

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear readers,

no other topic in arts management has such an explosiveness inside like human resource management. Surprisingly people involved in the cultural sector seldom speak open about questions of employment, staff qualification or head hunting. Arts organizations - from our point of view - are not necessarily an area of civilized conditions. Constant worries for unemployment, low wages or a lack on co-determination are more the rule than single cases. Interns are unpaid for long term work without training, job positions are taken just on a short or half time basis. Staff members get a cluster of tasks, which they are neither ready to solve nor trained for. Professionals are forced to get further educated for private costs during their spare time. Employees get out-burned with projects and have to leave the organization with their entire know-how, skills and networking contacts. The next employee is obliged to work hardly to reach these achievements - after a lot of time and investments. Here in Germany it is not seldom, that a trainee is responsible for the relationship to the own donors, which tells much about the ranking of sponsorship in those institutions. And often top positions are taken only for short-term periods, which retards a continuous development.

Facing the current challenges - decreasing public funding or the change in customer behaviors - those bad conditions endanger the whole organization. It is time to bring aspects of human resource management from the business into the cultural sector. Astounding developments were taken in Canada for about 6 years. A team at the Canada Council were appointed to do research on human resource management in the arts. We could visit some presentations given by members of the Cultural Human Resource Council in 2002 (Ottawa) and 2006 (Toronto). By the way, the former director of Canada Council, John Hobday, crossed the streets in Erfurt near Weimar some days ago and had the chance for a talk with one of us. How small the world is! However, meanwhile many results of the recent Canadian HR research have now been presented and consequences have been drawn. The aspects of compensation, for example, is now much more important in the discussions of accurate salaries in arts institutions. Not only in Canada it is the reality that arts professionals earn about 20 per cent less than in the business sector. All the more there is a need in dealing with an appropriate compensation like tax benefits or training opportunities. That's why we are happy to publish a summary of the latest research results from Canada in this newsletter issue. The research by IPSOS-REID is based on the interviews with 500 cultural organizations and over 600 completed questionnaires from individual professional artists. This is an impressive picture on the current situation and shows, how important effective cultural statistics are to enable change and development.

The situation in the United States is different. Did you know, that American art museums have a leadership gap for years? After a time of prosperity with new museums even in small cities, it became more and more difficult to find directors and executive staff. We have to thank our correspondent James Abruzzo, an expert and consultant in the arts and nonprofit sector, who contributed an article about this current issue in his country.

Enjoy now this issue of Arts Management Newsletter and take a minute to give us feedback.

Yours Dirk & Dirk

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SPECIAL TOPIC: HUMAN RESOURCE MANAGEMENT

1. Development: The US Art Museum Management Leadership Gap

An article by James Abruzzo, correspondent, Newark NJ, USA



Many of the most sought after museum director positions in the United States are unfilled, some for as long as a year.

Over the last ten years, there has always been more than twenty different art museums without directors. And frequently, as was the case recently with the Milwaukee Museum of Art, its new director was recruited from a directorship at another art museum (the San Jose Museum of Art), leaving a vacancy there and the same number of openings. What are the causes of this phenomenon and what are the implications?

There are four major reasons for this ongoing leadership gap. In the United States, over the last 15 years, there has been an unprecedented increase in the number of new museums and great expansions of others, creating the need for more directors. This building boom, coupled with major expansions of existing museums, has led to sharply increasing operating costs and more competition for contributions. That has, in turn, created demand for a museum director with a new set of skills as project manager and merchandiser, rather than curator and connoisseur. Today's museum director is much less involved in the content and "art" of the position, and much more concerned with budgets, fundraising, board relations and personnel management. These new and sometimes extraordinary demands on the directors have caused some to be a victim of board impatience and some to simply to "burn out."

Concurrently, the median age of the cohort group of museum directors continues to rise. The growth of the professional arts management field, encouraged by foundations and governments in the 1970's and 1980's, created a new, large cadre of museum directors, many of them nearing retirement -the current directors of The Getty Trust (who came out of retirement to accept the position), the Philadelphia Museum of Art, the Denver Art Museum, and the most recent retirement of the Director of the Metropolitan Museum of Art are noteworthy examples.

Lastly, there is little emphasis placed on succession planning in the museum field or grooming successors within the organization. A survey of American art museums conducted by this author in 1991, demonstrated that while over 80% of board chairmen and directors believed succession planning was important, less than 25% of the museums surveyed had a succession plan. While there is no statistical data to confirm those figures today, there is little evidence to the contrary and, in fact, there have been few promotions from within the ranks of a museum to the directorship.

This ever growing leadership gap is having two major consequences; more turnover at the top and high compensation packages. The competition for directors, fuelled by increased demand and diminishing supply, is motivating some directors to leave one directorship to more prestigious and higher paying museums. The average length of tenure of the museum director is shortening while the time required to fill searches is increasing (six to ten months is normal). This causes a disruption throughout the enterprise; strategic decisions are delayed, important staff hiring is postponed and some current and prospective donors wait to see who the next director may be before making further investments. And after a director is hired there is a period of transition

during which the director must become known in the community, gain the trust of collectors and donors, and set a strategic new agenda for the museum.

The compensation packages of museum directors continue to rise at an extraordinary rate. Whereas ten years ago the \$200,000 salary level was hardly ever breached, the era of the \$1 million annual compensation is soon upon the field. Mid-size museums in regional cities in the Midwest or South, for example, are luring directors with compensation packages in the \$350,000 to \$600,000 range. In addition, those directors are able to negotiate long-term retirement packages and severance agreements that protect them from being fired while allowing them the freedom to depart on their own accord.

Museums are straining under the increased costs. Approximately 60% of the annual expense budget of an art museum is for personnel costs. As the directors' compensation rise and the costs of health care spike, personnel costs will overwhelm program funding.

This is not to place blame on the director. Supply and demand is an economic principal that also applies to salaries. And, though the federal government requires that museum boards be responsible for insuring "fair and reasonable compensation", these requirements exacerbate the issue. Museum director compensation, indeed the compensation of all senior level nonprofit executives, must be public knowledge, published and posted on the web. "Fair and reasonable" is interpreted as "comparable" so, as each director position is filled, the incumbent and the board know the "going rate" and therefore match or frequently exceed that level of compensation. Over time, this rule of requiring fair and reasonable compensation, combined with the forces of supply and demand, have led to the sharp compensation increases.

Since the number of museums continues to increase and the cohort group of potential retirees is peaking, these trends, of a growing leadership gap, increases in turnover and spikes in compensation, will likely continue. They may also create immense opportunities for young museum management professionals who possess the business training and the artistic knowledge to balance the museum's mission with financial sustainability.

What are the lessons to be learned from the leadership gap in the United States and what may be expected of the museum leadership profession in Europe? First, a caveat at that; the field of museum management in Europe, unlike that in the United States, differs by country. Yet, there are pan-European trends emerging similar to those described above that may lead to a similar leadership gap.

The most significant trend is the rapid change in the demands on the museum director, whether in Germany, France, Italy or other countries in which the government had played a significant role in funding the arts. As funding for cultural institutions shifts from government to private, the skills required to lead a museum will also change. The museum director able to balance the art with the business, who can fundraise, plan and manage capital projects, oversee earned income ventures (like gift shops, restaurants and licensing agreements), build and manage a private board and make the museum more accessible and relevant will be in increasing demand; while the current generation of the director/connoisseur may struggle under these demands or simply decide not to try.

Also, as private boards, comprised of business leaders, take more prominent roles in governing European museums, there will be a growing demand on the museum directors for accountability and return on investment. The tenures of the nonperforming director may thus be shortened creating additional vacancies and more demand on a smaller pool of qualified candidates.

And what then of compensation? Will the demand for a different breed of museum director combined with a board that takes a more business-like approach to management, result in increased compensation for the European museum director? Because of traditional privacy laws, less is known about salary levels in Europe than in the United States. However, whereas in the past museum directors were hired by the local or federal government entity and were compensated according to government pay levels, the new, quasi-private or private museum director will likely command ever-increasing compensation.

The leadership gap in American art museums is not an isolated case. There are similar gaps among symphony orchestras, performing arts centers and other cultural organization. Experts predict that by the year 2016 there will be almost 80,000 senior management positions throughout the entire US nonprofit sector without qualified individuals to fill those positions. As the European population ages and shrinks, and as the need for a number of leadership positions increases, the leadership gap may become the most important management challenge to solve.

James Abruzzo is Managing Director, Nonprofit Practice, of DHR International (www.dhrnonprofit.com). In this role he is responsible for the division that recruits leaders to cultural and other nonprofit institutions throughout the United States and abroad. He is also Co-founder and Co-director of the Center for Nonprofit and Philanthropic Leadership at Rutgers Business School (www.npleadership.rutgers.edu).

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2. Research: Enriching our work in Culture.

Professional Development in Ontario's Cultural Sector

*Research Commissioned from IPSOS-REID by Cultural Careers Council Ontario
Released March 31st 2008*

Professional development, a central priority for Cultural Careers Council Ontario (CCCO), has increasingly been identified as an issue for culture and was prominently featured in the Ministry of Culture's Report on the Socio-Economic Status of the Artist in Ontario in the 21st Century and in The Status of Ontario's Artists Act (2007). Artists may be models for the way we will be working in the future – independent, entrepreneurial, and more reliant on individual networks than conventional organizations. CCCO believes:

- that the upgrading of workers' artistic and business skills is essential to the sector's long-term growth and continuing capacity in the Ontario economy;
- that artists, cultural organizations and governments must advocate for an investment in professional development;
- and that the costs of professional development should be shared by workers, employers and governments.

In 2007, CCCO contracted Ipsos Reid, the international market research firm, to undertake two studies to get accurate data about current professional development practices in the province:

- A qualitative report to review in-career skill building strategies elsewhere and to see how Ontario measures up to national and international standards; this phase included a literature search and elite interviews in Canada and internationally;
- A quantitative report which surveyed Ontario artists and arts organizations to determine actual professional development practices and spending in the province.

Ipsos and CCCO worked with a steering committee that represented the cultural sub sectors: Brian Topp (ACTRA), Anne McClelland (Book and Periodical Council), Kristian Clarke (CARFAC Ontario), Chris McDonald (Hot Docs), Pat Bradley (Ontario Arts Council) and Marie Lalonde (Ontario Museum Association). Margaret Eaton (CCCO vice-president, ABC-Canada Literacy Foundation) chaired the committee. The two reports have been released separately; CCCO has also released an integrated report under the title ENRICHING OUR WORK IN CULTURE: Professional Development in Ontario's Cultural Sector.

Methodology

The qualitative report involved a literature search and elite interviews at the national and international level.

The quantitative surveys concentrated on artists and on the organizations that produce artistic and creative content – for example, producing companies in theatre and film, galleries and museums, publishers and festivals. (The survey did not address organizations that mainly distribute art such as libraries and broadcasters.) The questionnaires employed the Ontario Arts Council definition of an artist. Individual artists – such as performers and visual artists, stage technicians, curators, writers – were solicited across the entire spectrum of the cultural sector. The research also relied on Statistics Canada data and North American Industry Classification System categories (NAICS codes) to produce survey samples that are representative of the target populations as a whole, according to recognized authority. These choices will also make it possible to replicate the research in the future. Ipsos interviewed 500 cultural organizations and received over 600 completed questionnaires from individual professional

artists. Both surveys covered the entire gamut of culture: performing arts, media arts, heritage, visual arts and crafts, and writing and publishing. The samples represent a population of 52,500 professional artists and 4,688 cultural organizations.

Findings – Leadership and Research

As Ipsos reported in the qualitative research phase, "a growing body of literature takes the view that development of workers' skills is a key factor in driving economic growth". In Canada's general workforce, employer expenditure on training rose to \$914 per worker in 2005 (according to the Conference Board of Canada). In 2005, Canadian firms spent 1.75% of their overall payroll on in-career training. Increasingly individuals themselves are recognizing the importance of upgrading their skills and investing in their own training.

The cultural workplace has been specifically identified as having a "weak culture of human resources." Culture is a highly complex sector, with a multitude of sub sectors and disciplines, each with different characteristics, widely varying employment arrangements and work practices. Leadership and succession issues challenge organizations. Individual artists need non-art skills to handle a "multiplicity of job responsibilities."

Ipsos research found that a government policy commitment to professional development was reflected in the support of cultural professional development. In the United Kingdom, support for cultural P.D. flows from the federal government's policies. Another and important trend observed in the United States and in the United Kingdom was the development of small and local organizations focussed on cultural professional development and business skills.

There are a few cultural P.D. initiatives underway in the U.S.A. and the U.K. that could serve as models for Ontario. Most concentrate on leadership and business skills by offering programs that combine workplace and theoretical learning. There is a strong focus on administrators.

Findings – Individual Professional Artists

Artists are evenly distributed across the 25-64 age range; seven in 10 have been professionals for 10 years or more. Artists receive low compensation from their artistic work – half receive less than \$20,000 annually – and most subsidize their artistic income through other employment. Three and a half times more professional artists than Ontario adults overall have a university or post-graduate degree. The sector is characterized by a big emphasis on freelancers who are likely to have multiple jobs or positions:

- Half of professional artists are contract workers, freelancers or self-employed and another quarter describe themselves as sole proprietors or partners;
- Among cultural organizations, 86% also use the services of contract workers. (Because current government-sponsored training, re-training and self-employment programs are E I-based, this makes the vast majority of professional artists ineligible for support.)

Other governments have recognized the importance of specific funding programs to support skills upgrading for individual cultural workers. Some examples of such programs exist in Quebec (through Le conseil Québécois des ressources humaines en culture) and in England.

Artists – Committed to Professional Development

Individual artists are highly committed to their artistic practice and to their own professional development. Artists believe strongly in its benefits: more than two-thirds

agree that professional development contributes substantially to enhanced creativity, career advancement and income growth. The vast majority (84%) participated in professional development in this past year. Most artists pursue continuous training, most commonly to upgrade their artistic skills or to learn new artistic techniques. They are most likely to have gone to private trainers or mentors for professional development, spending a significant proportion of income on training.

Individual Artists Want Business Skills

The practice of individual artists can be likened to micro-businesses: they require skills to research, develop and create products or services, and to promote, market, finance and manage their art. As Ipsos noted in the first report, "Not only do artists need to stay up-to-date with their technical skills such as singing or dancing, but they also need to possess business skills such as marketing, new technologies and human resources."

Three of the top four most common reasons to pursue professional development are related to artistic skills, yet most professional artists feel that to do the work they want in the next 1-3 years they need additional business-type skills.

Spending by Artists on Professional Development

Overall professional artists in Ontario spent an average of \$1,442 out of their own earnings on professional development in the past year (median - \$500). Artists cited financial issues as the most pressing reasons for not taking part in more professional development. Three out of four received no financial assistance for their professional development. That artists are primarily freelancers with no long-term formal employment with organizations may explain why two-thirds believe governments should do a better job of providing financial support for professional development. Fewer artists look to an organization they work for to provide them with support.

Cultural Organizations

The sector comprises both for-profit and not-for-profit organizations, half of them in operation for 20 or more years. It is important to recognize the issue of scale in the sector. According to The Report on the Socio-Economic Status of the Artist in Ontario in the 21st Century the cultural sector contributed over \$1,700 in economic return for every resident of Ontario. Yet three in five organizations employ four or fewer full-time workers. These are small businesses and by overall corporate standards extremely small. Spending by Organizations on Professional Development

Cultural organizations also agree that professional development contributes substantially to enhanced creativity and income growth. However, in the past year, cultural organizations spent an average of \$43 per worker on professional development. (In contrast, according to the Conference Board, in 2005 Canadian business invested \$914 per worker.)

One of three organizations provides no financial support for training at all, and three of four do not have a fixed budget for professional development. This suggests they do not see investment in skills as a cost of doing business. Yet organizations see themselves as being supportive of professional development through various means and find financial barriers to be the top reasons they do not provide more financial support. In theory, organizations believe they have a responsibility to foster the professional development of artists. But the financial realities they face and the fact that they contract a high proportion of freelancers may explain why they also feel that government must do a better job of providing financial support for professional development.

Both reports and Cultural Careers Council Ontario's response and recommendations have been posted to www.workinculture.ca

3. Career: Long-Term Asset or Short-Term Liability?

In Mid-Career Professional Development: Long-Term Asset or Short-Term Liability?, the second of a two part series (see Fall 2007 issue for the first installment), Victoria Saunders continues the exploration of what it means to be a mid-career arts and culture professional today. In this issue Saunders completes her analysis of feedback received from surveyed arts and culture professionals working at a stage in their lives in which they feel both committed to the cause of moving the arts forward in society yet stuck in a static career. Saunders then addresses possible solutions for mid-career burnout including rejuvenation and renewal through career development, professional coaching, and sabbaticals.

To read this and all previous issues, visit: <http://culturework.uoregon.edu>

4. Book: Human Resource Policies & Procedures for Nonprofit Organizations

by Carol L. Barbeito

Learn about organizational policies and procedures, nondiscrimination/affirmative action, recruitment, hiring, termination, compensation, supervision, employment conditions, administration, and volunteer policies--the framework for developing a comprehensive human resource management system for paid employees, volunteer workers, and outsourced work. This practical guide has handy features like a customizable CD-ROM full of sample policies, procedures, and forms that can be easily adapted to individual nonprofit organizations of any size, and it uses checklists extensively, enabling you to perform a step-by-step implementation of a complete, up-to-date human resource management system.

Paperback: 208 pages

Publisher: Wiley (January 3, 2006)

More details and ordering: <http://www.artsmanagement.net/Books-id-787.html>

5. Link Collection for Human Resource Management

Cultural Human Resource Council (CAN): <http://www.culturalhrc.ca>

Society for Human Resource Management: <http://www.shrm.org>

HBR Magazine: <http://www.shrm.org>

Free Management Library: www.managementhelp.org/hr_mgmnt/hr_mgmnt.htm

Human Resource and Training Software: <http://www.hrpress-software.com/>

HR-Guide: <http://www.hr-guide.com>

HRLook (UK): <http://www.hrlook.com>

HR World: <http://www.hrworld.com>

Human Investment (NL): <http://www.humaninvestment.nl>

Public Service and Merit Protection Commission (AU): www.psmpc.gov.au/index.htm

Unison's Guide to Human Resources Management

<http://www.unison.org.uk/polres/hrmguide.htm>

German Magazine for Human Resources: www.personalwirtschaft.de

Persorama - Magazine of the Swiss Society for HRM: www.persorama.ch

GENERAL TOPICS

6. Report: The cultural and creative industries: a review of the literature

A report for Creative Partnerships

An article by Justin O'Connor, School of Performance and Cultural industries, The University of Leeds, UK

This account takes a sixty year trip from 'The Culture Industry', through the 'cultural industries', ending at the 'creative industries'. Its main theme is the tension between culture and economics which lie at the heart of this terminology. This is not simply a question of 'art' and 'the market'; this is part of it, but the market in 'cultural commodities' has a long history and 'artists' have long been at home with it. In the last century the production of cultural commodities has accelerated with the development of technologies of reproduction – digitalisation following in the treads of Gutenberg; and this production has become increasingly capitalised. Commodity production is not the same as capitalism; the former has an ancient history, the latter began 500 years ago in Europe. Capitalism is animated by the principle of unlimited accumulation at the expense of all other values. 'Art' or 'culture' has always been one of the limits on, or protests against, this principle. But it did so whilst at the same time being a commodity increasingly subject to the laws of capital.

Section one begins with Adorno who thought that these laws of industrial capitalism had finally abolished any kind of critical or authentic culture. In section two we look at those writers in the 1970s who felt that the cultural appeal of cultural commodities was central to their economic success and thus could not be rigidly planned or predicted. People wanted to buy things that genuinely appealed to them. This new attitude to the cultural industries produced a new kind of cultural policy, exemplified by the Greater London Council.

In section three we chart the emergence of new economic discourses which argued for the end of mass production and a rise in cultural consumption. This new production foregrounded small businesses, networks, risk-taking, creativity and constant innovation in a way that set the cultural industries as exemplars for a new kind of economy and central to our future economic growth.

In section four we look at how this was reflected in new thinking about cities and urban economies. Parallel to the rise of cultural industries was the growing importance of culture for city image and place making, cultural tourism and urban regeneration. They form part of the talk of creative cities and creative class which are with us today. In section five we look at the creative industries, as launched by the New Labour government in 1998, suggesting some problems with the terminology itself and the policy agenda to which it gave rise. At the end we put forward some thoughts on the connections and contradictions between cultural and economic policy.

Download: http://www.creative-partnerships.com/CP_LitRev4.pdf

Arts Management Bookstore

Arts Management Network provides the world's largest database for arts management publications. Nearly 450 books in English and even in Chinese, Italian, Russian or French language are introduced with extended descriptions, cover images and information about the authors and publishers. Easy to order via our partner, Amazon.com or its sister online stores in Canada, Great Britain, Germany, and France. If you purchase items (not only books) at Amazon through our bookstore in general, you can easily support the further growing of our information network.

More: <http://books.artsmanagement.net>

7. News: Cultural Policy Research Award 2008 Call for Applications

The European Cultural Foundation, the Riksbankens Jubileumsfond and the European Network of Cultural Administration and Training Centres (ENCATC) call for applications for the 5th Cultural Policy Research Award 2008. The winner of the CPR Award 2008, worth Euro 10,000, will be publicly announced on the 16th of October at the International ENCATC Annual Conference taking place in Lyon, France.

Designed to stimulate academic and applied cultural policy research and to explore, through comparative cross-national research, issues at stake in contemporary Europe, and possibly anticipate new cultural policy orientations, the Cultural Policy Research Award (CPRA) has the ambition to contribute to the process of creating an 'infrastructure', a network of scholars who are competent in doing comparative research projects in cultural policy.

Open to young - 35 or under - academics, researchers and policymakers from all European countries, the Award was launched for the first time in 2004 and has been running as a pilot project for four years (2004-2007). Issues covered so far range from the raison d'être of a European cultural policy, creative industries in South-East Europe, comparison of trends in funding, governance and organizational structure of live classical music organizations, and issues of diversity and the commodification of culture in the cultural industries (focus on architecture, fashion and music).

For the year 2008, applications must be submitted until 23rd May 2008 through the online application form on the CPR Award website. Before applying, candidates are strongly advised to consult the website for advice on how to prepare their applications.

More information: <http://www.encatc.org/cpraward>

Skate's Art Investment Handbook

Skate's Art Investment Handbook describes a rational approach to investing in art with valuation drivers and market statistics, an analysis of how the art market compares to other investment markets, and a special supplement carrying the ratings of the world's 1000 most expensive paintings.

Another product of Skate's is its Art Valuation Letter - a unique art investment aide that focuses on pre-auction assessment of significant works of art for upcoming auctions. It gives updated ratings and segment tables for Skate's Top 1000 artworks as well as earnings reports and research updates on Skate's Art Stocks. The newsletter is published monthly with additional special issues published in the middle of each auction season.

Owners of major art collections, both in the public and private sector, art funds and art investment foundations can benefit from Skate's auditing services, provided by an experienced multinational team of specialists.

More: <http://www.skatepress.com>



8. Book: Who's your city?

From the best-selling author of *The Rise of the Creative Class*, a brilliant new book on the surprising importance of place, with advice on how to find the right place for you. It's a mantra of the age of globalization that where we live doesn't matter. We can innovate just as easily from a ski chalet in Aspen or a beachhouse in Provence as in the office of a Silicon Valley startup.

According to Richard Florida, this is wrong. Globalization is not flattening the world; in fact, place is increasingly relevant to the global economy and our individual lives. Where we live determines the jobs and careers we have access to, the people we meet, and the "mating markets" in which we participate. And everything we think we know about cities and their economic roles is up for grabs.

Who's Your City? offers the first available city rankings by life-stage, rating the best places for singles, families, and empty-nesters to reside. Florida's insights and data provide an essential guide for the more than 40 million Americans who move each year, illuminating everything from what those choices mean for our everyday lives to how we should go about making them.

Richard Florida is Professor of Business and Creativity at the Rotman School of Management, University of Toronto, and the founder of the Creative Class Group, a for-profit think tank that charts trends in business, communities, and lifestyles. His national bestseller *The Rise of the Creative Class* was awarded the Washington Monthly's Political Book Award and Harvard Business Review's Breakthrough Idea Award. He lives in Toronto, Canada.

Hardcover: 374 pages

Publisher: Basic Books (March 10, 2008)

Details: <http://www.artsmanagement.net/Books-id-785.html>

9. Preview: Arts Management Conference

Message contributed by Mario Zetzsche correspondent Riga/Latvia

Riga, May 15th, 2008

Theme: Essen: European Capital of Culture RUHR.2010

Culture - Business or non profit? Gallery practice from Germany.

Creative industries in North Rhine-Westphalia - practice on industrial heritage and culture economy in the 20th century.

The participation is for free.

More information: <http://www.km.gov.lv> and via email ieva.cire@km.gov.lv

10. Preview: Intercultural Cities Conference

Liverpool, May 1st-3rd, 2008

As part of the European Year of Intercultural Dialogue, the Intercultural Cities Conference will look at migration, diversity and urban life in a fresh way. New thinking is needed on how diverse communities can co-operate in productive harmony instead of leading parallel or antagonistic lives. Taking place in this year's European Capital of Culture the conference will not only provide an opportunity to look at how different cultures can live together but how mixing can be turned to economic, social and cultural advantage.

The three day event will feature various European and international speakers, such as Ilda Curti, who has frontline experience as both a manager of urban change projects and is now political head of integration in Torino, globalisation guru Saskia Sassen, New York Times writer Gregg Pascal Zachary, the world authority on cultural diversity and city planning Leonie Sandercock, Lord Bhikhu Parekh who says it is time to re-think multiculturalism and Keith Khan, Head of Culture for the 2012 Olympic Games.

The conference is organised by EUCLID and Comedia, in association with the Liverpool Culture Company, and with the support of the European Commission and the Council of Europe.

Details: <http://inter.culture.info/icc>

11. Preview: Sixth Annual Meeting of the Cultural Studies Association New York University, May 22-24, 2008

The Cultural Studies Association invites participation in its Sixth Annual Meeting, to be held on the campus of New York University in Greenwich Village on 22-24 May 2008. The conference will feature plenary sessions on New York and Culture, Gender and Sexuality, Law and Minorities. It will once again host the highly successful "salon" panels by major cultural studies journals.

Founded in 2003, the Cultural Studies Association (U.S.) provides a forum for scholars of Cultural Studies, in all its diverse manifestations, to exchange their work and ideas across disciplinary lines and institutional locations.

The Annual Meeting of the CSA provides a forum for scholars, students, and other persons interested in Cultural Studies in all its diverse manifestations to exchange their work and ideas across disciplinary lines and institutional locations.

More information: <http://www.csaus.pitt.edu>

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