday innovation or drives it underground. All too often the places created by these top-down plans sap the spirit, suck out hope and ambition, wreck community and family bonds, and draw in apathy and nihilism in their stead.

This broader idea of creativity is more social, cumulative and collaborative than the traditional idea that creativity comes from a spark of individual genius. And this broader idea of creativity applies to activities that are not widely seen as worthy of creativity: waste disposal, health provision, housing and transport.

Aims and outline

Europe's cities need **entrepreneurship and innovation** to secure their long-term **economic, cultural and social prosperity**. Now it is probed a set of tools cities can use to stimulate the creativity and social innovation they need by drawing on external innovators and advisers. The aim is to **create a network of people who are active innovators in their cities and open to this approach of sharing and blending ideas**.

The Urban Ideas Bakery is a method for putting these ideas into practice.

Social innovations

Social innovations are **new ideas, institutions, or ways of working** that meet social needs more effectively. Often social innovation involves not just new ideas but the remaking and reuse of existing ideas: the new application of an old idea. Social innovations can come from **many sources** and be applied to **many fields**. Sources can include academic research, political campaigns, social businesses and new technologies.

Innovation involves creativity and sometimes invention but is not confined to that. Innovation is structured development of new ideas to turn them not more effective solutions to social needs. A socially innovative city has to have a way both to generate ideas in response to changing needs and to turn them into action.

http://creativecities.britishcouncil.org/urban_co-design_tools/urban_ideas_bakery



img033_Urban Ideas Bakery in Stirling - 2010

Their approach to migration

Urbanisation is linked to increased global migration, from rural to urban and between global cities. Migration brings huge opportunities and challenges for cities, with implications for social cohesion, social capital, identity, integration, employment and knowledge.

Why bringing outsiders?

Innovation is invariably a **process of combination**: combining different ideas, insights and people, to come up with new recipes and methods. Openness to 'outsider' influence and knowledge is a key feature of creative cities and regions. Highly networked, non-hierarchical regions **combine diversity with collaboration and openness** to ideas from the outside to stimulate learning.

The capacity to absorb external knowledge plays a major role in **bridging economic development gaps between places**. The capacity of places to innovate depends on both internal as well as external sources of knowledge, which complement each other.

Diversity and tolerance

Diversity and access to varied talent lie at the foundation of creative cities. Throughout history, outsiders and immigrants, from within or outside a country's boundaries, have been central to establishing creative cities. Historical and contemporary case studies of innovative places – as diverse as Constantinople, Amsterdam, Antwerp, Paris, London, Berlin and Vienna – show how minority groups have fuelled the economic, cultural and intellectual rejuvenation of cities. Social and demographic conditions can affect a city's creative capacity – in conditions where social and cultural diversity foster understanding and learning, rather than xenophobia. A history of tolerance, a commitment to accessibility with ladders of opportunity and a broad sense of security are the foundations of a lively civil society, and increase vitality, raise levels of participation, transaction and interaction to levels which allow creative activity to take off. Cities with homogenous and static populations often find it more difficult to be widely creative. They are less likely to find the mix of imaginations required for the emerging complexities of urban life.

L. Kahn, R. Ali, A. Buonfino, C. Leadbeater, G. Mulgan;
 "Breakthrough cities: how cities can mobilise creativity and knowledge to tackle compelling social challenges";
 British Council & The Young Foundation

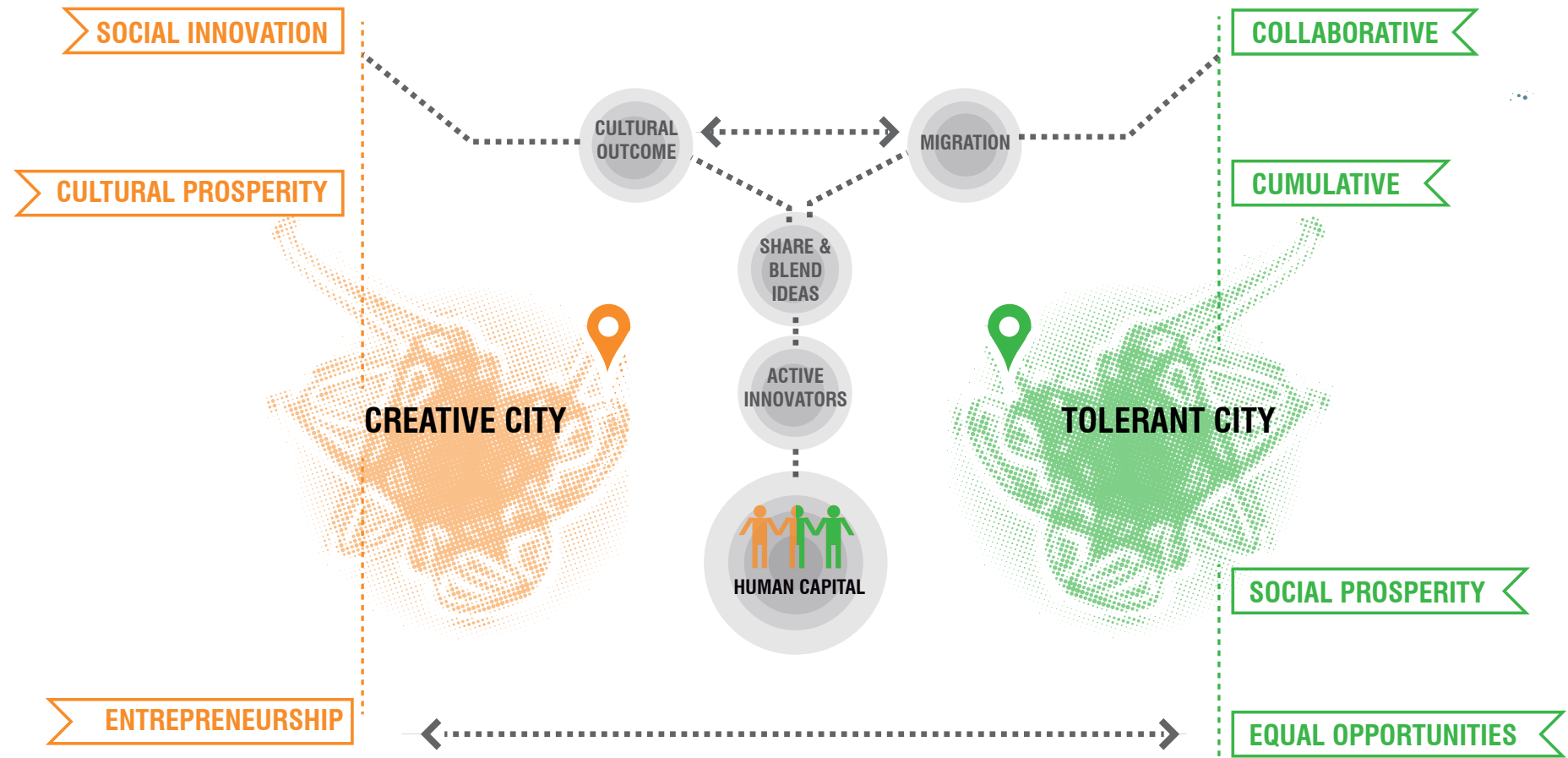


The ability to create meaningful new forms.

CREATIVITY

TOLERANCE

Willingness to allow people to do, say, or believe what they want without criticizing or punishing them.



To reach a healthy level of creativity, a city must be tolerant.

At the same time, tolerance requires an according cultural level.

graf025_creativity / tolerance



CREATIVE
METROPOLES

CREATIVE CITIES & THE ROLE OF THE CITY

The CREATIVE METROPOLES PROGRAM

The explicit role of the city

Two themes merit attention in any discussion of the explicit role of the city. On the one hand, we can talk on the **amount of fields** or sectors the cities are focusing on in developing and supporting CI and, on the other hand, the **specific supporting measures** the cities have initiated.

There are a considerable number of fields of activity and they are very varied in character, and that paints a rather diverse picture. In describing the city's role in supporting CI the city authorities point out various activities. The following fields are in focus in the majority of the cities:

- * Enhancing entrepreneurship, stimulating creative businesses, entrepreneurs
- * Support for education, development of arts education, and other different educational initiatives, activities
- * Development of districts, (re)development of buildings, development of places to live and work
- * Urban planning, spatial development
- * Different cultural initiatives including Festivals, programs for youth, support of cultural diversity, etc.
- * Supporting links and partnerships between CI and other sectors (including ICT)
- * City marketing, development of city image, internationalisation
- * Development of tourism.

CREATIVE METROPOLES
Situation analysis of 11 cities

The group has produced a document analysing the situation of the 11 city members. The scope was to understand the different experiences regarding creative industries: approach, problems, characteristics, development, etc. This way, they have been able to elaborate some **conclusions and advices for future enterprises.**



img034_KULTHURSET - Stockholm

This chart shows how the different cities that take part of this group deal with the Creative Industries and the portions of industries and workforce related to it.

tab003_the main characteristics of the 11 cities

City	Population of the city	Geographic features	Share of people working in creative industries	Share of companies in creative industries	Term(s) in use
Amsterdam	0.8 million	located a few miles inland from the sea; canals	7.6%	15.6%	creative industries
Barcelona*	1.6 million	city is located on the coast	12.3%	n/a	creative industries
Berlin	3.4 million	landlocked city, a river runs through the city	10.3%	18.7%	creative industries, cultural industries, creative economy, cultural economy ²¹
Birmingham*	1 million	landlocked city; canals	5.7%	10.7%	creative industries
Helsinki	0.58 million	city is located on the coast	6.6% (Metropolitan Area)	10.7% (Metropolitan Area)	creative industries
Oslo	0.58 million	city is located on the coast	7.2%	15%	Cultural Industries
Riga	0.8 million	situated at the mouth of a river	11%	11.5%	creative industries
Stockholm	1.3 million	city is located on the coast	12.9% (in Sweden)	7.9% (in Sweden)	creative industries, experience industries
Tallinn	0.4 million	city is located on the coast	4.3% (in Estonia)	9.4% (in Estonia)	creative industries, experience industries, creative economy
Vilnius	0.56 million	landlocked city, a river runs through the city	12.8%	19.2%	creative industries, cultural industries
Warsaw	1.7 million	landlocked city, a river runs through the city	n/a	n/a	creative industries

*Not the capital cities.

CREATIVE METROPOLES. Situation analysis of 11 cities - Final report, Creative Metropoles, Available at <http://www.creativemetropoles.eu>

The level of support to creative industries and relative issues vary from city to city.

The analysis has found that although these cities share some common tools, only three cities support creative industries as a whole, with official policies. In some areas, these industries have been developed without any kind of officially organized action.

tab04_strategic documents in force at the city level which relate to developing and supporting CI

	Special strategy, programme, plan, etc. targeted on CI or sub-field, sub-sector of CI	City development plan, city's general strategy, etc.	Economic development strategy, programme, etc.	Art and / or culture development strategy, programme, etc.	Spatial development strategy, programme, etc.	Innovation strategy, programme, etc.	Other
Amsterdam	x	x	x	x			
Barcelona		x		x			x (Strategic Tourism and City Plan of Barcelona)
Berlin	x (sector-specific programmes)	x	x	x	x	x	(Tourism and Culture Marketing Plan for Berlin; Demography Plan; Foreign Affairs Support Concept for CI 2009-2013)
Birmingham	x	x			x		x (City University Policy, Corporate Plan 2007-2012)
Helsinki		x	x	x	x	x	
Oslo*				x	x	x	
Riga	x	x		x			
Stockholm		x	x		x		
Tallinn		x				x	
Warsaw		x	x	x	x		x (Copernicus Centre)
Vilnius		x	x	x			

* There are several documents on the national level.

tab05_public support for developing urban space and creative city districts

- Urban planning tools for presenting cultural heritage, making use of design and architecture in urban development
- Development of creative city districts, developing cultural quarters
- Arranging festivals and other events (to advertise local culture, identity, and to shape and enliven the city's creative and cultural atmosphere)
- Revitalising unused spaces, regeneration of socially disadvantaged areas and/or derelict industrial sites (factories, industrial complexes, etc.)
- Establishment of creative and cultural centres, creating spaces for exhibitions, events, etc.
- Providing working spaces (for creative activities and individuals), making available long-term leases at lower costs, etc.
- Improving transport and enabling and diversifying public access
- Establishing public wireless internet areas
- Enhancing sustainable renovation of houses and establishments of urban gardens (e.g. Workshops, awards)

tab06_overall approach to support of CI in the cities

	City has chosen priority sectors or clusters for CI development	City supports CI sector as a whole	CI related policy is not yet developed
Amsterdam		x	
Barcelona	x		
Berlin	x	x	
Birmingham	x		
Helsinki	x	x	
Oslo	x		
Riga			x
Stockholm	x		
Tallinn			x
Vilnius	(x)		x
Warsaw			x

Note: summary of the answers to questions Q.A.1.3.c and C1 (see Appendix 1: Template).

CREATIVE METROPOLES. Situation analysis of 11 cities - Final report, Creative Metropolises, Available at <http://www.creativemetropolises.eu/>

FINDINGS

Measures for enhancing demand for creative industries in the cities

· Policy intervention used to stimulate public sector:

Measures which the cities have described under this topic relate primarily to situations where the public sector itself is a buyer of CI products and services. **The city has purchased the products and services of CI, perhaps interior architecture, communication design (web, labels, document templates, etc) or has hired local artists and designers to produce the gifts the city distributes to distinguished guests.**

Vlinius example: Municipal expenditure on CI services and products (events, festivals, advertisement, architect, media and other services) is a measure that is constantly updated in accordance with community and public sector CI demand, meaning that it clearly reflects not only CI product demand but also the meaning (value) that the city attaches to separate creative services and products. The main goal and rationale of this measure is to reward CI created value by stimulating the CI activities, which have the highest level of demand.

· Education and involvement – enhancing demand from individual consumers :

Here the spectrum of measures is more diverse. The measures that relate to stimulating demand from individual consumers focus on educational activities, **attracting consumers by promoting the city** and also on enhancing involvement in the city's development. Most of the cities claim that educational activities – educating the customer about CI products and services – exist in their city.

Educational activities may either relate to improving overall accessibility to arts and culture.

Alternatively, the educational activities may be associated with school (including university) programmes.

Activities that are focusing on involving the citizens in the city's development can also be pointed out.

· Promotional activities and city branding – stimulating demand for creative industries in all sectors:

This type of measure relates to the various promotional activities— **different events and festivals**, including sector-based showcase festivals, broader city marketing activities, and others. These kinds of intervention mechanisms are used by the public sector to enhance demand for the outputs of the creative industries may be considered to be among the most important tools for the purpose, due to the following reasons:

* Firstly, compared to the previously described measures, this type of intervention is **targeted at all sectors**: citizens, the business sector, as well as the public sector itself;

* Secondly, if the previously described activities are mostly targeted at the local market, then the promotion and city branding are focused on both: **raising the demand from locals as well as among foreign countries/customers.**



img035_CUSTARD FACTORY - Birmingham



img036_RADIALSYSTEM V - Berlin



img037_KAAPELITEHDAS - Helsinki

Business support practices in the cities

· Waterfront developments and use of architectural Heritage

Creativity requires an open environment, which places a high value on originality and on new ways of both looking at and doing things. In the research around the creative development of cities it is evident that a waterfront plays an important role in several respects.

The **success of a waterfront revitalisation** that relies on intriguing design to attract people will be short-lived at best. Once the novelty has worn off, there must be something substantial that keeps people coming back again and again

The **renovation of a (historical) built-up environment** can improve the image of a city district and provide possible new lifestyles. Some cities have used these policy measures to support creative industry.

· Clusters and local communities in the context of the creative economy

Urban space and creative city districts are developed through various measures that support clusters of creative industries. Clusters can be understood through 'communities of practise' that are established through mutual engagements, meetings, common enterprise and shared values and a sense of place.

· Space for creative activities

Appropriate space and a place where to act, present and run the business is very important for creative businesses. This may be particularly important for those who, at the start of their business, do not have the means to pay high rents, but it is important to all entrepreneurs in the cities where workspace is expensive.

Support for acquiring suitable space in the cities is provided in three ways:

- * **informing enterprises of possible work and presentation spaces, and also providing access to the same**
- * **multi-functional spaces**
- * **incubators for start-up companies**

· Soft services

Training and consulting services. It helps to raise the competence of enterprises by minimising the risk in developing new creative products.



img038_TELEFONPLAN Stockholm, a revitalized urban sector, providing a space for a creative city district, where not only business takes place, but has also increasingly become a centre for art, design and architecture, where there is also the newly relocated University College of Arts, Crafts and Design.



Many successful examples have been taken into action by the member cities.

They have set a precedence for the elaboration of the set of advices that has come out from their reflection and study.

graf026_creative projects examples



CREATIVE CITIES & THE WORLD NETWORK

UNESCO'S CREATIVE CITIES PROGRAM

Why cities?

The **Creative Cities Network** was launched by UNESCO in October 2004 following the decision taken by the 170th Executive Board. It aims to **enhance the creative, social and economic potential of cultural industries held by local actors and therefore promote UNESCO's goals of cultural diversity.**

The **Creative Cities Network** was born out of the **Global Alliance for Cultural Diversity initiative, set up by UNESCO in 2002.** Their common goal is to bring together public and private partners as well as civil society to contribute towards the development of creative industries and generate new forms of international cooperation.

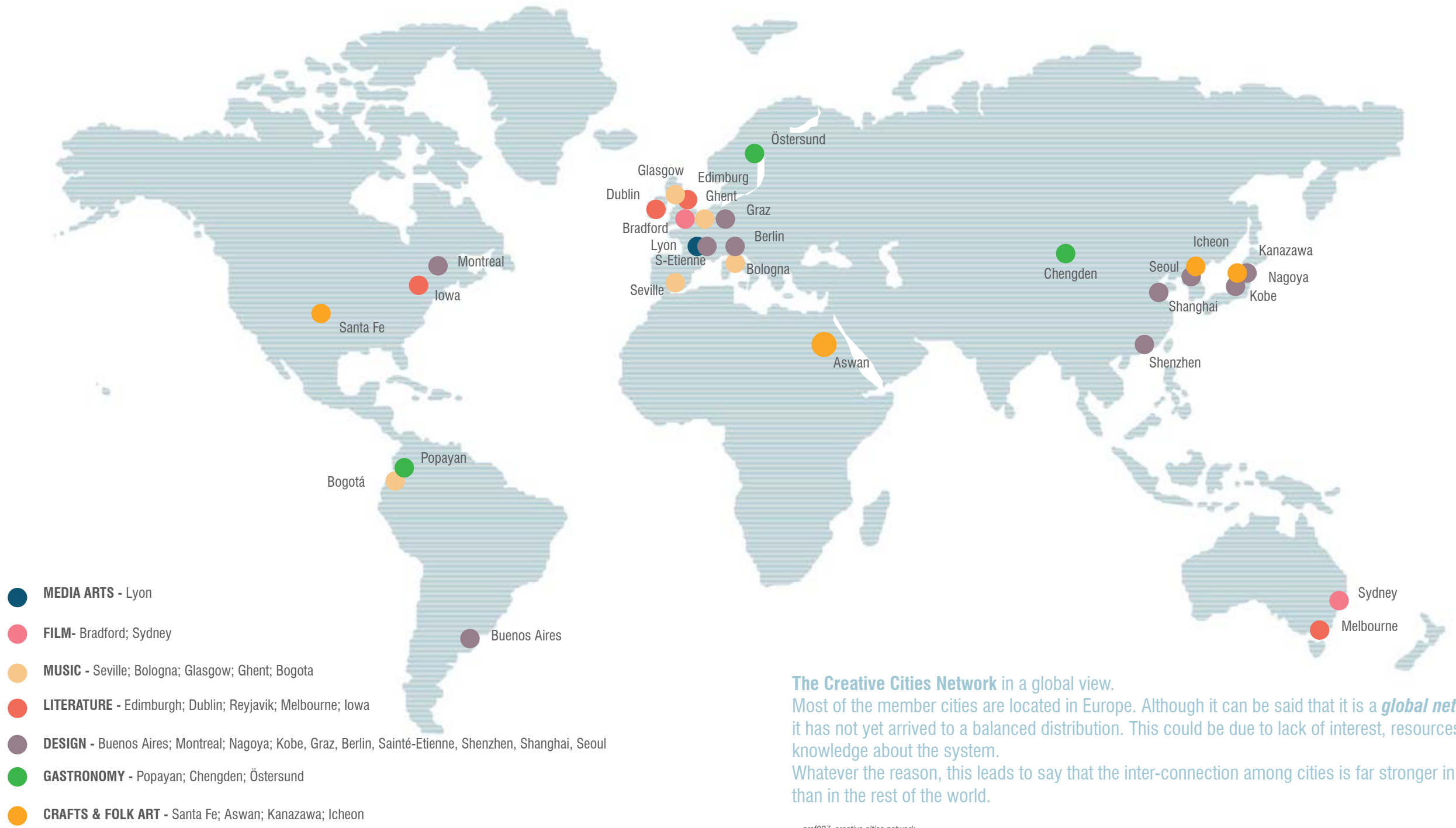
- As breeding grounds for creative clusters, they can create **synergies that optimize their potential.**
- Cities **harbor the entire range of cultural actors** (from creative act and production to distribution)
- Cities have the potential to **harness creativity**, and connecting cities can mobilize this potential for **global impact.**
- Cities have a strong effect on the establishment of public/private partnerships, **helping entrepreneurial potential.**
- Cities are small enough to affect the **local cultural industries**, but also large enough to serve as **gateways for international markets.**
- **Creative industries contribute to a city's social fabric, to cultural diversity and to enhancing the quality of life.** They also strengthen a sense of community and help to define a shared identity
- As **laboratories for cultural diversity**, they are stimulated by the need for cultural recognition that **affirms their identity in a globalized world.** Some of them are preparing wide-ranging international strategies to this end.

Why a network?

A network of cities **allows comprehensive exchange** of experiences and best practices with as much specificity or generality as required to meet the needs of creative stakeholders across public, private and civil society sectors.

The Creative Cities Network brings together local cultural actors to take stock of their cities' cultural industry strengths and needs **in a collaborative context** that promotes greater communication and cohesion on a local level.

<http://www.unesco.org/new/en/culture/themes/creativity/creative-industries/creative-cities-network/about-creative-cities/>



The Creative Cities Network in a global view.

Most of the member cities are located in Europe. Although it can be said that it is a *global network*, it has not yet arrived to a balanced distribution. This could be due to lack of interest, resources or knowledge about the system.

Whatever the reason, this leads to say that the inter-connection among cities is far stronger in Europe than in the rest of the world.

graf027_creative cities network

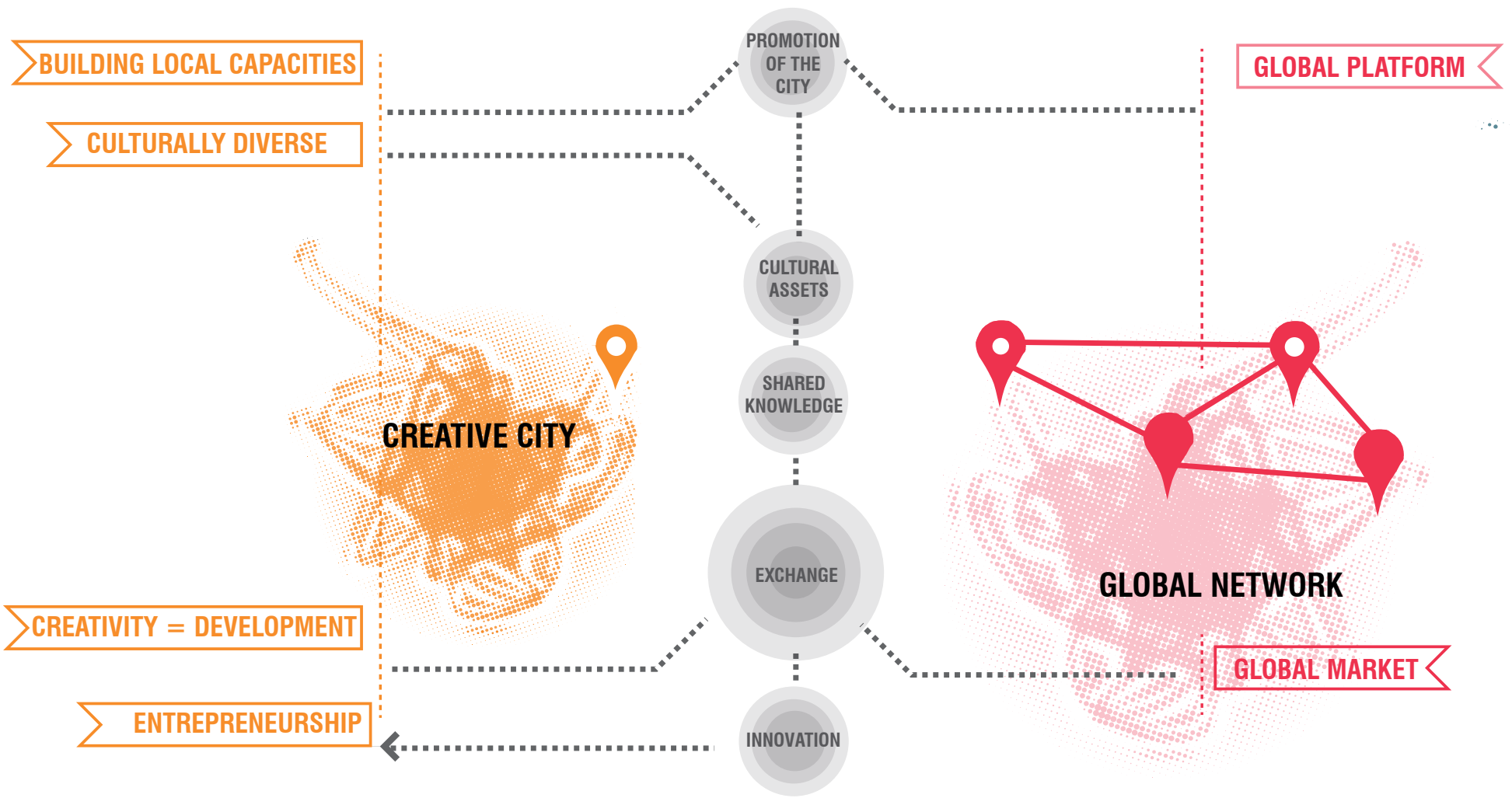


The ability to create meaningful new forms.

CREATIVITY

NETWORK

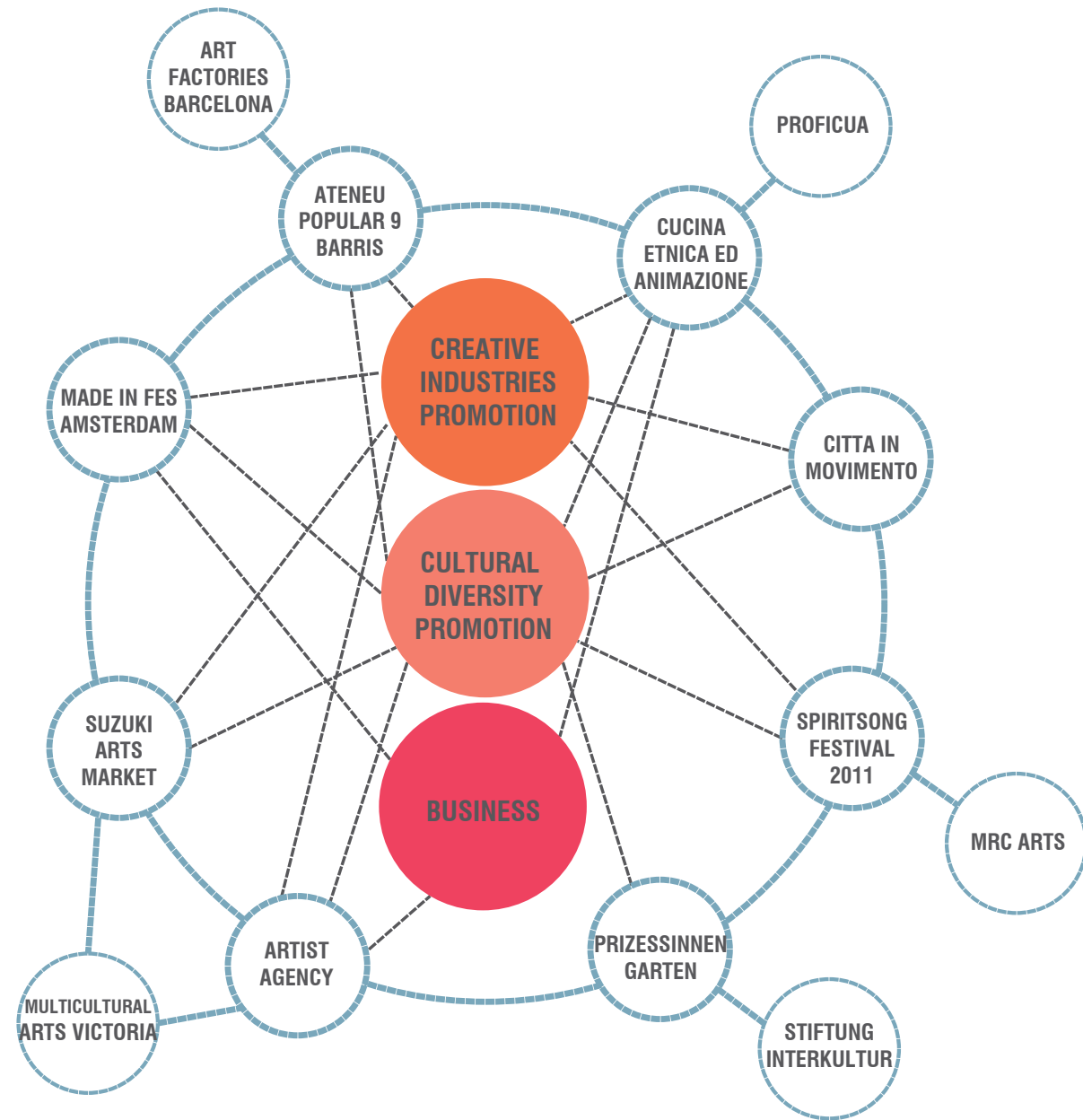
A group of people who exchange information and contacts for professional or social purpose



Creativity brings not only to local development, but also it helps to promote the city and to position it in a global market.

graf028_creativity / global network

CASE STUDIES



Selected for their varied approaches, targets and scales.

- Made in Fes
- Ateneu Popular 9 Barris
- Cucina Etnica ed Animazione
- Città in Movimento
- Multicultural Arts Victoria
- MRC Arts
- Stiftung Interkultur



Amsterdam
Berlin
Milan
Barcelona
Fes

South Australia
Victoria

graf030_case studies location



Main Project

Initiator / Manager

Arts Factories in Barcelona

City Council / Institute of Culture

Year

Ongoing. Started in 2007

Creative Area

Mainly performing arts, but also media arts and music.

Aim

To increase the city's public venues networks for experimental and creative work in different artistic fields, transforming Barcelona's outstanding buildings into spaces that generate culture and hand them over to groups and associations in order to help stimulate the city's creativity.

www.ccaa.nl/page/48331/nl

Sub-Project

Ateneu Popular 9 Barris

Social inclusion and interaction of the different sectors of society. Performing arts promotion.

The three action programmes of the Ateneu Popular 9 Barris project are **social animation and participation, quality cultural dissemination and training through the Children's and Young People's Circus School.**

The cross-disciplinary axes and the aims of the socio-cultural project of the Ateneu Popular 9 Barris are:

- High quality & cultural dissemination.
- Regular scheduling of small- and large-format theatre, music, dance and children's shows, audiovisual projections, film club and literary activities.
- Continuous programme of exhibitions of both social and artistic themes.
- Dissemination of national and international productions, especially in the circus and the paratheatrical arts.

[img039, img040, img041, img042_Ateneu Popular 9 Barris](#)

www.bcn.cat/fabriquesdecreacio/en/ateneu.html

City / Country

Barcelona / Spain

Population

1.7 million (only city) http://es.barcelona.com/guia_ciudad/informacion_practica/barcelona_estadisticas/

Immigrant stock

17.4%

Part of a Creative Network?


yes, CREATIVE METROPOLES

Restoring not only the social aspect

The Ateneu's building was in an old asphalt plant. The main aim of the restoration and extension project was to provide the building with more space for activities to take place. This means, to update its facilities and imbue the building with a new image. The restoration affects the whole of the existing plant. Value was given to the elements that were considered to be most characteristic, without losing the unique characteristics of the building.

www.bcn.cat/fabriquesdecreacio/en/ateneu.html





The Ateneu Popular 9 Barris is the result of the fight by the residents of the Nou Barris district in 1977 to turn an asphalt factory into the cultural centre that it is today. The Ateneu has become a byword in cultural facilities thanks to its social action programme through culture and the promotion of the circus and the paratheatrical arts.



Main Project

Made in Fes - Amsterdam

Initiator / Manager

'Turning Talent Into Business' (TTIB) which is a collaboration between Syntens, HTNK, Dutch Fashion Foundation and Arnhem Fashion Biennale.

Year

started in 2008 in Morocco, arrived in Amsterdam in 2009

Creative Area

Crafts, Fashion design

Aim

Made In Fès was a ten-day workshop in Fès where a group of Dutch and Moroccan designers and craftsman met. In the end 30 fashion prototypes were delivered.

The goal of **Made in Fes** was to establish cross-cultural, creative links between Amsterdam and Fès and between the Netherlands and Morocco. In the long term, these links will help the Moroccan artisans to market their products more efficiently, both locally and internationally. In addition, the collaboration of designers and artisans will enhance the cultural position of Amsterdam-based Moroccans – a substantial group of immigrants with major (image) problems.

One of the sub-goals of this program in Amsterdam is to **stimulate cultural production** and trade between migrants and their places of origin (Morocco, Ghana, Turkey, Suriname, and Netherlands Antilles). Migrants are often multilingual, and have the cultural competencies to make new cultural products and trade-connections. Another objective is **to connect and stimulate craftsmanship and industrial production** in Amsterdam and the places of origin through contemporary designers. The aim is to develop and connect the chain of economic activities (design, production, and distribution) in Morocco (knowledge and profits for the local community) with the chain of economic activities in the Netherlands.

img043, img044, img045, img046_Made in Fes, Amsterdam

City / Country

Amsterdam / Netherland - Fes / Morocco

Population

780 thousand

Immigrant stock

50.30%

Part of a Creative Network?

yes, Creative metropolises

The **results of the workshops were presented in Fès and in Amsterdam** where Moroccan and Dutch (potential) stakeholders (public, not-for-profit and private) shared their enthusiasm about the results of the workshop (process & prototypes) and explored the possibilities of transforming the pilot-project into a long-term sustainable project. Stakeholders present at this meeting were: politicians and administrators, NGO's (social and development issues), (art)schools, the association of Dutch Designers, trading companies, and others.



The cultural diversity of Amsterdam is insufficiently used as a cultural, economic and international asset.

Amsterdam invests in the development of cultural competencies and talents.

For the future development of the creative industries it is also necessary to invest in entrepreneurial skills, and to make the most of emerging cultural and economic potential.





Main Project

Iniciator / Manager

Città in Movimento

AESS – Archivio di etnografia e storia sociale della Lombardia, Mediateca Santa Teresa - Sezione multimediale della Biblioteca Nazionale Braidense, Home Movies - Archivio Nazionale del Film di Famiglia, Associazione TOOA.

Year

2012

Creative Area

Film / Media

Aim

The project aims to give citizens in the metropolitan area ethnographic memories retrieved from the archives of family and public archives, to understand its value and turn them into stories and shared memories.

The production of this collective memory will be through the collection of documents and testimony: individual narratives and collective, intergenerational and intercultural fixed film and photographs.

The project has no specific physical space, it asks people from different cultural backgrounds to document themselves and their environment, creating new forms of report, new schedules and new rituals. The material is gathered for didactic uses, to be artistically reelaborated, screened and to form an open-access cultural archive of the city.

City / Country

Milan / Italy

Population

1.34 million

Immigrant stock

17.65%

Part of a Creative Network?

no



img047_Città in Movimento





Main Project

Iniciator / Manager

Cucina etnica ed animazione

Proficua - Immigrants organisation

Year

Ongoing.

Craetive Area

Gastronomy, Crafts

Aim

To take food as one of many ways to get in contact with different cultures and overcome the differences.

The idea is to facilitate the communication between citizens of different origins. In addition, the rediscovery by young immigrants of their own and sometimes lost original culinary traditions, helping to settle the relationship between generations, enhancing knowledge and understanding of older people.

The services include: Multiethnic organization of dinners, receptions and themed meals; Entertainment, games and entertainment for parties and evenings, Intercultural Cooking and courses -African, North African, South American

City / Country

Milan / Italy

Population

1.34 million

Immigrant stock

17.65%

Part of a Creative Network?

no



img048_Proficua



Main Project

Initiator / Manager

Year

Creative Area

Multicultural Arts Victoria

Multicultural Arts Victoria - Non Profit Organisation

Ongoing.

Music, Dance, Performing Arts, Crafts

The three main dimensions to MAVs purpose are: to produce and promote a high quality culturally diverse artistic program, to provide vital connections, support structures and that enable culturally diverse artists and communities to create exceptional art, and to play a critical advocacy role in providing a forum, through the arts, to ensure acceptance and understanding of cultural diversity.



Sub-Project

Aim

Suzuki Night Market / yearly festival

The free entry, open air Market hosts a range of activities that bring Melbourne's multicultural dynamic and love of food, art and music to life.

Queen Victoria Market is Victoria's premier open-air market. For the festival the facilities inside the market include different areas: Food Stalls, Artists & Regional Producers, Live Music & Entertainment, Health, Healing & Wellbeing. Queen Victoria Market in association with MAV present some of Melbourne's best world music ensembles & dance artists.



Sub-Project

Aim

Artist Agency - A Multicultural Arts Victoria Social Enterprise

Support and promote local artists from culturally and linguistically diverse backgrounds.

MAV is an agent and broker for artists and groups with expertise in arts marketing, promotion and publicity, project administration, assistance and information regarding arts funding, grants and applications.

Multicultural Arts Victoria has an extensive list of high quality and diverse cultural performers and artists for concerts, events, festivals and educational programs.

img049, img050_artists of Multicultural Arts Victoria

City / Country

Victoria / Australia

Population

5.55 million

Immigrant stock

28%

Part of a Creative Network?

no

www.multiculturalarts.com.au



The three main dimensions to MAVs purpose are: to produce and promote a high quality culturally diverse artistic program, to provide vital connections, support structures and that enable culturally diverse artists and communities to create exceptional art, and to play a critical advocacy role in providing a forum, through the arts, to ensure acceptance and understanding of cultural diversity.

<http://www.multiculturalarts.com.au/>





Main Project

MRC Arts

Iniciator / Manager

Migrant Resource Centre of South Australia

Year

Ongoing.

Craetive Area

Music, Dance, Performing Arts, Visual Arts.

Aim

The Migrant Resource Centre of South Australia is an independent, non-government, leading settlement agency servicing all of South Australia. The MRCSA's purpose is to support th effective settlement and participation of people from refugee and migrant backgrounds, particularly those who are new arrivals to South Australia. Using a community development approach, the MRCSA supports new arrivals to contribute effectively to South Australia's society, culture, economy and environment.

The MRCSA conducts cultural development projects to encourage people of humanitarian background to participate in creative arts. These projects affirm cultural identity, increase awareness of the arts industry, and encourage cross-cultural understanding.

Sub-Project

SpiritSong festival 2011

Aim

Spirit Song brought together over 48 groups of artists and communities including many from the African Journey, Sudan and Rumi.

A cast of more than 200 to develop a performance acclaimed by an audience of 800 people. Some of the artists are experts in their field with considerable experience as performers whilst others are members of their community, with a passion for sharing their culture. They welcomed the audience to celebrate the new faces of multicultural South Australia.



City / Country

Adelaide, Salisbury, Mount Gambier, Naracoorte - South Australia / Australia

Population

1.65 Million

Immigrant stock

17%

Part of a Creative Network?

no.



img051, img052_artists of MRC arts



Main Project

Initiator / Manager

Stiftung Interkultur (National level)

Stiftungsgemeinschaft anstiftung & ertomis, and mainly non profit organizations

Year

Ongoing. Started in 2003

Creative Area

Not a specific creative area, but knowledge sharing.

Aim

Integration through gardening. Even new citizens have the chance to form contacts outside their immediate household environment, regardless of their language knowledge and their social background. They react on impulses from the immigrant community for shaping society. As a nationwide service and coordinating point for the now more than 130 projects in the network of the intercultural gardens

Sub-Project

Aim

Berlin-Kreuzberg › Prinzessinnengarten (2007)

The Prinzessinnengarten sees itself as an educational garden and as a tool to strengthen and energize the low-income neighborhood in this area.

The gardeners come from all over the world; in some projects more than 20 nationalities are represented. This diversity is deliberate. **The statutes of most garden projects stipulate that as many national and socio-cultural backgrounds as possible are to be represented to avoid the cultural dominance of any one group.**

The Prinzessinnengarten, operated by the nonprofit GmbH Nomadisch Grün is a mobile organic and social urban farm located at Moritzplatz in Berlin. Since the summer of 2009 it has developed on a 6000-squaremeter vacant lot in close cooperation with the Prinzessinnengarten's neighbours. Here not only local food is produced, there is also an intercultural exchange, biological diversity is cultivated and technical training in do it yourself initiatives are developed

img053_Interkulturalgarten brochure

img054_Interkulturalgarten

City / Country

Berlin / Germany

Population

3.46 million (only city)

<http://www.citypopulation.de/Deutschland-Berlin.html>

Immigrant stock

13.4%

Part of a Creative Network?

yes, Creative Metropoles, but this project is not part of it.

It is probably fair to say that there are **not many immigrants involved** in the garden at the moment, despite the fact that it's located in a neighbourhood with a high percentage of (mainly Turkish) immigrants. The garden had some links to local refugee groups in previous years (such as <http://www.kub-berlin.org>) and there are attempts to re-start this connection. There are some international aspects in the garden, like a corner dedicated to plants from Japan, so there is **certainly potential for further projects.**

In terms of age group, most people that take part on a regular basis are somewhere between 20 and 40 - many are studying or have just finished studying, or are looking for a meaningful project alongside a job. During the open gardening days (Thurs and Sat) it is a bit more mixed, with some families with children and older people joining as well.

Jana Wendler
PhD Research Student Human Geography
School of Environment and Development
University of Manchester



The garden certainly has an impact on current discussions around unused spaces in Berlin and the politics around selling such plots of land. It has also contributed to a wider interest in urban agriculture and biodiversity in the city.

Jana Wendler
PhD Research Student Human Geography
School of Environment and Development
University of Manchester



conclusions

Creative industry is a modern term to name a kind of industries which is not new, but is having a renewed importance nowadays. The value of this kind of industries has not always been taken seriously but is gaining now a fresher value.

This is, just as immigration, an ongoing phenomenon.

Today it is being studied by different organizations and theoreticians, who have found -as has been mentioned- many interesting results on how these enterprises are collaborating **with the positive transformation of cities' economies and social profiles.**

In those studies it has also been demonstrated the synergistic relationship between creativity and diversity.

Many cities which have been fostering and experiencing with this kind of industries have also published their studies and results, which are more than inspiring to start a similar project in the city of Milan.

The different case studies presented show how varied the projects could be. No matter the scale or target public, **always aiming to the improvement of the cities where they are located.** Some cities are very well organised respect to these industries, and some are not. But they have a common ground and a common target: the improvement of the quality of life.



THE PROJECT

the reasons

Why Milan?

It has been mentioned that Milan, being such an important city in Italy and having also a long chronicle as an **industrial and productive centre**, has historically been an attraction point for migrants, both from other parts of Italy and from the rest of the world.

Also lately, as the official figures from the past census show, the **number of immigrants arriving in the city of Milan is increasing**. Every time there are more and more residents with a foreign background, and this is giving the city a **new identity**.

Milan is **mutating into a multicultural centre** in which diversity has got to a very high level. This, as it usually happens with big alterations in a city's character, is not a completely welcomed by the Milanese community. And differences are not brought up only between native and foreign born, but also among the people of different origins. Nonetheless, this is a phenomenon that is not likely to stop any time soon. Moreover, the migrant stock is taking active part in the Milanese daily life: as it has been pointed out, nearly a quarter of the resident population in working-age are non-Italian.

It must be pointed out, however, that the level of rejection to the foreigner and the cultural divergences among the different cultures has not got to a violent level -except for some isolated events-, nor has it led to the formation of ghettos or problems of the kind. But it is a feeling that can be sensed in daily life in the uses of public spaces and transport for example.

Still, Milan has **many tools to foster social cohesion**, and some organisations are trying to put them into practice. It is a city with a strong identity and reputation in Industry and design: instruments that can be guided for a social, economical and even physical betterment of the city.

Needs to be fulfilled

The needs are many and they come **not exclusively from the immigrant communities**: every claim for improvement in life quality refers to making everyone's life better, even when having a specific target group.

In general terms, it can be pointed out that one of the immigrant specific needs is to be included in the job market. This, taking into account not only the amount of people that are included now in the working age groups, but also those youngsters that will be part of it in the near future.

Some of the needs that can be listed are:

- **Language**: learning Italian would help knocking down one of the first barriers. The ability of communication is essential.
- The need of **special formation**: to be included in the market, there is a need of a continuous updating in terms of obtaining better qualifications. Knowing how the market works in Milan and which are its specific needs and how to fulfil them would make the insertion easier.
- obtaining **permission** and legal status to be able to work in the city.

As for those needs that **concern the total of the resident population**, we can name:

- **Betterment of the city**: while the core of the city is in general good conditions, some areas of the periphery -and not by chance, those mostly populated by immigrants- are found in the need for improvement, for example: giving a meaning to misused/disused infrastructure, making public spaces more liveable, helping to restore some areas in decay, contrasting the sense of unsafety of some areas.
- **Fostering the inter-cultural relationship**: fear of the stranger often comes from the fact of not knowing them. Learning about each other cultures would mean bringing people closer to the other's reality.
- **Generation of wealth**: Being the present crisis the city needs as well to generate some new economical possibilities. Among the needs we find new job opportunities, entrepreneurship encouragement, creativity fostering.
- **Innovation**: as it has been seen, innovation is a key element in the diversity – creativity – growth relationship. It must be fostered in order to make this three elements work and have good results.

Potentialities

The focus of this project is that on working with the **existing migrant stock and hyper-diversity** in Milan. Far from finding in it and obstacle, this is one of the city's potentialities to exploit.

This is a condition which, in spite of being controversial is also a mean towards creativity and innovation. Knowing that this is an ongoing process it becomes, if well canalized and supported, also a continuous resource of innovation.

Another big potential of the city, specially when aiming to work with creative industries, is its **solid reputation on the design and fashion world**. This means there is already an element to work with.

Places like Brera and Tortona districts or the “Quadrilatero della moda” and the activities of the yearly events “Design Week” and “Fashion Week” are proofs that the design spirit of Milan is a very important component of the city's history and identity. And at the same time, one of the most attractive characteristics of the city.

The **availability of some structures**, inherited from industrial times, is another potential to be mentioned. This places usually have the distinctive quality of having big spaces that allow hosting diverse activities. Many of the are being used now with cultural aims: the already mentioned ex-Acciarere Ansaldo in zona6 becoming “creative offices” and the former press Gea-Grafiche Editoriali Ambrosine in zona2, hosting the Assab One exhibition



img055 Milano Fuori Salone
<http://croccworld.dailypatrizia.com/>



img056 Aspettando Milano Moda Uomo
<http://moda.likepage.it/2011/12/22/milano-moda-uomo-autunnoinverno-20122013-ecco-le-date/milano-moda-uomo2/>

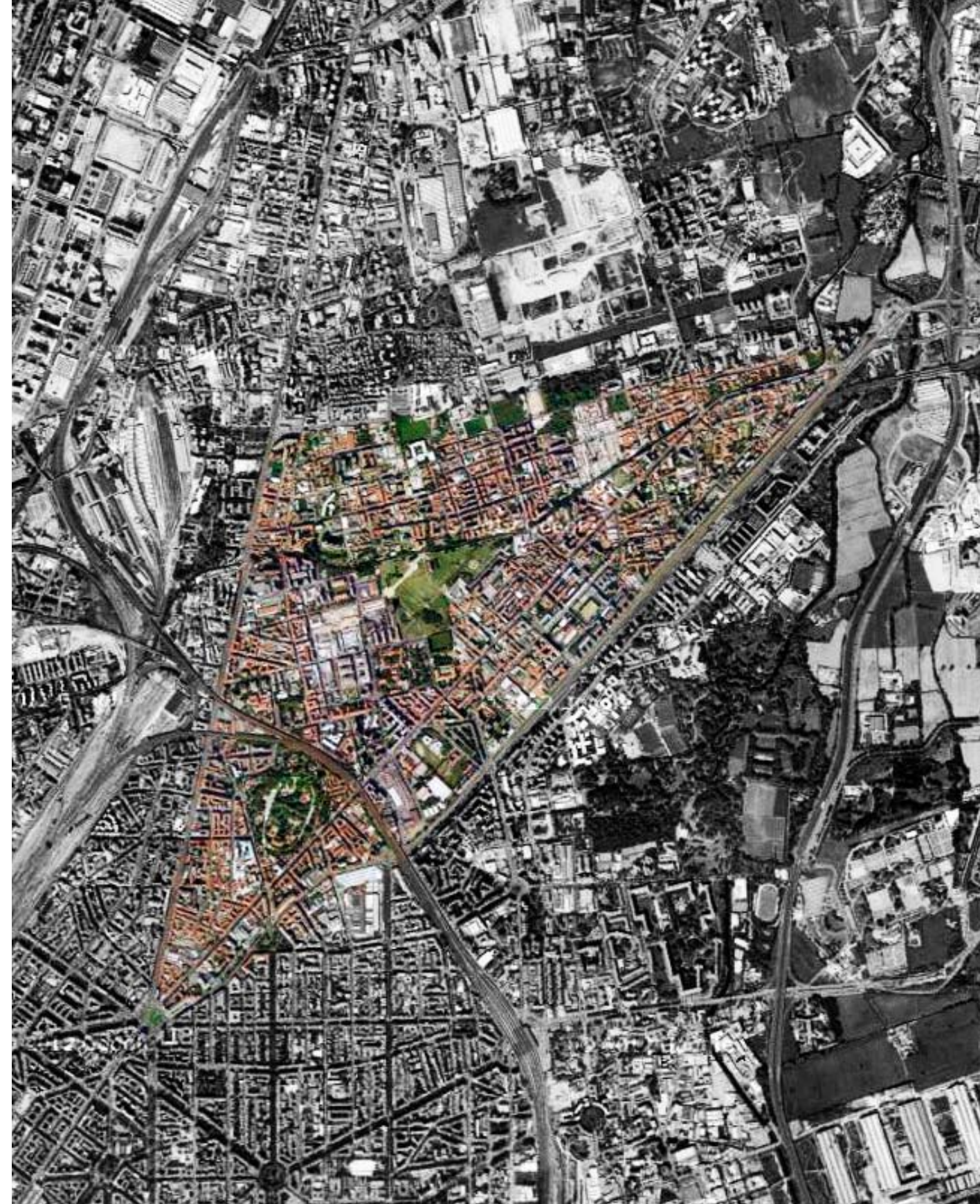
Why Via Padova?

Via Padova is located in the **most immigrant-populated area** of Milan: Area2, in which about the 20% of the resident population is a foreigner. The hyper-diversity of the city can be explicitly found in these area where many international food-shops, phone centres and money exchange offices are located.

However, as it has been already mentioned, it holds the **reputation of being a dangerous place**, hard to live in; but at the same time it also hosts many **different inclusion and culture-sharing initiatives**. These initiatives, started by people who have already seen and lived this reality, imply the vocation of integration and communication of the area.

This is also a well located area: Via Padova is a very **important axis of Milan**.

These characteristics make of Via Padova a fertile place to work with diversity and creativity, in order to bestow the area also with a new tool for improving the adverse social situation.



SOME INITIATIVES IN VIA PADOVA

VIA PADOVA È MEGLIO DI MILANO

The idea of the festival dates from 2009, to build up **cohesion among the inhabitants** of the area and also to **call the attention of the public administration**, making proposals for the **redevelopment of the spaces** and enhancing the many treasures in the area.

“Via Padova, more than a road of 350 numbers, is an area that shows physical signs of its **history** along its entire length, marks left by people who have crossed and lived before the year one thousand, the huge influx of immigrants from Southern Italy after World War II and immigrants from abroad since the 90s.

Over the last two decades via Padova has increasingly become one of the most multiethnic of Milan, without having been prepared to deal with the problems associated with such a radical change of its social fabric.

To which cultural and social identity is via Padova starting? In this way, is it accompanied by institutional forces? or is it left alone in the integration processes -often difficult and uncertain, however unavoidable?

In the past years **only the social, religious and cultural entities have been consciously enabled to build solidarity projects aimed at integration and territorial cohesion.**

The festival in recent years has been moving in this direction to **contribute to building a new identity values the individual and collective stories**, the present and the past, the diversity of backgrounds.”

Fabrizio Panebianco, coordinator

“Via Padova è meglio di Milano”, www.meglioviapadova.org, May 2012

un weekend di eventi aperti alla città

INFO POINT presso i poli

- 3 Rotonda via Predabissi
- 5/6 Trotter
- 9 S. Crisostomo
- 13 Teatro Martesana
- 16 Don Orione
- 21 via Emo
- 23 Piazza Costantino
- 25 via Idro



ORCHESTRA DI VIA PADOVA

This six-year-old band has already produced two albums. It is composed by seventeen professional musicians from **nine different countries**. Each of them has diverse experience and artistic sensitivity. The band has also become **laboratory for discussion and experimentation**: each component has in fact brought into play to create a common language based on the **exchange and contamination**. The band meets in Via Padova and its musicians also live in that area. This characteristics make the band's rich and varied sounds can range from funk to jazz and African rhythms, from the Balkans to classic ballads, blues and Italian songs. They create their own music through dialogue and diverse musical traditions.

The group originally composed Zazuliak Tatiana, Ukraine voice; Aziz Riahi, voice, oud and violin from Morocco; Kristina Mircovic, violin from Serbia; balafoon by Abdullay Traore; Yamil Castillo Otero in Bata and Conga from Cuba and Italians Massimo Latronico, direction, and bouzouky guitars, electric bass by Mark Roverato; Andrea Migliarini on drums; Walter Palmer on cello; Raffaele Kohler on trumpet and flugelhorn; Stefano Corradi on clarinet and sax. They have added new musicians have enriched the group's musical melange: Juan Carlos Vega, voice and guitar from Peru; Andon Manushi, purple Albania; the Italian-Egyptian Dario Walid Yassa on piano; and the Italians Luciano Spot on trombone; sax, Dominic Mamone and Martha Pistocchi with artistic influences Roma, on the violin.

<http://www.orchestradiviapadova.it/>

The band usually performs in the festivals held at via Padova, showing the pride of being a multiethnic creative group.

img059_Orchestra di Via Padova



© 2011 sergio raimondi
www.palestradigitale.com

ASSAB ONE

Assab One is an **exhibition space** that has been active in Milan since 2002.

It is located in an industrial complex that was previously the headquarters of a well-known printing plant, GEA (Grafiche Editoriali Ambrosiane). Assab One currently hosts exhibitions and events. The Assab One cultural association **produces and promotes cultural and art projects**.

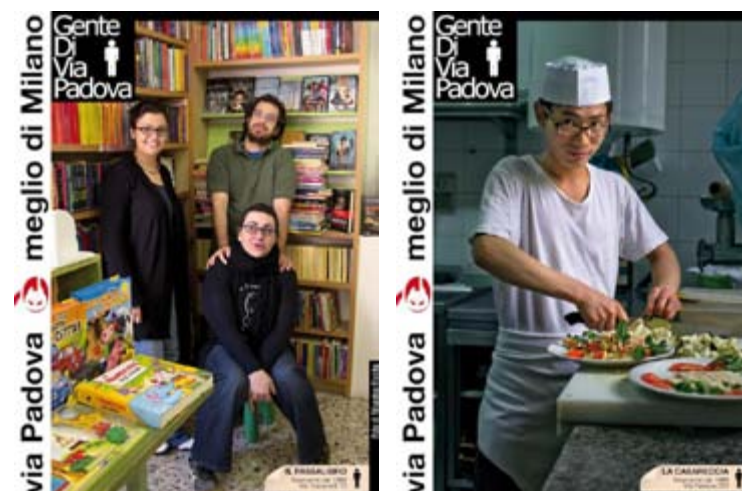
It has joined, for the last two years, the “Via Padova é meglio di Milano” initiative, organising and giving space for different kinds of shows, displays and installations, such as: **Gente di via Padova** for the edition 2011 by photographer Leo Torri; exhibition which meant to be a communication project too, to link all the street with a unique and recognizable mark: to let the retailers share in the via Padova valorization event, giving visibility to the businesses that, with their presence, liven up the quarter and aid the dialogue among the different ethnic groups. Or **Ulysses. 12 ritratti migranti per Biblioteca Vivente**, for which shops, clubs, bars and restaurants on and around Via Padova hosted a weekly video in which women and men of different nationalities read verses from the fifth book of the Odyssey in their native languages.

<http://www.orchestradiaviapadova.it/>

Although AssabOne's main aim is not the “intercultural cohesion”, they have participated in some of the initiatives of the area which positively have this goal.



img060_ULYSSES, 12 ritratti migranti - Irina



img061_Leo Torri, GENTE DI VIA PADOVA

Why a co-working project?

Co-working refers to a **way of working** which is developed by a number of people sharing the the working environment. Most of the time, these persons do not belong to the same company, but work independently. They usually share the same values, or the same area of work. In any case, they have a common thought that has out the together and enjoy the synergy and the sharing of ideas.

*“The concept of co-working is elastic but at its broadest means working alongside, and often **collaborating with**, people you wouldn’t normally. Users book a space in a co-working office, plonk themselves down where they can and start beavering away. (Opening the laptop in a Starbucks is not quite the same thing: enough stick-in-the-muds go to coffee shops to drink coffee that it is not a proper working environment.)”*

The rise of co-working: Setting the desk jockeys free. Another alternative to the office
The Economist, available at <http://www.economist.com/node/21542190>

Having said this, I find that bringing into this area a co-working space may be a great opportunity to achieve the goal of culture sharing and creative industries development.

It is real the need for fostering entrepreneurship and creating job oportunities, plus the amount of working-age foreig-born population. Many of the initiaves that have a social aim are based on “showing who I am - learning from the other”, so the idea now is taking that same *modus operandi* bringing it to the work environment in order to foster the act of sharing ideas and spaces and reinforcing mutual cooperation.

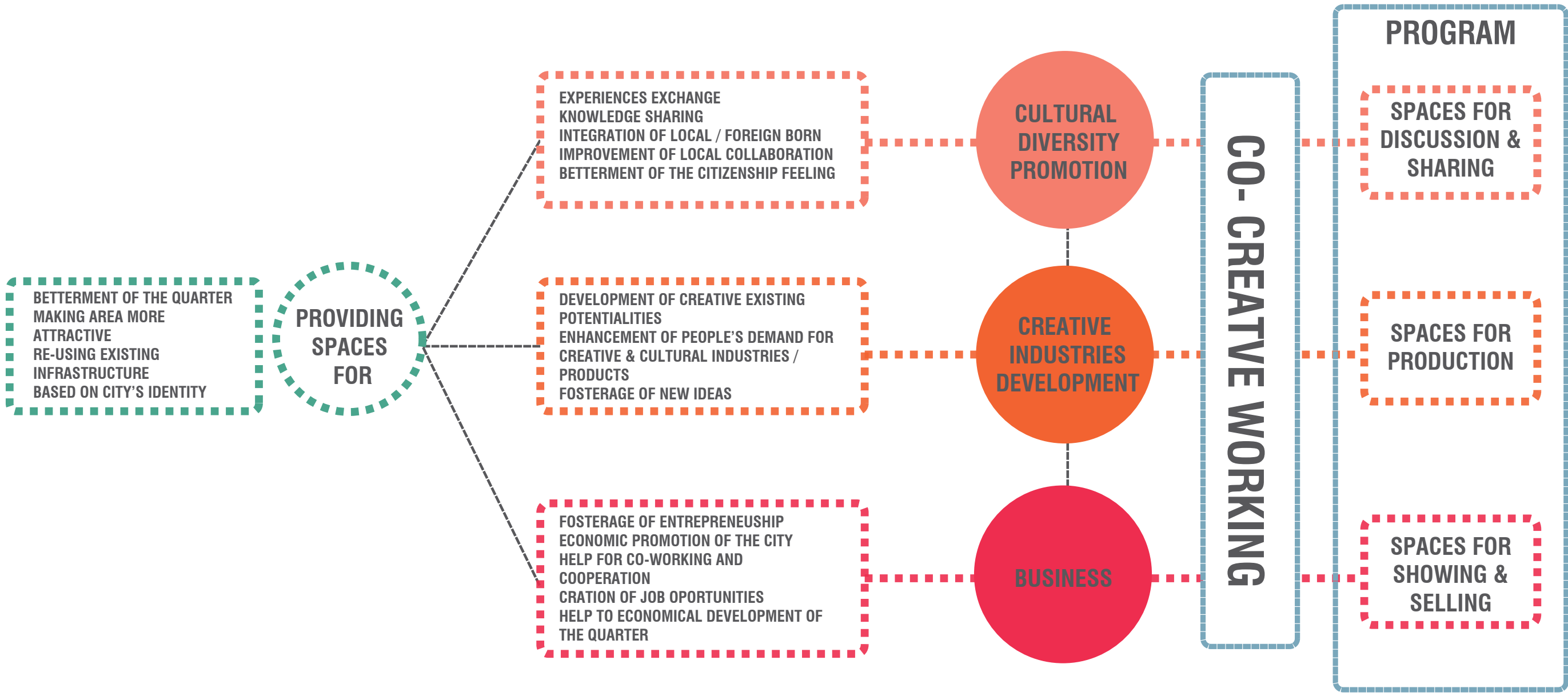


img062_a working space

the metaproject

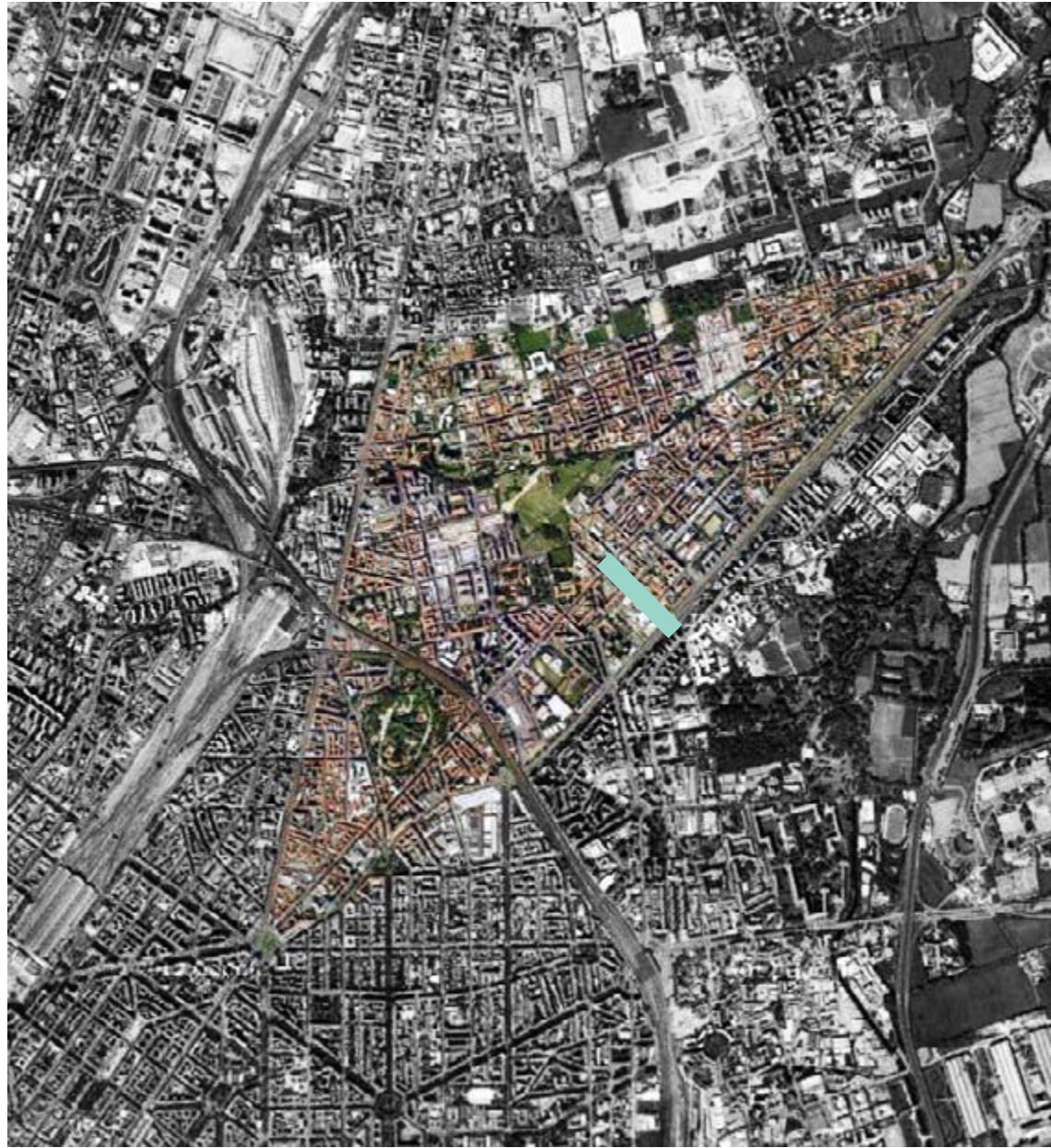
Having presented all this, the project aims to work with these different areas: immigrant background population and cultural diversity fostered by creative industries in order to create not only a better social environment but also a net of job and entrepreneurship opportunities.

The target area of Via Padova has been selected because of its already existing multicultural environment and latent cultural organisations.

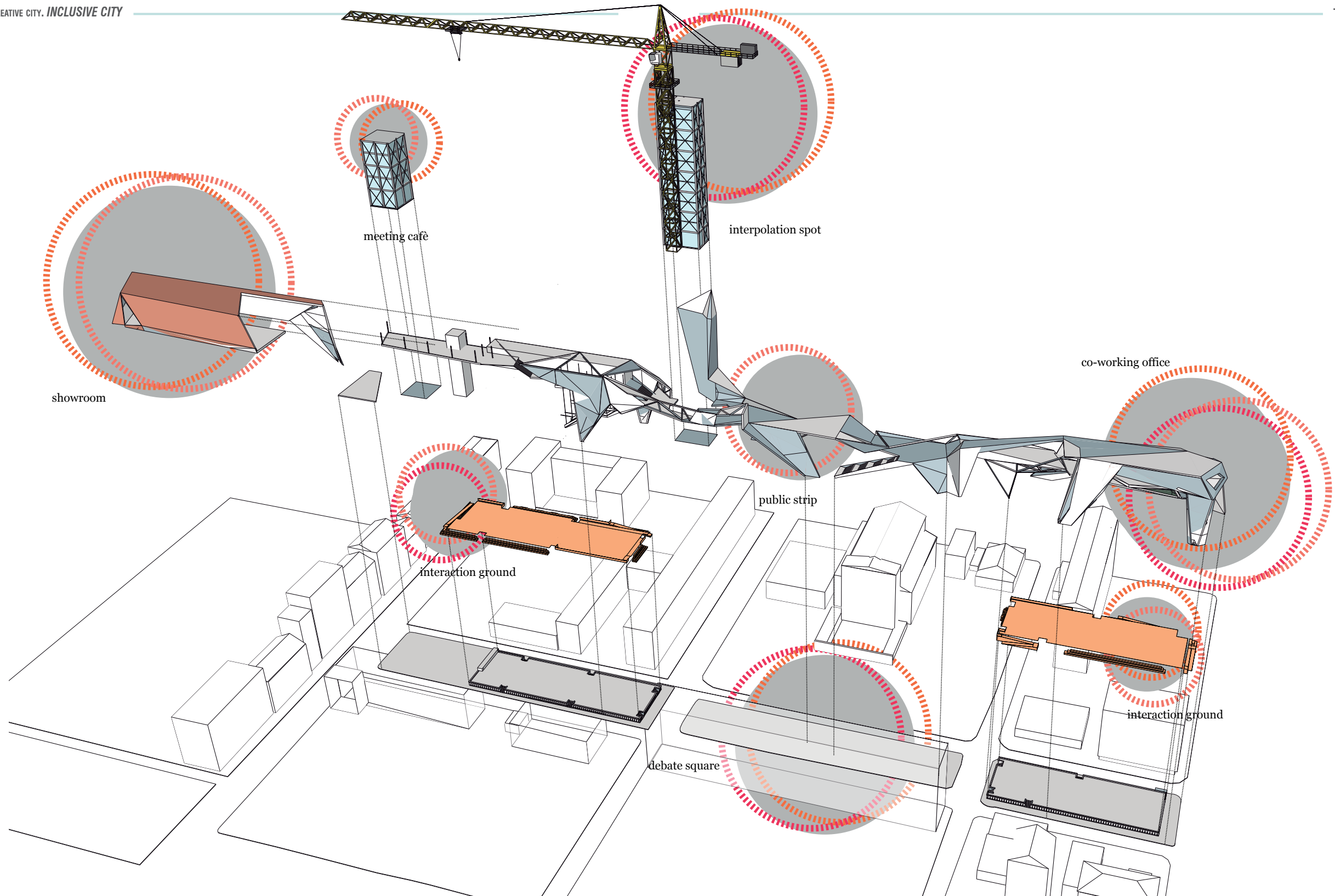


graf031_metaproject

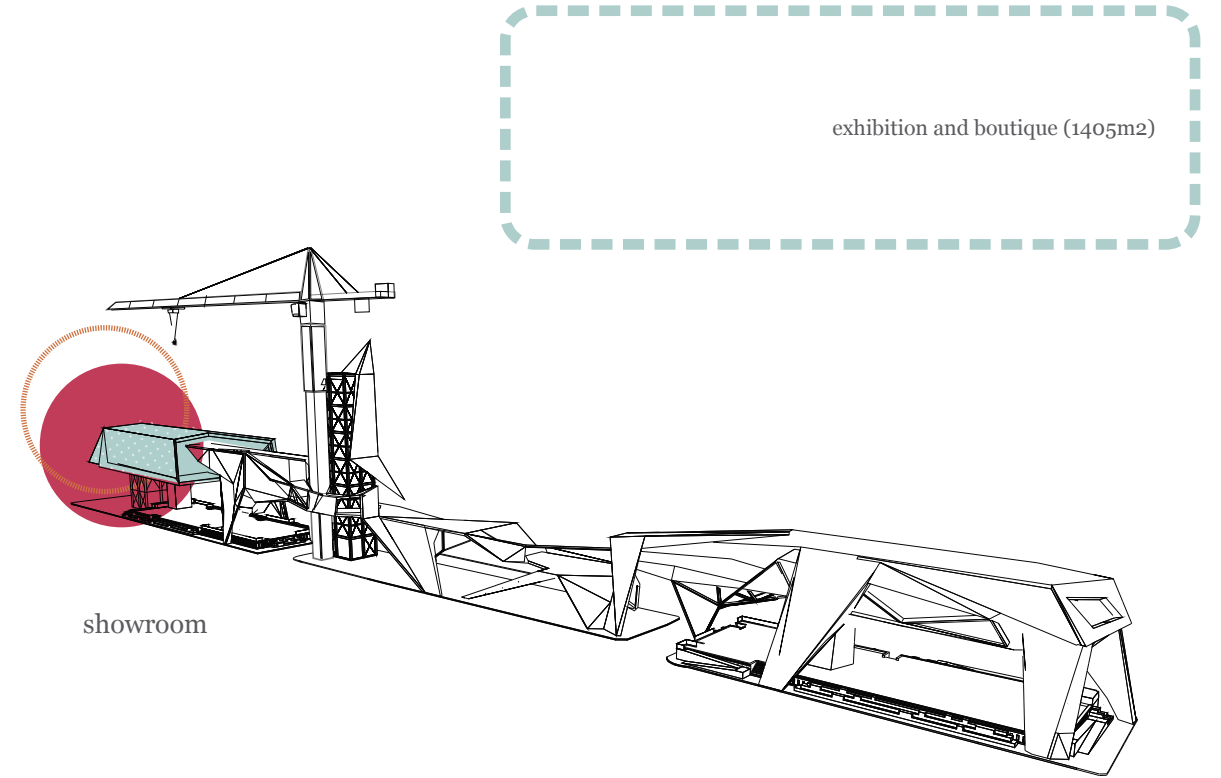
the project







roles

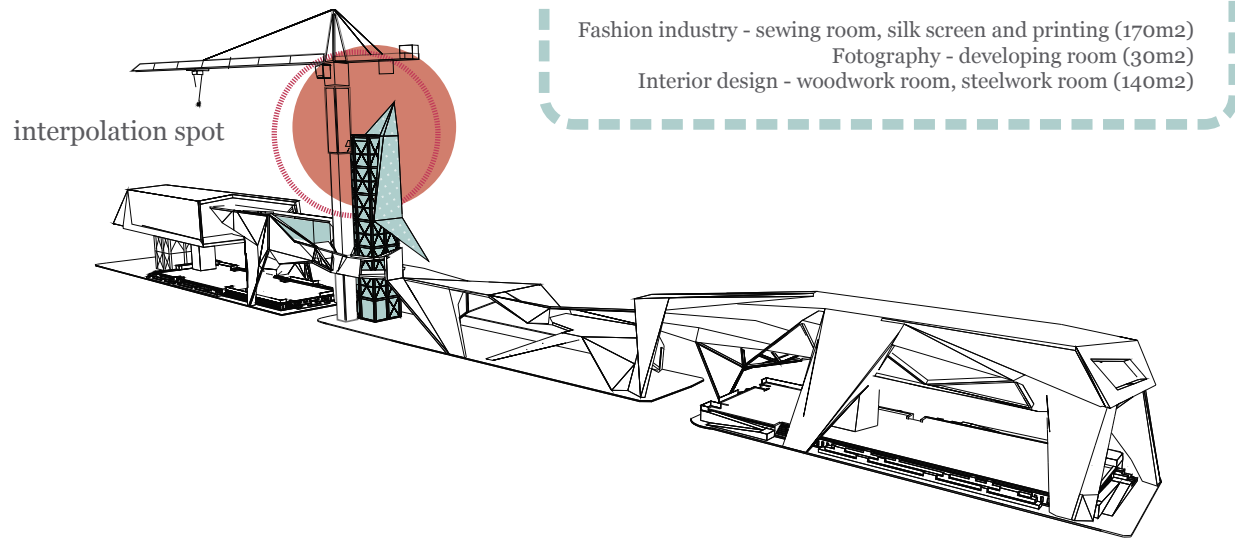


showroom

Communication space that works both as a creative-production showroom and as an exhibition.

DISPLAY

Putting the process and results in a prominent place in order to make it seen.



classrooms & offices (1000m2)
workshops (340m2)
Fashion industry - sewing room, silk screen and printing (170m2)
Fotography - developing room (30m2)
Interior design - woodwork room, steelwork room (140m2)

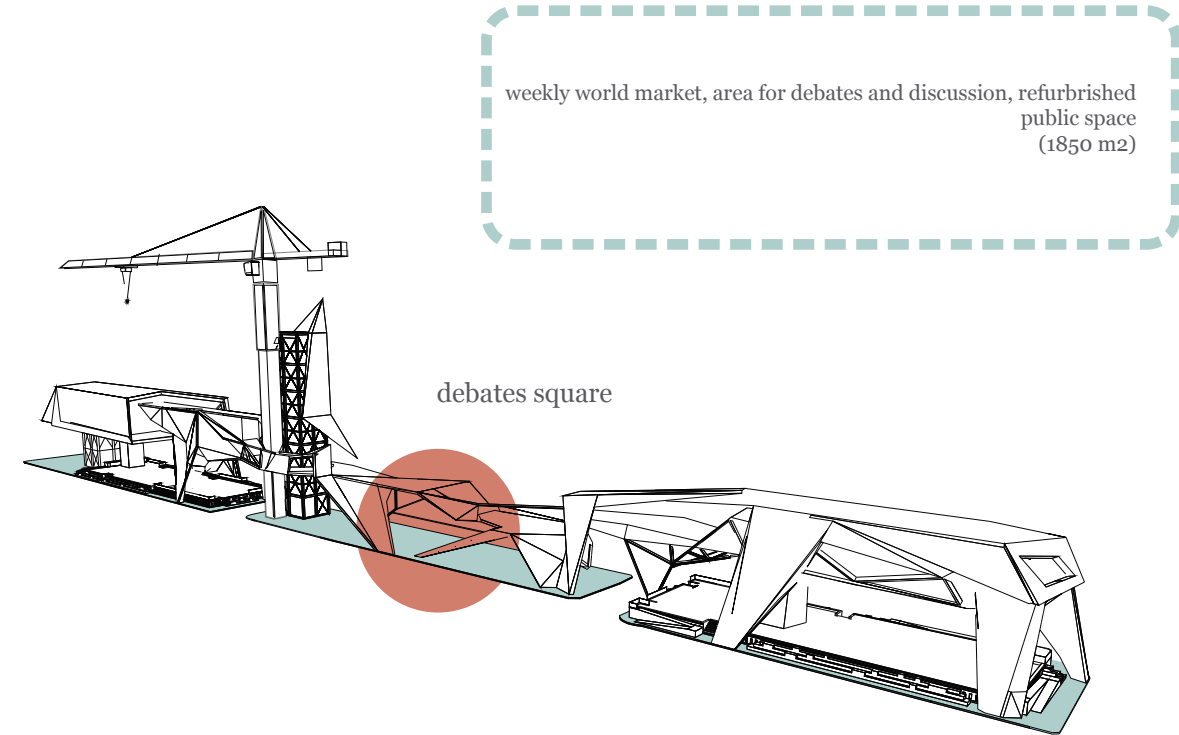
interpolation spot

Reception of the immigrants in need of information, advise, and **formation** in Italian language and industrial skills.

Space for **fixed encounters**, connecting the new industries with the new-coming population and the newcomers among themselves.

SYNERGY

the interaction or cooperation of two or more organizations to produce a combined effect greater than the sum of their separate effects.



weekly world market, area for debates and discussion, refurbished public space (1850 m2)

debates square

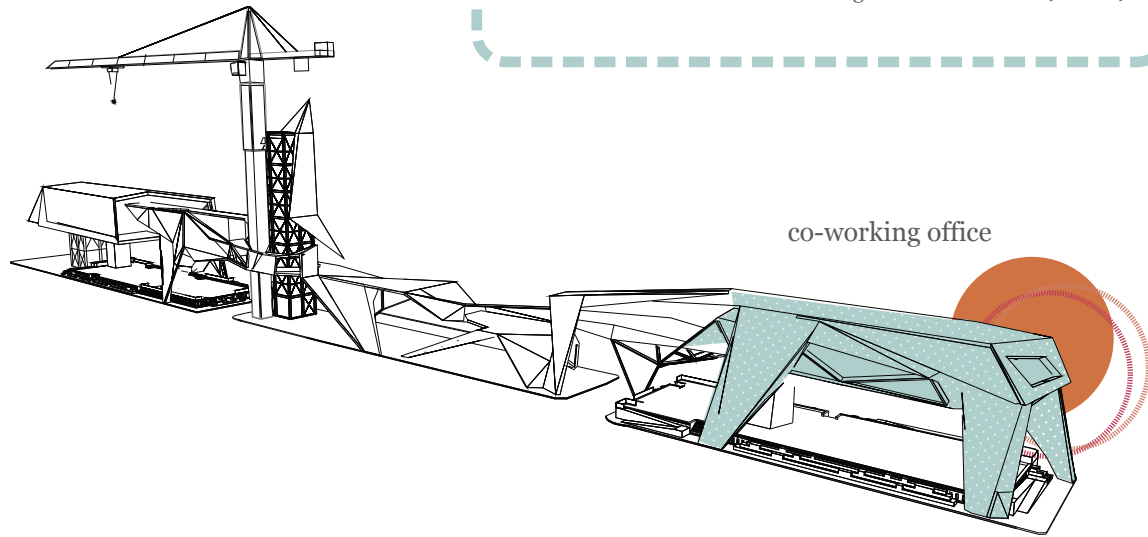
An open space to **force the encounters** between the neighbours, the newcomers and the creative environment.

Weekly world market to sell, buy and come to know the production from other countries, debates space, semi-open space for meetings and educative activities.

COHESION

Allowing bonds to link the elements to one another and to the group as a whole, forming a united construction.

group-work ground (500m2)
 individual islands (120m2)
 living room and services (180m2)



co-working office

Space for up to 80 people working in a **cooperative** **ambiance**.

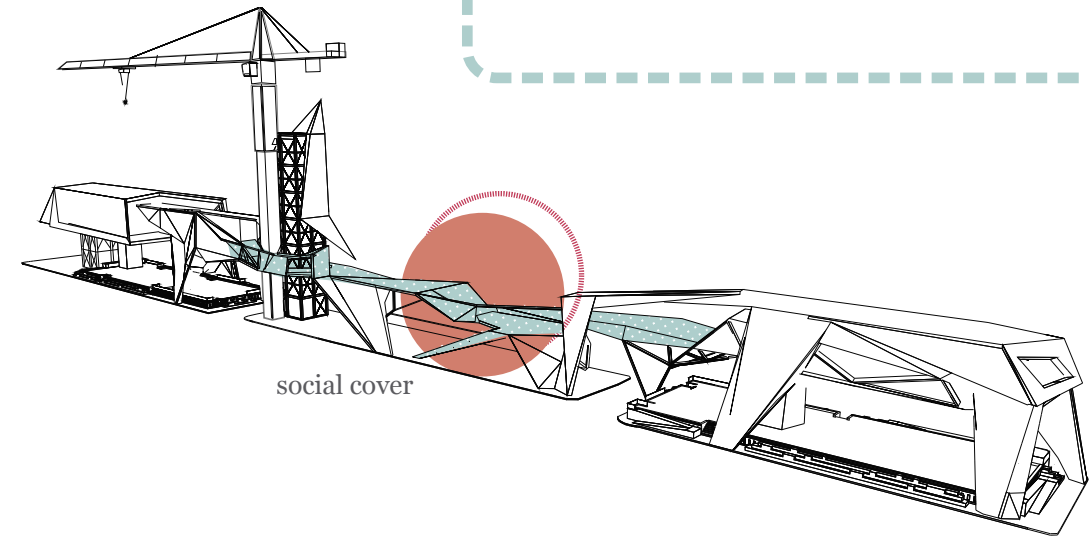
Incubator for **creative start-ups** in the areas of Fashion/Textile Design, Photography and Interior Design, individual or group enterprises with the condition of being formed by **a minimum of 50% people with immigrant background** and have a minimum of 50% production coming from the workshops in the building.

The work is developed in an atmosphere of openness, breaking down barriers between different job functions and creative areas, making place for a **cross fertilization of ideas**. Interaction is part of the plan.

Portions of a larger amount of information and skills divided among a number of people, and to which a number of people contribute to shape.

**SHARED
 KNOWLEDGE**

Additional public space, street and resting places
 (150 ml)



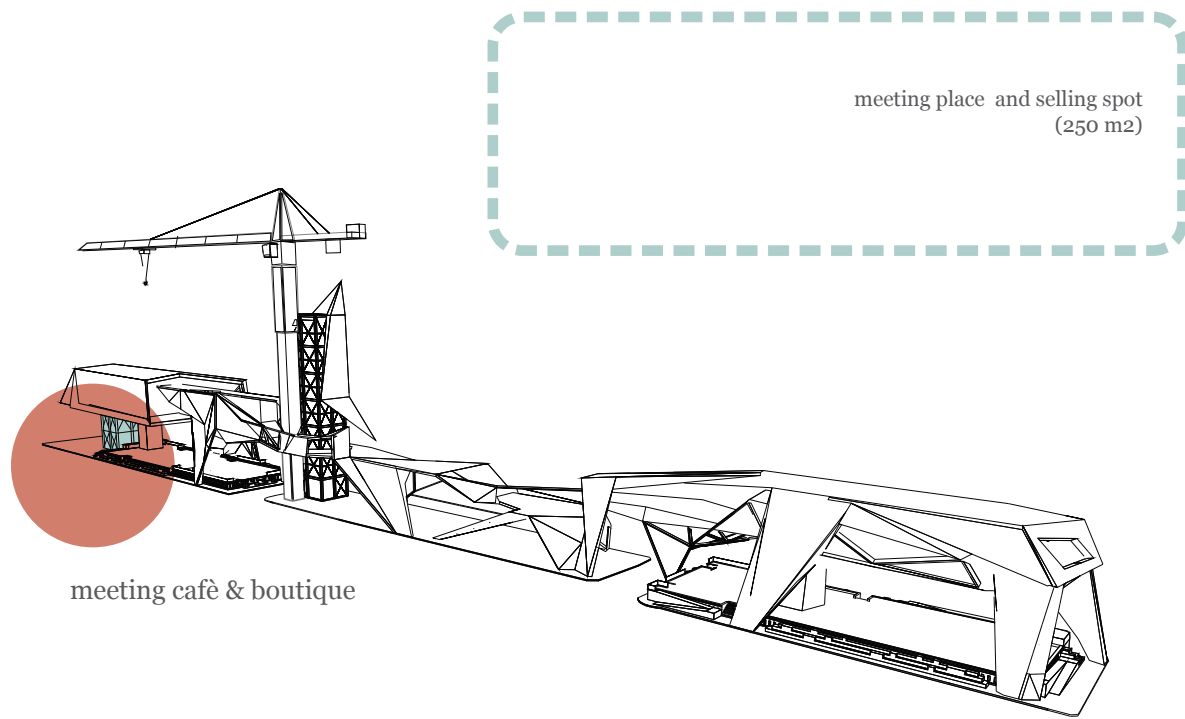
social cover

An additional public space, to be taken over by all the range of users: those who work here, those who visit the place, those in the spare time.

A new marketplace for trading ideas, enhancing communication and creativity.

LINK

A relationship between varied situations, where one affects the other. A means of contact between two places. A space that enables communication between people .



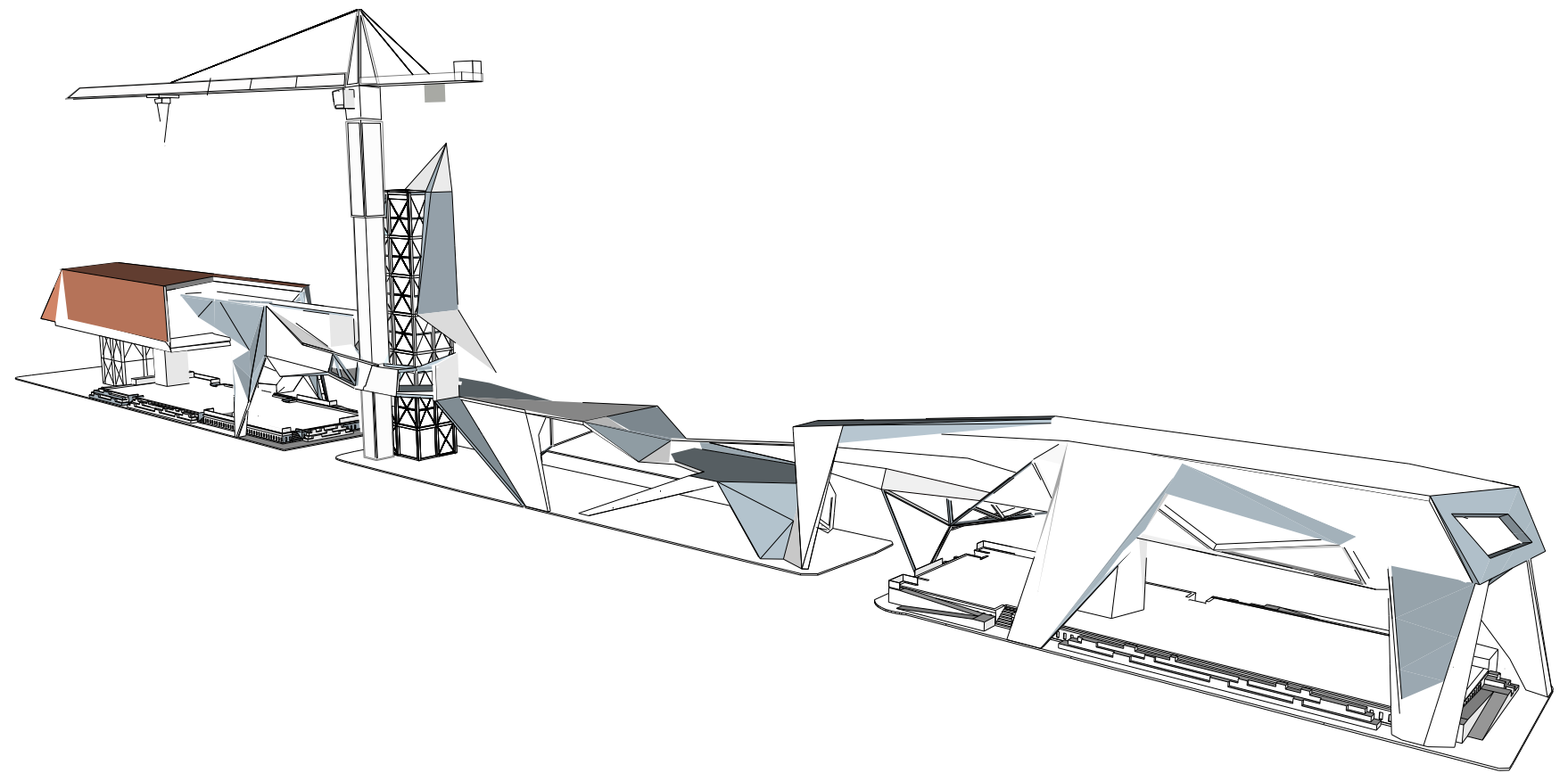
meeting café & boutique

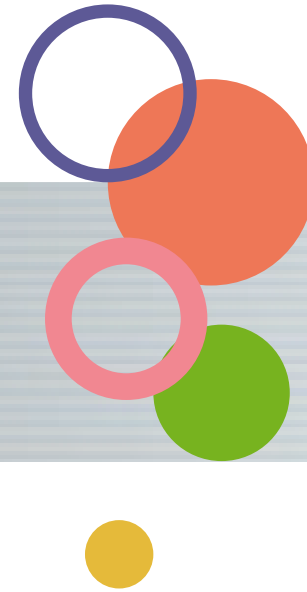
Meeting places offered in a varied range, to enlarge the variety of social gathering.

Closely related to the world market, offers products produced and sold by the stalls. **Knowledge, experiences and small business are overlapped.**

EXCHANGE

Giving one thing and receiving another in return.





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One of the world's leading public intellectuals, named one of the 'Best and Brightest' in America. His ideas have been featured in major ad campaigns and are being used globally to change the way regions, nations, and companies compete.

Author of the international best-selling book, *The Rise of the Creative Class*, which received the Washington Monthly's Political Book Award and was cited as a major breakthrough idea by the Harvard Business Review. Regular columnist with the Globe and Mail newspaper and has written articles for the Atlantic Monthly, the New York Times, the Wall Street Journal, the Harvard Business Review, the Boston Globe and the Financial Times.

Founder of the Creative Class Group, an advisory services firm, charting new trends in business and community.

Regular columnist with the Globe Director of the Martin Prosperity Institute and Professor of Business and Creativity at the Rotman School of Management, University of Toronto.

CREATIVE METROPOLES PROJECT

The project "CREATIVE METROPOLES: Public Policies and Instruments in Support of Creative Industries" is spearheaded by the culture and business development professionals of local governments of Amsterdam, Barcelona, Berlin, Birmingham, Helsinki, Oslo, Riga, Stockholm, Tallinn, Vilnius and Warsaw - cities that play a central role in economies of their countries. The city of Riga is the project initiator and lead partner of the consortium.

The project presents shared vision of 11 European metropolitan cities on creative industries and creative economy as the key driving force behind the city's and regional development.

THE BRITISH COUNCIL

The British Council creates international opportunities for the people of the UK and other countries and builds trust between them worldwide. We call this work cultural relations.

They are on the ground in six continents and over 100 countries bringing international opportunity to life, every day. Working with millions of people, connecting them with the United Kingdom, sharing cultures and the UK's most attractive assets: English, the Arts, Education and our ways of living and organising society. In the Arts they work with the best of British and international artistic and creative talent to develop events and collaborations which link thousands of artists, organisations and audiences worldwide. In addition to staging shows and exhibitions, they partner with others on joint Arts projects and help develop creative leadership, professional networks and cultural educational programmes worldwide.

THE BRITISH COUNCIL AND THE YOUNG FOUNDATION: CREATIVE CITIES PROJECT

The British Council and the Young Foundation have been working together to develop together the Creative Cities project. Within this collaboration, the British Council commissioned the Young Foundation to carry out research which has culminated in the publication of Breakthrough cities.

The Creative Cities project is currently active in 15 countries. They demonstrate that social innovation and creativity is working in the countries of this region and we hope that they will serve as inspiration for others working in this field, just as we hope that the main body of the report will provide ideas, understanding and guidance MIT, and a visiting fellow of the Brookings Institution.

THE BRITISH COUNCIL AND THE FUTURE CITY JOBS

The "Future City Jobs" Action is supported by the European Union Programme for Employment and Social Solidarity -PROGRESS (2007-2013). This programme is implemented by the European Commission. It was established to financially support the implementation of the objectives of the European Union in the employment, social affairs and equal opportunities area, and thereby contribute to the achievement of the Europe 2020 Strategy goals in these fields. The seven-year Programme targets all stakeholders who can help shape the development of appropriate and effective employment and social legislation and policies, across the EU-27, EFTA-EEA and EU candidate and pre-candidate countries. For more information see: <http://ec.europa.eu/progress>.

UNESCO

UNESCO works to create the conditions for dialogue among civilizations, cultures and peoples, based upon respect for commonly shared values. It is through this dialogue that the world can achieve global visions of sustainable development encompassing observance of human rights, mutual respect and the alleviation of poverty, all of which are at the heart of UNESCO'S mission and activities. The broad goals and concrete objectives of the international community – as set out in the internationally agreed development goals, including the Millennium Development Goals (MDGs) – underpin all UNESCO'S strategies and activities. UNESCO'S mission is to contribute to the building of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information.

The CREATIVE CITIES PROGRAM was born from a global plan. The Network aims at developing international cooperation among cities and encouraging them to drive joint development partnerships in line with UNESCO'S global priorities of "culture and development" and "sustainable development"

