

**Democratizing *Luminato*: private-public partnerships
hang in delicate balance**

A Report by Michèle Anderson
September 15, 2009

Toronto Culture Working Group
Co-directors: Daniel Drache, Associate Director,
Robarts Centre, York University (drache@yorku.ca) and
Warren Crichlow, Faculty of Education, York University (wchrichlow@edu.yorku.ca).

Robarts Centre for Canadian Studies
York Research Tower, 7th floor
York University

For other reports and work of the Robarts Centre go to www.robarts.yorku.ca

Table of Contents

Executive Summary	4
Introduction	5
Luminato's public/private sphere	7
City of Toronto Culture Workprint and Culture Plan	9
The City of Toronto equation = jobs + quality of life	9
Democratization	11
The 2003 <i>Culture Plan for the Creative City</i>	12
Democracy = diversity + access	13
Public-private partnership	14
Reflection on the city's role	15
Luminato	16
2009 Luminato organization	17
Notable features of Luminato	18
The place of private investment in Luminato	21
Purpose of festivals	22
Sponsorship and free events	25
Free admission	26
Artist participation	27
Red Ball Project in 2009 – the street vibe	27
Communication and Environment – eye-opening installations	28
Luminato Box – broadening access to artists	29
Public participation and the public sphere	30
Encounters with individuals at Luminato	31
A place for disagreement in the creative-cultural sphere	33
Counter-cultural activities	35
Festival volunteer partnerships with community organizations	36
Grassroots festivals in Spain – A success story	37
Creative-participatory volunteers – Regent Park Program	38
Grassroots aspects of Luminato...more Regent Park	42
2009 creative participation	44
Outreach for emerging artists	45
Outreach volunteers	46
2009 general volunteers	47
General volunteer website	47
Special opportunities for volunteers	49
Other notable events	52
Some tentative conclusions about the 2008 and 2009 volunteer program	58
Volunteer feedback vs. public feedback	60
Conclusion	63
Looking to the future	64

Appendices	66
Endnotes	76
Bibliography	82
About the author	87

Executive Summary:

This report documents the 2008 and 2009 Luminato Festivals, with a focus on public participation, the roles of government and private industry, and the increasing trends towards public-private partnerships in the creative-cultural sphere in Toronto. Aspects that are examined in depth are Toronto culture policy, the extent of private donor or sponsorship involvement in Luminato, accessibility and types of public participation (both creative and other) that serve to deepen public engagement with the arts, culture, and civic life of Toronto. Three major areas are analyzed in depth:

- Cultural policy in Toronto since 2001 and its impact on Luminato.
- Private and corporate donors and sponsors and their impacts on Luminato.
- Types of participation at Luminato, including artistic, volunteer, and combinations of the two.

Through an analysis of notable 2008 and 2009 festival events and organization, the report looks for evidence of new forms of organization that: spread out the financial burden between interested parties in order to remove the concentration of influence from being too highly concentrated in either the government or private sponsors; widen both access to festival events (80% of festival events at Luminato 2009 were free to the public), and organization to a larger cross-section of the public; and involve the public in the creative sphere in new and innovative ways. Key events that took place during the Luminato Festival in 2008 and 2009 such as Regent Park programming in conjunction with community partners and the open call for submissions to the Luminato Box installation space serve as strong pull factors in engaging new participants in the creative-cultural sphere. These programs are also analyzed in depth for their discursive messages, participative merit, and intersection with Luminato mandates, city policy and corporate influence.

Participant and public feedback are another aspect of the Luminato Festival that stand out as important factors in encouraging engaged participation and ground-up influence on arts and culture. This populist approach to festivals in the creative-cultural sphere is contrasted with strictly elite approaches to democratization and with combined approaches at cultural democracy. Luminato is beginning to foster a combined approach with both top-down and bottom up responses in terms of policy, investment and public participation.

This report concludes by arguing for even greater empowerment of citizens in the creative-cultural sphere through: democratization of access to space and creative resources; increased curatorial control for more participants; and broadening of both the depth and breadth of implementation of public dialogical feedback about content and curatorial vision of Luminato in particular, and festivals in general.

Democratizing *Luminato*: private-public partnerships hang in delicate balance

Michèle Anderson

Introduction

If, according to Jürgen Habermas, the role of the public sphere is indeed to act as the central place in which to reach agreements discursively,¹ then how do we negotiate the cultural realm of festivals? As the first part of an ongoing investigation by The Toronto Culture Working Group on Festivals, this report looks at the way public policy, public participation, and public-private investment partnerships work together in a festival to encourage citizen participation, and it is also a look at the forms these acts of participation take, and the impacts these have on the public cultural sphere.

From the perspective of the City of Toronto's *Culture Plan for the Creative City* (2003) findings, that Torontonians require not simply jobs, but a quality of life incorporating creative-cultural participation, the Luminato Festival can be seen as part of the Creative City initiative, as championed by urban studies theorist, Richard Florida and as a response to lagging tourism following the outbreak of SARS in 2003. How do government and corporate partnerships assist Luminato in marrying the two sides of Toronto's *Culture Plan* equation of job creation and improved quality of life? Do these partnerships assist in reducing the distance between organizations, the public, government, and the creative-cultural sphere?

To help answer these questions, this report looks at how the role of the creative-cultural sphere is positioned policy-wise within Toronto's *Culture Plan* to fulfill that aspect of its mandate to increase public involvement and access to artistic and cultural life in Toronto. The City's position is then contrasted with the position of the Luminato Festival, using evidence

from Luminato's press releases, website, participants, spectators, administrators, and through first-hand participant observation.² Through a combination of innovative funding partnerships, a large proportion of free events, as well as wide-reaching volunteer opportunities and feedback from spectators and participants, Luminato has attempted to widen the reach of its festival to more people and to a more diverse cross-section of people. However, what criteria do we use to measure success?

In order to measure the success of Luminato, the report will first define a public sphere. Then we will look at how the festival frames examples of creative participation that encourage participants' increased agency and control over the creative-cultural process. Then, contrasting this participation with the organizational structure of Luminato, as well as with its methods of financing, and the events it hosts, we will try to determine how these components encourage or discourage public participation in the creative-cultural public sphere.

In a context of arts and culture, a creative and expressive component requires forms of expression and decision-making power beyond the normal discourse. For people to be truly engaged, they cannot simply take part in a spectacle or discuss the spectacle, they must be participants in creating or expressing the content of the festival. Who gets to decide what events, activities, or shows take place? Are these inclusive of and engaging with the public or simply repetitions of elite artists telling the masses what to appreciate? Who is responsible for determining what is inclusive or engaging? Here lies the use in comparing and contrasting public, private and political perspectives, in that behind each perspective lie vested interests, and behind each set of interests lie varying degrees of agency in order to fulfill those interests.

Financial capital, political capital, cultural capital and other forms of power to affect the arts and cultural decisions that are made are the determining factors in which artistic and cultural activities make the cut, and which ones do not end up in Luminato. Here we will try to determine who is engaging our citizens, how citizens are being engaged, and whether their engagement can be defined as befitting that of a fully open creative-cultural public sphere.

Luminato's public/private sphere

The first task is to define the *public sphere*. Our working definition takes its cue from the Habermasian definition of the public sphere as a central place for agreements to be reached discursively -- a rigorous, open space for discursive negotiation, free from force or coercion³ (Croteau and Hoynes, 2006: 22-26). Although the norms of this discourse are the subject of debate, it is generally agreed upon that public interaction must take place between widely different perspectives in order for a sphere to be considered “public”⁴ (Kenney and Germain, 2005: 29). In the case of a creative-cultural public sphere, we are looking at issues relating to the fine arts, heritage, popular culture, and expressions of these such as in the case of festivals.

There are, as Luke Goode (2005: 135) describes, conflicts between different interests over cultural autonomy, which not only play out in culture as a site of contest and power play, but in a “lack of collective space (physical and mediated) which isn’t commercially or politically administered.” He argues for the distinction between culture and politics in order to address the demands for cultural autonomy to be “politicized in the sense of being filtered upwards into the formal arenas of democratic will-formation and policy formulation without violating

those very principles of autonomy and difference in the process” (Goode: 135).

Luminato, being a partnership between government sponsorship, private sponsorship, and the vision of Luminato co-founders and managing administrators, would have a very difficult time untangling all of the various interests involved. Goode’s formulation is important in understanding how a festival may factor into the creative-cultural public sphere because he identifies the necessity for a bottom-up filtering of cultural autonomy, and not the other way around. Is that the case in Toronto’s Luminato?

The two biggest financial partners in Luminato, the Government of Ontario and L’Oreal, the cosmetics and beauty company, and the partners without whose help and interest Luminato would not be possible, the City of Toronto and public of Toronto, are the biggest stakeholders the report identifies. Both private and public bodies also share a financial stake in that increased tourism and interest in the arts and culture scene of Toronto financially benefit not only government and private coffers, but also the employment rates for people who work in the creative and culture industries in Toronto.

In terms of quality of life and freedom of expression in the creative-cultural public sphere, the measure is somewhat more complicated to pin down, as different players have different ideas and expectations of what “quality of life” and “free expression” mean. One definition, which I have already put forward and which is based on Habermas’s ideal public sphere, includes a necessary component of increased self-empowerment and agency. However, we need to know the definitions of each interested player. Thus, the report will first look at the most influential

contribution to Toronto's definition of "quality of life," the City of Toronto's Culture Plan, in effect since 2003.

City of Toronto Culture Workprint and Culture Plan

How is the role of the creative-cultural sphere positioned in terms of policy within Toronto's Culture Plan in order to fulfill that aspect of its mandate to increase public involvement and access to the artistic and cultural life in Toronto? To address this question, the report will look first at the Toronto policy position and then contrast this position with that of the Luminato festival organizers, using discursive evidence from Luminato's festival press releases on the 2008 and 2009 websites -- taking note of noticeable changes in the 2009 festival.

The City's equation = jobs + quality of life

According to the 2001 published report on culture in Toronto, called *The Creative City: a Workprint*, Toronto should become a global cultural city. Analysis of questionnaires distributed citywide indicated that the creative-cultural sphere was a top priority in terms of improving 'quality of life issues' for citizens (City of Toronto, 2001: 3-5). However, because of a lack of financial support, the members of the Culture Division within the Economic Development, Culture and Tourism Department of the City of Toronto could not initiate all of the cultural initiatives they felt were necessary. The members of the community that were consulted, according to the *Workprint*, form a long list of mostly public groups, artistic and cultural foundations, cultural organizations, but very few private interests.⁵ The *Workprint* emphasized that while the City's cultural community had expressed a strong desire for the development of a culture plan and a strategic map for the future and the economy, the City Council was at first

primarily concerned with job creation. The combination of the two perspectives was identified as important:

We have identified our cultural communities and creative industries as key elements that give Toronto a competitive advantage in the global marketplace. We know that our cultural diversity is our great strength. We know that culture enriches the day-to-day quality of life of our residents and plays a critical role in the look and feel of the City. We also recognize that whatever plan we devise, it must first support and enhance the working lives of the creative individuals who are the heart of Toronto's cultural experience. A lively cultural community and a healthy economy are like an equation. (2)

The *equation* is a marrying of the cultural-creative community and economy, in essence, equating quality of life quite clearly with working life, and equating cultural diversity and creativity with a marketable commodity in the marketplace. It is a concept some refer to as 'creative economy,'⁶ while its manifestation in actual policy, infrastructure and jobs is called the 'Creative City.'⁷

The language here is quite clear; this is a matter of economic improvement that uses 'culture' as a commodity in order to draw customers (tourists and citizens) to the product of culture. For example, the *Workprint* stated that in the consultations on the City's official plan, they were told that "[e]ight out of eleven of the quality of life indicators our residents identified fall within the mandate of the Culture Division" (4). Among these were "diversity of culture and art, architecture and design" (4). Additionally, the culture sector contributes roughly "\$5.3 billion to GDP, [in addition to] the contribution of burgeoning opportunities, top community cultural services, and public institutions, being at the leading edge in the world of ideas, rich neighbourhood life, interesting and vital public streets, public spaces, and inspiring buildings" (3). Thus, a specific connection between public desire and economic solutions began to take

shape in the *Workprint*.

The *Workprint* also emphasized “[t]he most important asset we have [which] is neither material nor specific to any group: it is our shared civic culture, the widespread knowledge of how to organize community affairs in democratic and transparent institutions run for the public interest” (4).⁸ However, the *Workprint* also strongly emphasized the fact that the City is, as they put it, “cash poor” (5). The partnerships Luminato has established between the public government funding parties and the corporate and private funding parties will be one answer to the City of Toronto’s cash poverty, as we shall see further below.

Democratization

Finally, one more aspect of the *Workprint* deserves close attention: democracy. Emphasizing that the Culture Division of the City works with community programs, the stated rationale behind City involvement is to give “neighbourhoods a voice, and support artists” and “to encourage diversity of cultural expression and develop cultural and community leaders of the future” (6). The *Workprint* also emphasized the city’s “flourishing youth culture...to harness the power art has to make a difference for troubled youth, nurturing the examples set by groups like Kytes, ArtsStarts and projects like ArtCity” (6). As well, the City emphasized “[p]ublic art, or art that is in the public realm, [as] a crucial aspect of The Creative City -- through the compelling redesign of public squares, fountains, amenities, landmark structures, we can revitalize the way we interact and change the way the world sees us” (7). ‘Accessible’ culture for the many, and not just the few, is a theme we will see again in Luminato’s literature.

In sum, the language of partnership with private interests started in the *Workprint* and carries

over to the *Culture Plan for the Creative City* in 2003. Starting with the *Workprint*, we can see the beginnings of these solutions.⁹ Further, the *Workprint* set the stage for the *Culture Plan* to merge public needs with those of the elite crowd of corporate donors and usual benefactors of the arts and cultural institutions. The *Workprint* says:

...our major cultural institutions cannot be the preserve of a small elite, nor dependent on shrinking grants and public-spirited charity, if they are to become decisive factors in drawing new talent to The Creative City. The City needs to change its relationship with our major cultural institutions, from donor/beneficiary to partners in Creative City building (9).

In light of the recent Federal infusion of \$100 million into the festival circuit in Ontario, it would seem that government in Canada believes in the joint project.¹⁰ Public response to this news, however, is divided between those who believe job creation in other sectors is more important and those who believe that festivals and cultural events require government assistance.¹¹ The City must balance such polarized opinions, and their answer since 2001 has been to merge jobs and arts.

The 2003 *Culture Plan for the Creative City*

This document echoes the desire stated in the *Workprint* to combine culture and economy in a symbiotic relationship. It takes the extra step of instating those desires into policy goals. The *Culture Plan* states that:

Council appreciated the growing understanding among economists that in addition to being fundamental to our quality of life, arts, culture and heritage are the vital centre of Toronto's expanding economy... The *Culture Plan* also illustrates that the arts, given a chance, bring to Toronto much more than material rewards. They give a great city an image of its soul. (City of Toronto, 2003)

Culture and heritage are recognized here as vital to economic growth; how does the City plan to promote culture and heritage?

Democracy = diversity + access

The *Culture Plan*'s aim is to increase participation in cultural events by residents in all parts of the city. The plan says that Toronto wants to see "The City's cultural programs...promote inclusive activities and celebrate cultural diversity. Toronto residents and visitors should have affordable and convenient opportunities to participate in the cultural life of the city" (2003: introduction). The City's role in encouraging these goals is captured in the following excerpt:

By focusing on cultural diversity as a theme for advocacy, by reminding cultural institutions and partner governments to welcome newcomers, Council can help solve two problems at once. Through the City's presence on non-profit boards and through its multiyear contracts with major performing arts organizations, the City can help introduce Toronto's successful new communities to Toronto's internationally known cultural organizations. In other words, the City can use the process of building capacity to find new volunteers and audiences and to rapidly weave immigrants into the community (Culture Plan, 2003).

The focus on community once again has a catch as the *Culture Plan* states, "[a]lthough City-run programs are not expensive, they are not free." To help finance the participation of youth and immigrants in the culture of the City and to promote the cultural scene locally and internationally, the City aimed to work with community partners to offer: revolving loans for 'new cultural offerings of sufficient scale'; start-up assistance and industry networking opportunities; a career forum for youth; youth internships in cultural enterprises; youth discounts to events; and to lobby provincial and federal governments for funding (City of Toronto, 2003). As will be demonstrated later, many of these initiatives have been implemented into Luminato's method for increasing participation from youth and minority groups (both Canadian and landed immigrants) in festival activities.

The *Culture Plan*'s goal for the creation of more 'public art' is another aspect of its effort to democratize culture and heritage. The Culture Division set out to work with community organizations across the city to create public art projects that celebrate Toronto's rich diversity of cultural life by providing a range of accessible cultural programs and opportunities. These include: the establishment of a community cultural reference group composed of youth, seniors, First Nations and diverse communities; linking with existing City initiatives such as the Youth Cabinet; partnering with Parks and Recreation Toronto, Library Services, the Toronto District School Board, City-funded arts organizations and others to increase opportunities for free or low-cost participation in arts and culture programs; providing leadership development and recognition opportunities for community arts practitioners and youth; and finally developing a strategy to help LASOs (Local Arts Service Organizations) provide services to a broader range of communities and arts groups in every part of the city (2003). Specific examples of Luminato's partnerships with City and arts organizations in diverse neighbourhoods will be examined in sections that follow.

Public/private partnership

The *Culture Plan* also states, "[g]overnments can't make the cultural life of a city, but they can influence the climate that enhances it. It all comes down to capacity, and capacity is mainly a product of money -- which is spent on talent, capital, operations and marketing. The City of Toronto's primary method for influencing the cultural climate is through grants" (2003).

However, the role of private financing for the stated goals becomes important in the context of a cash-poor city's culture plan; in that, Luminato is both a privately and publicly funded festival. All of their decisions, from curatorial, to promotional and everything in between have to be

viewed through this lens. If engagement with the public sphere must be offset by engagement with private sphere, then public funding offsets private funding, and public sphere concerns are offset by private (usually economic) concerns.

One example of the cooperation between public and private funding partnerships is evidenced by the joint press announcement between the Toronto Arts Council's (TAC) Executive Director Claire Hopkinson and Janice Price, CEO of Luminato, for "an inventive new funding partnership to support Incubate."¹² The \$100,000 pilot program ... made possible by a contribution of \$25,000 from the City of Toronto through Toronto Arts Council, matched by donors contributing through TAC's sister organization, Toronto Arts Council Foundation (TACF). A generous commitment of \$50,000 from Luminato, Toronto's Festival of Arts + Creativity, has doubled the budget available."¹³

Reflection on the City's role

Luminato's approach to community projects will be analyzed within the expectations that Toronto has set out for creative-cultural institutions and events: quality of life, diversity, democracy, public/private partnership, and job creation. In terms of how the government's role in policy-making fits into this equation, a creative-cultural public commons requires its participation.

According to Marc Raboy, Ivan Bernier, Florian Sauvageau and Dave Atkinson, a government needs to take responsibility for enhancing "[t]he democratic stake of cultural development [which is] to re-establish the citizen's right to contribute to public life and, in this respect, to

promote access to and participation in the cultural sphere” (1994). Although this top-down model is in conflict with Goode’s earlier formulation, according to the discourse of the City of Toronto’s *Creative Culture: a Workprint* (2001) and the *Culture Plan for a Creative City* (2003), the promotion of both access to and participation in the cultural sphere by the City was a top priority. The question remains how does one define ‘access’ and ‘participation’ in festivals and are all forms of these equal? The remainder of this report will look at how Luminato shapes these terms in contrast to the City’s definition already discussed, and in conjunction with private and corporate partnerships. This report will also look at the differences between the types of access and participation available to people in various Luminato festival contexts.

Luminato

If, according to the City’s *Workprint*, the level of community involvement in the culture plan at the beginning was strong, and seemed equally strong at the level of input in the design of the 2003 *Culture Plan*, our analysis must turn to the events and activities of Luminato to see how that involvement evolved and whether actual input in planning and creative participation was initiated by the general public and arts communities. Participation, rather than spectatorship, requires active engagement and involvement at different levels of festival organization, and not simply taking part in the final product as the audience. Significant changes in the festival took place between 2008 and 2009 relating to participation and administrative organization, as well as to how Luminato raises funds for particular events. These have had impacts on the audience experience of festivalgoers, especially where increased participation is concerned. Starting with a look at Luminato’s organizational structure and then the fundraising structure, we will highlight key players in Luminato’s ability to provide high quality, free public events.

2009 Luminato Organization

Luminato consists of an Executive Administration, which is the brain behind the festival and the reason for its existence. The return of Janice Price to Toronto after her successful tour in charge of the Lincoln Centre for the Performing Arts in New York brought with it the benefit of her core executive team, which consists of herself, as CEO, Marcia McNabb (Vice President, Finance and Administration), Martha Haldenby (Executive Assistant to the CEO) and Loredana LaCaprara (Finance and Office Administrator). Reporting to the Executive Administration is the Development Team. The development team establishes the groundwork for fundraising and community links long before a festival even hits the streets.¹⁴

A large group is required to raise funds and advertise Luminato events. This work is carried out by Marketing and Communications.¹⁵ Visitor Services and Volunteers are in charge of all aspects of volunteer and audience participation, along with their teams.¹⁶ The 2009 programming team consisted of some new faces not involved in the 2008 festival. Chris Lorway, Artistic Director, had to start planning the 2009 Luminato a year in advance of the festival in order to attract big names and commission works of international and national calibre. His directorial team consisted of ten managers, curators, and producers, plus the employees under their direction and all of the performing artists from Toronto and the international arts and culture scenes.¹⁷

The advisory committee, which the festival administration consults on artistic projects, commissions, and artists that could potentially be incorporated into Luminato activities, is made up of mostly large-scale arts institutions. It reads like a “who’s who” of the culture and arts scene in Toronto and the Canadian social network. One can see that virtually all the major Canadian cultural institutions are linked to Luminato; no small feat for a three-year-old festival! The 2009

committee members were William J.S. Boyle (CEO, Harbourfront Centre), Charles Cutts (President and CEO, The Corp. of Massey Hall and Roy Thomson Hall), Atom Egoyan (Director and Filmmaker, Ego Film Arts), Kevin Garland (Executive Director, National Ballet of Canada), Piers Handling (Director and CEO, Toronto International Film Festival Group), Karen Kain (Artistic Director, National Ballet of Canada), Bruce Kuwabara (Partner, Kuwabara Payne McKenna Blumberg Architects), Bruce Mau (CEO, Bruce Mau Design Inc.), Alexander Neef (General Director, Canadian Opera Company), Peter Oundjian (Music Director, Toronto Symphony Orchestra), Albert Schultz (General Director, Young Centre for the Performing Arts), Matthew Teitelbaum (Director, Art Gallery of Ontario) and William Thorsell (Director and CEO, Royal Ontario Museum). These advisors come from both public and private national arts organizations and reflect a wide range of arts and disciplines. It is clear from this list, however, that smaller arts organizations are not part of the advisory committee and seem to be left out of this particular aspect of planning.

Notable Features of Luminato

The most notable feature of the 2008 and 2009 Luminatos was the incorporation of both ticketed and free events. According to the Festival Wrap Up Press Release, the “Three Programming Pillars” of Luminato are “collaboration, diversity, and accessibility” and the Festival’s commitment to hosting free public events seeks to satisfy these three pillars.¹⁸ These pillars also fit into the set of values discussed in the City’s *Culture Plan*. With the funding for Luminato coming from both private and public sources, the events reflect a proportionately large number of ticketed events, concerts, activities or exhibitions, as well as large, free public concerts, activities and events.

Of the \$233 million donated by the provincial and federal governments to Toronto arts and culture since 2002, the share allotted to Luminato needed to be exceeded by private donations, not simply matched, in order to attract big names and provide the ability offer free events big enough to draw large crowds. Luminato's share of grants in 2006 measured roughly \$15 million (Sandals, 2008). This funding was intended for the 2007 and 2008 Luminato Festivals. Luminato organizers also secured \$7.5 million in private investment toward the first three years of production. This gives us a sense of the split between private and public funding if one considers that Luminato's total operating budget for 2008 was officially reported as \$12 million, and for 2009, it was \$13 million.¹⁹

L'Oreal is the most significant corporate donor, earning it the title of "Partner in Creativity" as well as a recent award for "Most Innovative Marketing Sponsorship" at the *Globe and Mail's* Business for the Arts Awards.²⁰ The Festival nominated L'Oreal for the award. It shares the spotlight with more minor corporate sponsors; followed by Luminary donors (minimum \$100,000 donation); SuperNova Program Development Fund donors for individuals and foundations interested in supporting specific programming (\$20,000 to \$1 million donation), as well as in commissioning work of their own (minimum \$50,000 donation); and Patron Passes (\$5,000 minimum donation), which include VIP passes and tax receipts for \$4,000. Name recognition is offered with all major donations (unless people wish to remain anonymous), as well as exclusive offers like gala invitations.²¹

Since part of the City's effort to raise money focuses on corporate sponsorship and donations, as

per the *Culture Plan*, to “promote the location of cultural facilities within Community Improvement Plan areas, ...and...[provide] income tax incentives to individuals who make financial donations in support of culture,” it is in this way that the City involves private funding and thus private interests in the festival context. In addition to Incubate mentioned earlier,²² and the many other similar government and Luminato-supported projects, which the report will elaborate on later, Luminato’s claim to fame is really its free events.

Figures one through three in Appendix A show how the number of free events has increased at Luminato since its inception in 2007 (when it had a roughly 20/29 split of free to paid events, or 68% free events). In 2009, 80% of Luminato events were free.²³ The organizer’s hope is to increase the number even more. Exactly how Luminato plans to do this is perhaps evident in their 2009 fund-raising scheme discussed above, which offers a variety of sponsorship, partnership, and heavy-hitting donation plans that entice donors with advertising, promotional or membership deals. Also notable are Luminato’s advertising deals. The 2009 *Atlantic Monthly* deal ensured that Luminato was heavily advertised in American magazines, while it promoted *The Atlantic* through the distribution of 25,000 free copies at the festival itself.²⁴

The Atlantic, an American magazine, had a Special Luminato Issue published a month before the Festival took place. It heavily advertised Luminato, Toronto, and Ontario as tourist spots for festivals and arts. Notable advertisements were for Luminato, the City of Toronto, the province of Ontario, Cirque du Soleil, the National Ballet, the Stratford Festival, the Royal Ontario Museum, Nuit Blanche, The Shaw Festival, Toronto Centre for the Arts, Harbourfront, The Canon Theatre, Toronto Tourism, the Canadian Opera Company, the Toronto International Film

Festival, the Toronto Jazz Festival, the Art Gallery of Ontario, and Caribana.²⁵

As demonstrated above, Luminato has made use of some of the same incentives as the *Culture Plan* suggested. Though “public notoriety” and access to “exclusive” events as incentives were not explicitly mentioned in the City’s 2003 Culture Plan, these play an important role in encouraging private donations for Luminato. Corporate advertising was also sold in exchange for “space” in Luminato Festival advertising, and also in exchange for booths at Luminato Festival sites,²⁶ which offer even more exposure to audience and spectators during the actual festival events.

The place of private investment in Luminato

Existing debates about private media conflicts in the public sphere help to frame this discussion about festivals. Duke University Law professor James Boyle insists that “we should perhaps not lose sight of the physical commons in our midst, as there is a real physical corollary of the struggle between the public cultural commons and privatization and how government chooses to allot physical space to the *use, expression, production, and creation of culture and art.*” (2002: 23) In the context of festivals, as we have seen, the City has taken decisions to encourage both private and public space for cultural and artistic use, but the dictates of that use are negotiated publicly only to a point.

Therefore, the wide public consultations that took place at the beginning of the City’s process of defining the Culture Plan are not reproduced in the consultation process of organizations like Luminato. This raises questions; if Luminato is to be the beneficiary of millions of government

dollars, money that could potentially go to other non-profit arts organizations in Toronto, should Luminato not be answerable to government mandates such as wider public consultations relating to curatorial decisions? Secondly, should Luminato be answerable to the public about the quality of their participation in Luminato events? After giving so much money to an organization such as Luminato, which is not a government agency, the only oversight that dictates what Luminato does with these funds is that of the private and corporate funders, since they insist on specific returns for their investment.²⁷

From the textual evidence made available by Luminato so far, it is not clear whether Luminato must meet any government criteria in the planning or execution of the festival. It is clear that the corporate investors require specific access to audiences in exchange for their dollars. Finally, it is unclear to what extent Luminato is answerable to the public both in terms of quality of experience and curatorial decisions. What is clear is that Luminato's curatorial team (once the planning of *content* takes place) is completely in charge of decisions relating to artistic activities and events, as well as the nature of citizens participation in those activities. Therefore, Luminato's discourse on and treatment of both the role of private and public investment in curatorial issues and audience participation in the festival is key to understanding Luminato.

The purpose of festivals

One very interesting perspective on the public sphere role of festivals puts the question of private and corporate investment into an interesting, if problematic light. Dragan Klaic, a leading researcher on festivals in Europe, gives an interesting new take on the festival as a vehicle for public expression. He believes the new emerging purpose of festivals is that they:

Increasingly, ...are not just artistic packages with appealing and valued content but instruments to re-examine the urban dynamics, ... within the city space. ... festivals challenge the habitual pathways and perceptions... In the urban space, functionally dominated by housing and consumerism, festivals reaffirm the public sphere in its civic dimension, including polemic, debate, critique and collective passion for a certain art form or topic. ...festivals appear as a precious force to mark the perimeters of the public sphere, upgrade it by the concentration of creative gestures and their collective appreciation. (2007: 202-203)

How can a festival express itself in the public sphere, un-coerced, and then challenge the habitual pathways and perceptions of members of the public, if the festival itself must answer to specific interests, such as those of investors? Klačic says, the ways in which citizens participate in the 'use, expression, production, and creation of art,' are indicative of who is empowered to make these decisions. Who is in power? Is it those who can afford to make the festival happen, our investments? How does Luminato separate the interests of investors from those of the government, and from the many varied interests of the citizens who take part in the festival? Striking a balance between who can dictate art projects from the top-down and who can create art projects from the ground-up could be a large factor in determining the democratic quality of a festival.

On what evidence are we basing the arguments for giving greater access to *private* interests: economic factors, or the needs of the entertainment industry? To help us answer this question, Robert Hackett of Simon Fraser University offers his version of how the media have interacted within the public sphere, often relegating creative and cultural events to the level of spectacle for the few, leaving government bodies to deal with the quality of creative or cultural experiences for the rest.²⁸ He describes the failures of the media in the (Habermasian) public sphere not only taking place within physical space, but also within a conceptualization of social and institutional

interactions and venues.²⁹ The argument is that “[a] distorted public sphere, controlled by narrow interests, can obfuscate and conceal injustice, smother voices of dissent, and place insurmountable barriers in the path of would-be campaigns. The result is heightened social tensions and inequities, with all that they entail” (O Siochru quoted in Hackett and Carroll, 2006: 2).

Hackett’s conclusions contradict the theories of Croteau and Hoynes, and of Raboy, Bernier, Sauvageau and Atkinson, which were briefly referred to earlier regarding the necessity of state intervention. State interventionist theories are based on Habermas’ notion that state intervention in advanced industrial societies “shifts the crisis tendencies of the system originating in the economic realm -- obeying the imperatives of capital accumulation – to the administrative, political and socio-cultural systems -- in order to ensure the continued existence of the mode of production” (Escobar, 1999: 315). However, the result of such intervention could mean “[t]he cultural system is thus invaded by the political,” bringing cultural aspects into the “realm of public, scientific, and political discourses,” further eroding the culture’s capacity for self-definition (315). However, the reality for many festivals, especially a large-scale one like Luminato, is that without government funding they would cease to exist. Is the answer to spread out funding partners to reflect a private, public, and corporate mix?

When we apply these considerations to Luminato, we can see that the City’s *Culture Plan* and the interests of private and corporate sponsors represent the forces that push Luminato organizers from either side. Luminato offers discursive lip service for public inclusion in the act of *enjoying* culture and art on the one hand and clear public participative inclusion in the process of *creating*

and framing the meaning of the content of art and culture on the other. In order to avoid the lip service pitfall, Luminato must balance its stated public sphere goals and the goals of the city and province, with those of their corporate donors. ‘Real’ public participation would have to demonstrate engagement in events beyond that found in most privately-funded concerts, plays or art exhibits where the public is simply the audience, the paying customer: there to be entertained, rather than engaged.

Sponsorship and free events

In order to determine the extent of corporate involvement, we first briefly look at which events were sponsored. A quick overview of free events in 2008 shows us that free choices featured prominently in the list of events³⁰ (see also the appendix for a full list of events by free and ticketed categories). Beginning with the opening weekend sequence, the free events for all ages take place at Yonge and Dundas Square throughout the day and night.³¹ In 2008, there were free events throughout the week as well at various points around the city, like the Distillery District, the Beaches, Harbourfront, Queen Street and Regent Park.³² The Queen Street Retrospective featured well-known bands and artists from decades past,³³ a Distillery District event, called *One City One Table*, featured an affordable variety of gourmet lunches for people to try at a fixed price,³⁴ the Telus-sponsored *Light on Your Feet* event featured free dance lessons, shows and installations, and the Harbourfront Centre’s *Luminat’eau* events featured boat rides, concerts and shows.³⁵ Each event was paired up with a particular sponsor, such as Telus, Scotiabank, Ontario Lottery and Gaming Corporation (OLG), Waterfront Toronto, L’Oreal, CTV and the *Globe and Mail*, Lancôme or Vichy (both owned by L’Oreal), or BMO Financial Group, again, Luminato overall is sponsored by L’Oréal cosmetics.³⁶

The L'Oréal tent was located in Yonge and Dundas square. It was set up like an event, with free makeovers and hairstyles being offered by L'Oréal stylists. The hairdressers I spoke with explained that the L'Oreal representative who organizes the makeover tent called hairdressers and make-up artists he knew from around the country and invited them to join. Contrary to the assumptions of several people conversing in line, who thought as I did that the people supplying the makeover services were students, the experience level of the hair and make-up artists often exceeded ten years, and in one case was over 20 years.

Although the tent was designed as a free activity as well as an advertising space for L'Oréal, people did not seem confused about its role as sponsor, advertiser, and marketing partner. People were rather more critical and aware of the vested interest L'Oreal has in Luminato. To what extent this awareness extends is outside the scope of this report, but would certainly make for an interesting study. I had one encounter with a person who was clearly against L'Oréal's presence, (see below for an account of that encounter) but otherwise, people with largely negative opinions about the Luminato Festival were absent, and perhaps not likely to attend sponsored Luminato events in the first place. More in-depth information about public reception for Luminato would be necessary to build a picture of how Luminato intersects with Torontonians and tourists alike.

Free admission

The free activities at Luminato 2009 included: both the opening and closing weekends sponsored by L'Oréal and the National Bank, including the *Light on Your Feet* free music and dancing lessons (back by popular demand) and sponsored by OLG; an interactive performance by the

Young Centre's twelve resident artists called the *New Waves Festival*; most of the *Illuminations* series of artist talks; Raphael Mazzucco's Mixed Media Installation sponsored by L'Oréal and its subsidiary Lancôme; the *Red Ball Project Toronto* by Kurt Perschke, Tony Oursler's Public Art Installation sponsored by the AGO; *Tales of the Uncanny*, a free film screening with live accompaniment, sponsored by Diesel; Reena Katz's Kensington Market performance with community participation *Each Hand As They Are Called*; a Hal Jackman Foundation-sponsored series of events and installations called *Communication, EnvironmentLAB[au], David Rokeby, Germaine Koh, and Luminato Box*; and a series of film screenings and book readings.

Examination of the per-activity sponsorship demonstrates that a corporate name was attached to each free event in exchange for money. This tells us that there must be a sufficiently sizeable draw of people to attract sponsors with deep pockets. What this does not tell us is what influence the sponsorship had over content. Determining who controls curatorial vision and the creative discourse in the public sphere depends on who participates in making the activities, installations, and events that comprise the festival itself. Hence, artist participation is another piece of the puzzle.

Artist participation

RedBall Project 2009 – the street vibe

The RedBall Project Toronto, by Kurt Perschke was conceived in the United States and made its Canadian premiere in Toronto for Luminato. It took place at multiple locations: Nathan Phillips Square, 100 Queen St. W., John Street Roundhouse, 225 Bremner Blvd., Old City Hall, 60 Queen St. W, First Canadian Place, 100 King St., 13/15 Elm Street alley, Ryerson University,

Podium Building, 350 Victoria Street, and at 567/569 Queen St. W. alley. The write-up for RedBall on Luminato's website reads, "Perschke's project investigates Toronto's specific urban landscape and history. With vision, curiosity and wit, RedBall reveals places we never noticed before and re-imagines familiar landmarks. RedBall represents an immediate creative impulse embedded in all of us - the simple act of seeing afresh."³⁷ Perschke's own website shows clips of people reacting to the ball, and discussing how it changes their relationship to the city.³⁸ The site suggests that: "Projects such as RedBall seek to translate that ephemeral experience into a public context".³⁹

Likewise, Luminato organizers asked the festivalgoers to "Experience your city through the imagination and vitality of RedBall."⁴⁰ The organizers seemed to want to involve the public in participating in a new creative way of seeing and being in the city through projects such as RedBall, which makes the average person an artistic participant in some sense, rather than simply a spectator. However, this type of participation is light when compared to the level of participation required of someone in a curatorial decision-making position. The "participant" in this case is a festivalgoer being drawn into a new way of seeing the city, rather than a participant creating new ways for others to see the city. That role, in this case, belongs to Perschke and Luminato.

Communication and Environment – *eye-opening* installations

"Eye-opening" installations were described in the Luminato website as, "[u]nexpected encounters with art [that] will take you by surprise, let you see the invisible and challenge your notion of inside and outside space."⁴¹ The components of these 'eye-opening' activities titled

‘Communication and Environment’ were:

- Long Wave from Toronto’s David Rokeby in which a series of smaller red balls (not to be confused with the Perschke Red Ball) were suspended from the huge glass ceiling in one huge swirl, to imitate the movement of a sound wave (at the Allen Lambert Galleria, Brookfield Place);
- Binary Waves was “an interactive piece by Belgian group LAb[au] that responds to urban presence and the unseen electromagnetic communications signals all around us”(extended north along Bay Street);⁴²
- Luminato Box was “a temporary experimental gallery where 10 artists each have a day to present their latest work” (daily at Sam Pollock Square at Brookfield Place).⁴³

All three of these free projects invited festivalgoers to engage intellectually by questioning ones’ environment. Like the RedBall project, however, the agency for the Communication and Environment projects rest with the artists, who, it seems, want to challenge festivalgoers to initiate their own versions of agency by questioning their environment and engaging with it.

Luminato Box – broadening access to artists

In some cases, as in Luminato Box, the festival called upon lesser-known artists to join. Earlier in 2009, Luminato put a call out for artist proposals for the Luminato Box. Ten artists or artist groups were selected to turn the 20 cubic feet Luminato Box into an art piece. The interesting thing about this project is that it was an open call to which anyone could submit a proposal. The proposal still had to demonstrate artistic merit, as determined by the curatorial team at Luminato, but it was a new spin on a more participative style of festival inclusiveness to open the field to

newcomers somewhat.⁴⁴ Many discussions between visitors, artists and art groups, ensued from the ideas proposed in the exhibit, and in this way, Luminato Box did engage local Torontonians with each other in order to get them to think about their city differently.

What the Luminato Box does not do is permit the average person, who has no idea how to make a work of art, to take part in creating an exhibit. Engagement for non-artists came primarily through discussion. Another important way the novice or non-artist to engage was through volunteerism. As a volunteer, I took part in the Luminato Box among other events, to see what kind of experience a non-artist could achieve at Luminato. The following discussion looks in more depth at how non-artists were able to participate.

Public participation and the public sphere

Participation, the third aspect in this “economic prosperity + improved quality of life = happy creative city” equation, is particularly important -- involving citizens in the activities of their community and encouraging expressions of art and culture that potentially reflect self-definitions, values, and experiences through words and deeds. Measuring participation is crucial to understanding whether there is a public sphere of engagement in a creative and cultural context at Luminato activities. What is a public sphere, after all, if only paid employees are involved in the exchange of ideas? What’s more, is that public sphere truly public if only a handful of people in the arts community take part in it?

The missing component to a public sphere in many cases, says Professor Daniel Drache (2008), co-director at the Robarts Centre for Canadian Studies, is the knowledge of our

capacity for collective action. A knowledge that has been warped by the economic understanding of individualism (13). What contemporary citizen practice has done, says Drache, is to reclaim an older notion of individualism, which consists of the capacity to reason and recognize others in the public sphere in multiple ways and spheres (14). Luminato is culling together stakeholders in many key artistic and cultural communities in Toronto and making their interests common by blending music, dance, visual, and audio art, theatre, street performance and literature. Luminato is also capable of bringing together artists, volunteers, and citizens.

Encounters with individuals at Luminato

One experience that brought home the capacity for Luminato to bring people together was a discussion I had with a woman during my volunteer shift at the Luminato Box on June 5, 2009. She was very angry about large festivals with large corporate sponsors taking over the city space and squeezing out the ‘little guys’ and locals. As I was wearing a Luminato volunteer shirt, I had to be mindful of how I discussed Luminato and avoid being too personal or political.⁴⁵

The woman was angry because all of the public places had been taken over. She said that “they” devise these big plans to “improve” the community, but that these are just ploys to push through more agendas, usually commercial ones. I felt compelled to defend Luminato, but also felt conflicted by my dual role in writing this report. I decided to simply listen, paraphrase, and try to understand her first. She talked for about 15 minutes about other examples in the city, like the St-Lawrence Market, where vital parts had been torn down to

make way for shopping centers and parking. When I asked her what she thought Luminato was doing in comparison, she stated that local artists were not being given as much coverage because of Luminato and that the lives locals were being disrupted. I told her that Luminato had many participating Torontonians and Canadian artists, as well as international ones and that some people liked the “disruption” and saw it as a breath of fresh air. I had to concede that not everyone did perhaps.

As a long-time citizen of the city, she said she felt entitled to an opinion, and to be heard. She was angry because she felt she was not being listened to. I understood her point to be that a select few in Toronto made decisions about the city, but I pointed out that in the case of Luminato, the administrative staff that I had met seemed genuinely committed to people’s enjoyment and cultural enrichment. At least, my experience thus far had been such that all the organizers were very concerned with Torontonians’ responses to Luminato.

This would not be the only time I encountered someone who had feelings or opinions in opposition to Luminato.⁴⁶ Again, I am aware that I was speaking as a volunteer and that most volunteers would likely be fans of the festival in the first place and would not likely have significant issues with either Luminato or L’Oreal, the major sponsor. As a volunteer, I was careful not to speak ill of Luminato as others could perceive me as a representative of the festival.⁴⁷

Further questions also remain concerning the reactions of people in the Toronto arts community opposed to Luminato suddenly becoming the belle of the arts and culture ball

after only showing up at a quarter to midnight...some have wondered whether her carriage was artificially built from a greasy-handed political pumpkin.⁴⁸ Is Luminato benefiting from an inside track with important government heads, or is the message of Luminato simply striking the right chord at the right time and with the right people in high places? As we have seen, the Creative City notion sweeping the City of Toronto council agenda is also extremely popular with the government of Ontario, who commissioned their own province-wide study on the creative classes from Richard Florida this year (Florida, 2009). In this report, Florida sings the praises of creative industries and creative jobs as the way of the future and a Canadian competitive edge. Seen as a boon for creative and cultural organizations that can justify their activities in terms of other quantifiable benefits like jobs or increased revenue from tourism, the creative classes approach has left a bad taste in the mouth of some sectors of the creative-cultural sphere. Critics feel that whole sections of the population are being casually left out of the party. In our dash to the ball, whom are we leaving behind?

A place for disagreement in the creative-cultural sphere

When the few make decisions for the many, public spheres lack the oxygen needed for a vibrant space. In theory, Luminato's method is a vehicle for drawing the average citizen, the arts community member, the corporate businessman and woman, and community organizations into the festival by, hopefully, satisfying their interests in a complimentary way. At times, this does not happen, as evidenced by the examples detailed above, with unwilling participants, critics, or opponents of a particular discourse.

One reason that we have dissenting voices is to broaden the field of discourse to be as

democratic as possible. Luminato is a recipient of grants and in an important way, this pushes it toward civic-mindedness, paradoxically, at other times, it also distances it, depending on whose mandate(s) Luminato wants to satisfy. By some measures, the government must also participate in but not control the dialogue. Luminato has the blessing of the provincial and municipal government bodies -- with a \$15 million grant from the Ontario government, as well as the ideological cooperation of both the province and the city of Toronto. This government backing is an important contributing factor to corporate donations and sponsorship, offering them assurance that their investments will see fruition in a top-notch festival with large crowds and wide media coverage, but it also gives the government some clout when negotiating the direction of Luminato and how it can best serve the interests of the city and province.

By other measures, like Habermas, and Chantal Mouffe, an important corrective to any one overwhelming influence, whether corporate or governmental, is encouraged through both individual volunteer work and collective work in the form of partnerships between civic-minded foundations, art groups, and ethnic communities. In such partnerships, struggles for self-identification through participation in the creative-cultural sphere are pluralistic, ideally incorporating all voices in the struggles. This form of cultural democracy is called populism (Mulcahy, 2006: 324-325), and it differs from the democratizing policies in its calls for more than simply widening access to the arts, as defined by elite arts institutions, though this may also be welcome. Cultural democracy is more than a top-down approach, rather, its objective is to “provide for a more participatory (or populist) approach in the definition and provision of cultural opportunities (Mulcahy, 324).” It is a more of a bottom-up approach. The role of

government is to provide equal opportunities for cultural activities on the terms set by the citizenry, as opposed to the elite.

Counter-cultural activities

Some argue that this approach can even complement the democratizing approach, when more participatory opportunities for lesser known or non-artists accompany fine-arts dissemination (Dueland in Mulcahy: 324). The pluralistic approach takes into account multiple cultures, non-urban dwellers, social and economic disparities, and counter-cultural activities (Mulcahy: 324-325). Finally, a populist and pluralist approach defines culture more broadly, in addition to notions of artistic merit; the focus is on personal enhancement or development and creating opportunities in non-professional creative and cultural circumstances (325). The focus in the pluralistic approach is on providing opportunities that are not already available in the marketplace (326). Thus, the government role in a populist approach is to fund projects that enable artists and non-artists positioned outside the lucrative marketplace of the arts and culture scenes to find a voice, even if that voice may be somewhat at odds with the government's own voice. Herein lays the problematic issue of pumping too much funding into too few projects: it has the effect of attracting private investment and possibly alienating some smaller or less experienced arts groups.

Luminato went to great lengths to incorporate multiple partnerships with arts organizations in order to satisfy multiple groups. This put Luminato in charge of the funds and in the position of taking on the responsibility of the government. Luminato administers the funds, as well as deciding how they are spent. The question is would allowing equal access to all parties

interested in funding, without the mediating body of Luminato, better serve the creative-cultural scene in Toronto?

Mouffe (2009), in recommending *agonism* as a model for the public sphere – where parties find common ground for agreement without erasing the aspects of their differences and without discounting the possibility of antagonism – believes that negotiation between groups is necessary in maintaining plurality of identity. Thus, she says, any notion of public space and the creative-cultural public sphere must confront this constant threat of antagonism and not seek to wipe it out.⁴⁹ She calls this form of *agonism*, where conflicting parties recognize the legitimacy of each other’s demands as adversaries and not enemies “conflictual consensus.” So how has Luminato handled the conflicting and sometimes complimentary interests of government, private and public parties? One major point of intersection is volunteer work.

Festival volunteer partnerships with community organizations

Volunteer work, along with the work of collectives, foundations and public-interest groups, is vital to an engaged, informed, and involved public. It has served as the entry point into public engagement in the creative and cultural public spheres for many Canadians, including newly immigrated Canadians, for years. Scott Gainsburg, the Ticketing, Visitor Services and Volunteer Consultant, says Luminato tries to be as inclusive as possible. Even if Luminato got the number of desired volunteers, if all were demographically homogenous, in Gainsburg’s opinion, Luminato would have failed in its purpose. Volunteers are there to give back, he says, so anyone who has a passion for Toronto, the arts, the city and the community in which

they live and work is welcome to participate as a volunteer or a spectator during Luminato. He says the festival tries to encourage inclusion on any level as broadly as possible.⁵⁰ There are other examples of festivals that reflect a total ground-up approach.

Grassroots festivals in Spain – A success story

The merits and differences between a top-down model and a grassroots or ground-up model have already been discussed. Luminato is challenging some aspects of those traditional models with a two-way approach that incorporates aspects of both. A look at some democratizing aspects of grassroots festivals as they relate to volunteers warrants further comparison here. Recent research on festival participation in Spain has shown that festivals where participation is highest and where events are aimed at locals, especially children, have increased the generation of social capital aimed at inclusion and not exclusion (Richards, 2007: 276-277).

Less commodity-driven, more social in nature, and at times even political, these festivals are more successful, says Richards, precisely because they are not aimed at tourists. Though tourism is a welcomed side effect, what is of central importance is the bonding achieved between locals. He borrows from the Bourdieuan notion of social capital,⁵¹ saying that bonding is the most important factor in creating a “feeling of ownership” (278) over the city and a feeling that the “public space belongs to them” (272).

What Richards calls the ‘socialization approach’ to festivals has made the difference in neighbourhoods where previous economic approaches had failed (275). He speaks of “animating new spaces” and creating an “atmosphere” where none existed before. How does such a process

take place? Could Toronto succeed in doing the same thing in some of its more beleaguered neighbourhoods? How has Luminato begun to address this? I have identified and categorized two types of volunteers at Luminato -- the creative-participatory volunteers and general volunteers. The former have been instrumental in expanding access to arts and culture through a Luminato partnership in Regent Park, one such beleaguered neighbourhood.

Creative-participatory volunteers - Regent Park Program

Creative-participatory volunteers take part in special joint programs or partnerships between Luminato and an organization, collective or educational institution. The 2008 *Streetscape* program in Regent Park, sponsored by Biotherm, Maybelline (also owned by L'Oreal) and Waterfront Toronto,⁵² consisted of eight weeks of events leading up to and including the official Luminato Festival week. This program served youth and adults in an under-privileged neighbourhood where evidence of the aims of the Toronto Culture Plan should be detectable in the programming itself, through curatorial decisions and in participant-initiated engagement.

In order to measure the programming, curatorial decisions and participation factors, referring to Klaic's (2007) definition of festivals, there should also be evidence of how the Regent Park programs "challenge the habitual pathways" and "reaffirm the public sphere in its civic dimension including polemic, debate, critique and collective passion for a certain art form or topic." There should also be further evidence of whether the Regent Park activities appear as a "precious force to mark the perimeters of the public sphere, upgrade it by the concentration of creative gestures and their collective appreciation." Luminato's description of the Streetscape artists in the Regent Park program, which does try to evoke some of these themes, reads as

follows:

Toronto becomes host to some of the best street artists, wall-painters and boundary-pushing multimedia creators, who will re-imagine the city's post-industrial... housing communities, and urban spaces in the midst of revitalization as monumental canvases. Large in scale, bold and beautiful in content, these transformed regions of Toronto will become an inspiring beacon for public creativity, as cutting-edge contemporary art bursts out of the galleries and onto the streets in a celebration of colour and light.⁵³

The description makes references to 'boundary-pushing' and 'cutting-edge' art, as well as the title of 'street' artist. These characterizations all attempt to align the projects with the values described in Klaic's requirement that festivals demarcate the public sphere through *debate*, and also with ground-up or grassroots artistic movements.⁵⁴

These characterizations treat two of the three aspects we are using to measure Luminato's contribution to the creative-cultural public sphere: curatorial decisions and programming. The art is referred to as "bursting onto the street" out of the galleries, and ostensibly out of the traditionally government and privately supported, top-down elite environment of the museums and galleries right into the public's hands. There is even mention of the art "inspiring public creativity," though it is not evident in the excerpt what examples are being referred to. The intention to inspire public art is stated quite overtly, in any case.

Finally, reference is made to revitalizing, re-imagining and transforming the space of Regent Park. This begs the question: into what? Luminato leaves the answer to that question up to the artists and participants.

The next part of the description reads:

BUBBLEZ (Kedre Browne) and fellow artist PHADE (Jessey Pacho), are members of TRIBAL BRIDGES CREW (Legal Graffiti) with the signature "Yet another BUBBLEZ and PHADE creation for the people". These youth continuously volunteer their time through community building initiatives educating youth about the advantages of Legal Graffiti.⁵⁵

Again, the reference to pushing boundaries beyond the elite forums and into the streets is evoked with the 'for the people' reference, but emphasis is also put on the capitalized 'Legal Graffiti', which de-emphasizes the transgressive aspect in illegal graffiti for the more socially acceptable "legal" kind. Note also the volunteerism of the artists is emphasized, through not only this event, but also continued community engagement and education.

The following section, credited as being in partnership with Manifesto Community Projects, also highlights the public benefit of the events described:

Drawing from partnerships in the local community, five major components of Luminato's StreetScape exhibition will attempt to reflect the people and activities of Regent Park -- a diverse community and Canada's pioneering social housing project. The process-driven installations will aim to confer importance on the residents as individuals and to celebrate the life that makes up Regent Park as a community.

What is interesting is the "attempt to reflect the local community" within the common space of Regent Park, as well as the desire to 'confer importance' on the 'residents as individuals' and to 'celebrate their community life'. This would seem to satisfy Klaic's definition of 'reaffirming the public sphere in its civic dimension,' not by 'polemic, debate, or critique for a certain art form or topic' as the previous streetscape example attempted to do, but rather by a 'collective passion for a certain art form or project.' This description also possibly satisfies Klaic's definition of festival art because the artists' actions '*upgrades* it [the art form] by the concentration of creative

gestures and their collective appreciation.’ Certainly, there is a sense of ‘community appreciation,’ though the important distinction here is that the sense of elevated importance is *conferred* on the Regent Park groups and not *created* by them. The use of the term ‘confer’ in the description is particularly problematic in the sense that appreciation for the community’s artwork and culture should not be conferred by an outside party, but rather earned through the creative empowerment of the artists and volunteers through engaged participation.

Regent Park continued...

I use the term *creative-participation* because of the engaged and creative nature of involvement demonstrated by the youth in the program of events. The four other events that took place involving creative-participatory volunteers in Regent Park in 2008 are the Youth Workshop and Mentorship Sessions, Projection Portraits, Art Posters and Urban Beautification Showcase. The workshops were described as an “opportunity to learn about art interpretation and story-telling in preparation for becoming Streetscape tour guides during Luminato’s final weekend.”⁵⁶ The description boasts how the “youth are playing a hands-on role in the production of the art” and that these art pieces will then be used in the final massive mural projections.

Pathways to Education, a Toronto-based centre, which was, according to their website, the “first created and implemented in Regent Park by the Regent Park Community Health Centre” provided the mentors.⁵⁷ According to their first annual report,⁵⁸ Pathways to Education founder and Luminato co-founder David Pecaut says Pathways started in Regent Park, but has expanded to other regions in Canada in order to address school retention issues⁵⁹ Thus involving students in the Luminato events represents one aspect of a many-pronged approach at fostering pride in

the kids who participate. This approach follows the logic that retention issues seem less likely in an environment where students do not feel alienated, but rather are engaged and feel pride in their environment, culture, and in themselves.

Grassroots aspects of Luminato... more Regent Park

Some of the projects mentioned in the 2008 Regent Park events hold promising features of the social capital Richards refers to in the festivals in Spain, both in terms of their projects' compositions and the way they involve the young people in this community. Some additional aspects of the Regent Park activities also display certain grassroots features. Both the Projection Portraits and Art Posters projects involve the use of local artists and large-scale visuals from the hip-hop and rap scenes, in an effort to appeal to the tastes of local youth.⁶⁰ Che Kothari, a Toronto native is a featured artist. In the Art Posters project, youth interns shadowed Dan Bergeron, also a Toronto native, whose work is transgressive of corporate media norms. As such, these projects simultaneously addresses issues of democratic grassroots project-building as well as Klaic's definition of festivals as places for "debate" and the "testing of margins" in the public sphere.⁶¹ Just how well or how much the margins are tested is perhaps itself also up for debate, but unlike a spectator activity, these projects were created in part by the young students who participated in them.

Likewise the Urban Beautification project consisted of workshops for youth that involved many community-focused local groups like Seventh Generation Image Makers for aboriginal youth, Them.ca (urban artists) and Style in Progress (a group started through the hip-hop festival of the same name).⁶² These organizations all have a strong connection to the styles and tastes of the

local students, and the students interacted with them over the course of several weeks. We have yet to understand the opinions and feelings of the participants in the Regent Park programs. Since this information is not available, we will refer to some documentary evidence from one of the activities for a small glimpse at their online video projects.

The TASK Party and video premiere is one of the few Regent Park events that imported talent to lead the youth performers in making a video to be screened in Regent Park. Although the level of youth involvement was high, the dynamic of the activities was less focused on locally created production at the grass-roots level.⁶³ Nonetheless, the effects of seeing their own images and creative work in the festival would have been a somewhat powerful experience, even if it were less *empowering* than the previous examples. The students are seen laughing and acting out scenarios although the same faces reappear many times, indicating fewer participants than in the previous projects. The TASK Regent Park blog boasts that:

At TASK parties, participants become the driving engine of the artistic process, using props and art supplies to perform and interpret randomly-assigned, user-generated tasks limited only by our collective imagination. Cooperation, collaboration, chaos and creativity are the name of the game, as a group of total strangers come together to form a utopian creative community under the summer sun in Regent Park.⁶⁴

The emphasis is placed on user-generated tasks, community cooperation, and creativity.

Unfortunately (or perhaps fortunately), participant response is measured in smiles and not quotes, so a qualitative analysis is limited by the interpretation we give their responses. Access to extensive participant feedback would improve future analyses, as well as future festivals.

Feedback can be used to inform both understanding and direction and perhaps form the basis of even more participative efforts in a ground-up format where the participants are the engine

behind the festival.

2009 Creative-Participation

In the 2009 Luminato festival, participation was both more dramatic and more modest. Although no large-scale youth outreach program on the scale of the 2008 Regent Park agenda was created, the 2009 Luminato continued with its outreach and education divisions. According to its brochure, Luminato collaborated with “select schools and specialty programs in underserved communities and neighbourhoods” so that kids from kindergarten to high school could participate in “experiential workshops, artist-in-school visits, presentations and discussions”(Luminato website, 2009 Festival: 58). The brochure also described these activities as “interactive participation and meaningful engagement with festival programming and themes, while providing enrichment and connections to the classroom curriculum” (58).

The Pathways to Education (Regent Park) and Regent Park Focus Youth Media Arts Centre project partnered with Continuous City. Continuous City is a play about international connectivity through media. The play encouraged high school students to post their experiences on a Youth Blog on the Luminato website (58). This site was difficult to locate, although I did find a site not directed at youth specifically, called Xubu, which was linked from the Continuous City page where people could post messages online to family and friends.

Xubu posts were used in the Continuous City play which had three showings at the Isabel Bader theatre; tickets were \$40. The play incorporated video posts from many youth; some may have been plucked from the Outreach program contributions. The posts encouraged people to talk

about what home and Toronto meant for them. Many of the video files incorporated in the play were of local, young people from diverse backgrounds and the incorporation of these video clips was the most interesting part of the play.

Outreach for emerging artists

The Luminato Box's Open City project, referred to earlier, was also part of the Education and Outreach program. The project, developed in partnership with the Ontario College of Art and Design (OCAD), offered a creative lab to explore ways to better enhance communication in Toronto (58). Twenty-five third year OCAD students were selected to identify "group communication patterns and design tools that facilitate interaction and build communities in urban spaces" (58). Student work was displayed at the Luminato Box installation on June 5, 2009 and at the Xspace Gallery June 8 to 18, 2009. Though the theme was pre-chosen, the students were free to come up with their creative versions of projects. The results varied from projects to improve Kensington Market life, to neighbourhood school programs, to bus shelters using digital interactive community maps.

Luminato Box also presented a partnership with ArtHeart Community Art Centre exploring communicative patterns in urban spaces from the perspective of the Regent Park community "while making connections with the wider experience of the city" (58). In addition to these creative partnerships, there were also workshops on guitars and song writing (Toronto Public Library), National Film Board (NFB) film and animation workshops (Toronto Public Library and NFB), and Medieval Music and Storytelling Workshops (Toronto Public Library). These were mostly family-oriented activities, although there was also a program for adult artists, called

Outreach Volunteers.

Outreach volunteers

Outreach volunteers, chosen from applicants outside the GTA, were required to possess specific connections to the “community-based arts organizations” in order to be considered for this unique volunteer opportunity.⁶⁵ These outreach volunteers were given the opportunity to participate in “relevant training and networking sessions, and arts-focused professional development workshops” (See Outreach Volunteer application form, Appendix C). A pre-festival workshop provided outreach volunteers with training in the festival’s “curatorial vision and programming,” as well as guidance in developing “team-building strategies and networking channels,” including tips on “community engagement.”

Their training manual also included “background information about the festival artists and their work, related themes, as well as a particular focus on issues relating to community engagement with the arts” (Application Form: 1). The program offers volunteers the opportunity to take part in the “programming and venues” of the festival and promises “invaluable exposure to artists, audiences, corporate supporters and festival administrators,” with the “opportunity to acquire relevant and transferable hands-on experience in arts” (Application form: 2).

In addition to receiving complimentary tickets to Luminato events, these volunteers were encouraged to “use cell phones/cameras, and sketch books to record your creative response to the festival.” Selections of these responses were posted on the Luminato website. While this last opportunity provides emerging artists with the chance to have their work exposed on the high

traffic Luminato website, the art pieces had to be about the Luminato experience, so the theme was somewhat limited. Many up-and-coming artists surely jumped at the chance to have their work promoted on Luminato's website, although some may have boycotted the idea, not simply because traffic would be slow after the festival ended, but because of deep disagreements about the way the so-called *creative classes* discourse has hijacked large festivals and arts organizations and left low paid artists, minority and queer arts, and culture workers without a voice of their own.⁶⁶

2009 general volunteers

The extensive general volunteer circuit totalled over 500 people for the 2008 festival. The 2009 volunteer experience was even more extensive, as free events accounted for 80% of scheduled events. Examining questions of how involved these volunteers become in the curatorial,⁶⁷ organizational, funding, marketing and planning aspects of the festival provides a wider picture regarding community aims and involvement at the creative input level than the initial one we have made. In addition to the Outreach program, the 2009 festival implemented another interesting change from the 2008 festival: a detailed volunteer sign-up and feedback system on the general volunteer website (see Appendix B).

General volunteer website

Individuals who decide to volunteer for Luminato can do so online through the main website. There a sign-up link leads to a series of questions about the volunteer: interests, previous experience, membership in particular ethnic groups and other personal information. There is a questionnaire to fill out and opportunity to provide feedback to the festival organizers. There is

also a contact page where one can leave emails for those responsible for volunteer services (see Appendix B, section 10).

Training is required for all volunteers who will work with the public. One can also choose to be considered for volunteer opportunities such as Team Leaders, Festival Administrative Volunteers (FAVs), Ambassadors and/or Mentors (onsite resource for first time volunteers). There are also positions for volunteers in the information booths and as ushers at particular venues (Appendix B, section 7). All applications are considered for volunteer work; even English as a second language (ESL) learners are encouraged to apply to practice their English skills, create a greater social network, and learn more about the city. However, as Scott Gainsburg has indicated, they are encouraged to choose positions that do not require high language-proficiency such as Ambassadors, rather than working at an Information Kiosk, where a higher level of English language skill is required, as well as a more in depth knowledge of the city.⁶⁸

The 2009 training for general volunteers took place at L'Oreal's headquarters at 20 Richmond Street East, Toronto. In casual discussion with others, I discovered that several people had volunteered, or were currently volunteering elsewhere, at museums and art galleries, and that several were ESL speakers. Many seemed to be interested in the free event tickets and complementary discounts and deals given to volunteers in appreciation for their work. When asked to identify themselves, fewer than ten people indicated they had volunteered at Luminato before, and fewer than ten people had attended Luminato in previous years. (This was the first day of five volunteer training days, with three sessions per day). I counted roughly seven people of South Asian and two of South East Asian ethnic origin, roughly nine people of East Asian

origin, two of Middle Eastern origin, and three of unknown but similar looking ethnic origin (though possibly South American), and fifteen people of Caucasian origin. The volunteers were almost evenly split between men and women, with an array of ages. A very diverse cross-section of people was present.

Scott Gainsburg, the director of Ticketing and Volunteers, along with Jody Hewitt and Athena Rivera, the Volunteer Coordinators, hosted the volunteer training session. They explained the roles and skills required -- customer service, working with diverse people, greeting guests, ushering, giving information, assisting passengers on and off the shuttle boat, love of the arts and T.O., and patience. New aspects to the training in 2009 included “newcomer-friendly shifts,” a new sign-up system for ticketed performance shifts, and new benefits. Most of the free events, the festival celebrations shifts, were considered “newcomer-friendly,” so that people with less knowledge about Toronto or with limited language skills could take these. These shifts offered additional assistance, in terms of buddy systems and team-leader support.

Special opportunities for volunteers

Some special opportunities to take part in performances in a more involved way were offered to volunteers. For example, the Children’s Crusade required ushers to take the audience on a walking tour of the run-down warehouse that was the spectacular location of this very intricate play about orphaned children from three major world religions: Judaism, Christianity, and Islam. An initial tour of the space was available to people who signed up in time, and many tour participants later volunteered, according to the conversations I had with other volunteers.

Another special opportunity for volunteers was the Cirque du Soleil closing weekend celebrations. Again, in keeping with the themes of the 2009 Luminato, “accidental encounters with art” were encouraged through surprise, mini-Cirque du Soleil interactive performances. At the Harbourfront location, acrobats and jugglers would appear without warning from behind a tree or in the water and actually displace you in order to perform. While some people thought the concept was fantastic and fun, others were annoyed by not knowing the times for scheduled performances.⁶⁹ Volunteers directed people toward the encounters.

At the Music Garden location, the Cirque performers used audience members in the show -- stealing one man’s shoes and making him lay on the couch or using a girl to hold a lampshade with her head. Some people had difficulty seeing the show, but then a Cirque performer would come up behind the crowd to interact, and the location of the performance then shifted. Those who could not see the first performance were suddenly in the front row. It was very smartly organized. Volunteers at this location were in charge of crowd control, likely to prevent people from holding spots. Other volunteers at these locations guided people about what to expect and where to get the best views.

The closing event finally involved volunteers in a very in-depth way. I volunteered for this to see what it would be like. Our role, wearing earpieces from a one-way radio and a white suit with paint on it, was to make sure the performers did not trip on anything and that people did not hang over the fence and obstruct the performers. Many volunteers liked being mistaken for performers, having their pictures taken, and being connected to updates via the earpieces and one-way radio. We had access to the back-stage and dinner along with a front-row seat during

rehearsal. This was perhaps to encourage us to stay in our designated places during the actual closing night performance.

Most of the volunteers for this final show had volunteered at the ticketed shows. There were many opportunities for volunteers to see ticketed shows for free, although these disappeared quickly. Volunteers used these opportunities to get up close to the action as with the Cirque performance. Most of the volunteers I met were Torontonians from all occupations with only a couple of exceptions from outside the GTA. One woman was in her 70's. Most spoke English, though one small group of East Asian girls and a guy switched back and forth when speaking to each other.



*1000 Tastes of Toronto, 13/06/09 *All photos by Michèle Anderson*

Other notable events

The waterfront also hosted events such as the 1000 Tastes of Toronto where people could taste gourmet snacks for a fixed price. I volunteered for Randy Bachman/4 Canadian Tenors Opening Night celebrations, Light on your feet Line Dancing night, Luminato Box on June 5, and the Cirque du Soleil closing weekend celebrations.

The Robert Lepage play, “Lypsynch,” for which I did not volunteer, shared the francophone influence that Cirque du Soleil offered Franco-Ontarians (French Canadian born in Ontario). Though pricey, and not representative of many Canadian minorities, it represented Francophones in Canada and around the world, as well as German-speaking and Spanish-speaking individuals. Volunteers were limited on viewings of Lipsynch, and it is difficult to imagine students or low-income people being able to justify its cost of \$75 a ticket. The audience reflected this dynamic, as most people were well dressed and a few persons of prominence were in the audience.⁷⁰

Despite the price tag, Lipsynch shared an important trait with the Cirque du Soleil shows. Personally, being able to interact with the Cirque performers in French reminded me that although I was from Toronto, I was also French-Canadian. Although non-Francophone volunteers seemed to experience a connection with the Cirque performers as well as many volunteers said, they felt “lucky” and “special” to be involved in some participative capacity with the Cirque performance.

In contrast, during the final Cirque performance, many audience spectators did not express any

such connection, in fact, some expressed annoyance at being made to wait so long, at having a bad view, of being told to move, and generally at being ‘not special’.



Cirque du Soleil, 13/06/09 (Closing celebrations) (Performer interacts with audience member on stage, above.)



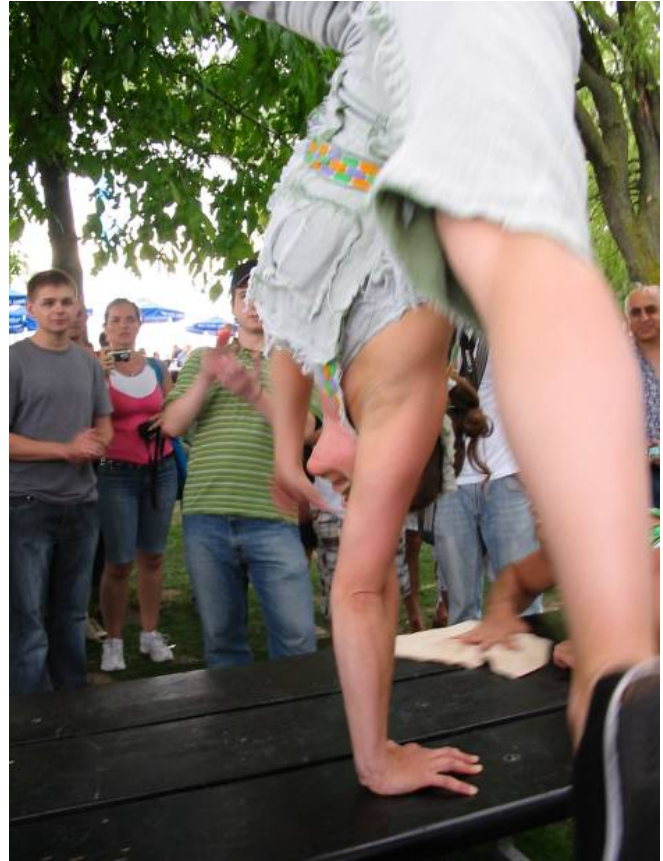
Cirque du Soleil, 13/06/09

(Closing celebrations) Girl made to stand under the lamp while the performer teeters on the unicycle.

The shorter Cirque performances elicited more positive spectator response. Spectators who were engaged by performers directly, participated in the performance itself, and had the opportunity to pose for photos with the performers displayed positive reactions. Some commented that it was “so cool,” or “great,” and were giggling, laughing, or smiling when approached directly by a performer. One woman with a baby said in French, “c’est speciale” (it’s special). One girl expressed shock at being swept from our picnic table (literally swept with brooms) by two performers doing acrobatics, who then went on to perform at center stage.



*Cirque du Soleil, 13/06/09 (Closing weekend celebrations
Performer interacts with audience by whistling at them to move out of his way.*



*Cirque du Soleil, 13/06/09 (Closing weekend celebrations)
Performer on our picnic table was preceded by co-performer wiping the table.*

Cirque du Soleil, 14/06/09(Closing weekend) Performers literally “sweep” the stage before performing acrobatics.





*Cirque du Soleil, 14/06/09 (Final show – Closing Celebrations)
The main stage before the big finale at HTO Park on the waterfront.*



Cirque du Soleil, 14/06/09 (Final show - Closing Celebrations) Performer dances towards the stage in a revolving tutu dress.



*Cirque du Soleil, 14/06/09 (Final show)
Performers on the centre of the main stage jump from bars onto a trampoline.*



Cirque du Soleil and Luminato volunteers, 14/06/09 Luminato stage-volunteer shows a performer a photo he has taken back stage.



*(Before the Final show) Cirque du Soleil, 14/06/09
Performers and Luminato stage-volunteers socialize backstage, above.*



*Cirque du Soleil and Luminato Volunteers, 14/06/09
Scott Gainsburg and myself dressed as stage-volunteer for Cirque du Soleil.*

Some tentative conclusions about the 2008 and 2009 Volunteer Programs

The Regent Park projects were the strongest example in last year's list of events where local,

though not entirely grassroots, citizen initiatives of creativity and cultural expression were incorporated in the Luminato plan. The top-down structure ensures that Luminato remains responsible for the curatorial vision, implementation, and outcome of the artistic project, while participants bring their own creativity and life to the projects.

From Luminato's descriptions of over one hundred events, these few events discussed stood out in satisfying some, though not all, and at times only partially, of Klaic's requirements for a public cultural-creative sphere, for citizen engagement, active participation, and challenge to the status quo. However, also in the presentation of these events there are some shortcomings. Namely, the artists were all already established and chosen by Luminato curatorial teams before the festival happened, and they satisfied Luminato's notions of "street" artist and "boundary-pusher," although perhaps not necessarily the notions of Regent Park inhabitants, or even general Toronto inhabitants.

In contrast to the 2009 Luminato Box, where the theme was dictated by Luminato, while the project implementation and creative presentation was largely determined by the artist, the 2008 projects were highly structured by the Luminato team or hired artist. Conversely, most of the 2009 projects offered no kinds of participatory engagement like the Regent Park projects did in 2008, where installations were clearly the work of participating youth's creative input and where both the youth and Luminato undertook in-depth discussions about the nature of the work and the neighbourhood.

The position taken by Luminato by conferring any kind of status upon the Regent Park group put

the conferrer in the position of both creative and social authority. Though possibly unintended, this position leaves a residue of the elitism of the arts realm as anti-democratic to the process of the cultural public sphere because it assumes knowledge and authority held by one group over others. This kind of elitism can disable an important aspect of dialogue necessary in the public sphere as defined above. Although perhaps unintended, the discursive implications of such a view show that Luminato remains the body with the power to confer “artistic” status on others. Along with curatorial power, their role is to educate, rather than be educated in the realm of the arts and culture. In their role as educators in both the administrative and artistic aspects of the arts world, the Education and Outreach program in 2009 attempted to help artists and future arts administrators learn the ropes. However, ground-up opportunities for Luminato to learn from creative participants were limited to Luminato Box and Regent Park; so the two-way model is still a burgeoning seed in the Luminato festival enterprises to date.

Volunteer feedback vs. public feedback

A sufficient public dialogue about the projects was absent from the discourse on Luminato’s 2008 website, and on other websites, texts, or services relating to the Festival’s Regent Park activities. A very detailed feedback system for the ‘general volunteer’ circuit, put in place online in 2009,⁷¹ indeed increased the engagement of the volunteers with the Festival. The public feedback introduced in 2009, in the form of Tweets and posts, increased public dialogue.

However, it is unclear exactly how the public’s comments are used in the overall vision of Luminato, although we have seen how Luminato shapes the program to incorporate both people with knowledge and skill in the arts and people with little to none. The expectation is that one

must learn the ropes before one acquires significant input into the artistic structure and shape of the festival. In order for the festival to have artistic merit, it must carefully balance what the public wants with what the arts community and other interested parties, like financiers and sponsors, want. The question of balance may depend more on which members of the arts community are consulted and which are not. What makes the general volunteers such an interesting group is that while they are not necessarily all members of the arts community, and while they have an appreciation of the artistic and cultural life of the city, more than the average person does perhaps, they do not have direct input in the curatorial decisions that shape the content of the festival. Besides their feedback on the volunteer experience, their feedback into the artistic merit of the festival is not solicited.

In this mixed structure of a top-down and ground-up festival, Luminato volunteers are both spectators and part of the organizational structure of the Festival. Mr Gainsburg points out that, volunteers purchase tickets to Festival events in addition to the free tickets they receive from Luminato. Luminato sets ticket prices to be as accessible as possible (especially at the lowest price point) and offers the Community Rush program to help those for whom price may be a barrier in attending ticketed events. The Luminato team's commitment to making the volunteer experience more fun and rewarding has less to do with tickets/interest in the arts, says Mr. Gainsburg, and "more to do with the commitment that volunteers give us in terms of their time. I believe that time is the most precious commodity and the fact that individuals have chosen to donate their time to Luminato means that we have a responsibility to make the experience a positive one in return."⁷² Certainly a look at the two feedback sessions conducted by Luminato reflect the difference in concerns about the volunteer experience vs. the spectator experience.

The first feedback session that I took part in, which they conducted by phone, was meant to provide feedback to Luminato organizers from ticket-holders only. The second session, designed to solicit volunteer feedback, and in which I could not participate due to a conflict in my schedule, was conducted in person at the Luminato office. The ticket holder feedback (phone survey) focused on the specific group that purchased tickets and their awareness of the Festival and its sponsors. The volunteer feedback sessions are specific to the volunteer experience and how Luminato organizers can improve upon it. Both do impact on the Festival, says Mr. Gainsburg, but in different ways.⁷³ He provided some information regarding the volunteer feedback, though I can give more specific details about the ticket-holder feedback interview. Some of the questions asked of me during the phone interview feedback session (which lasted about twenty minutes) related to the types and numbers of shows I saw or attended; how I heard about events; and the quality of the experiences on a scale of one to five with one being unsatisfied and five being very satisfied. Half of the questions related to the sponsors, sponsor recognition, and were then followed by a quiz where I needed to identify named sponsors.

Though only ticket-holders receive calls relating to general feedback, people who attended free show also have opportunity to give their feedback in multiple ways. The 2009 Luminato website shows considerable improvement to the 2008 site, with regard to public feedback. Each event page on the 2009 website has a feedback section at the bottom for the general public to comment and make suggestions.⁷⁴ Further, one can read the comments made live by people on the main page, as well as feedback from Luminato organizers.⁷⁵ There are also interactive Facebook, Twitter and Mobile applications offering two-way feedback. It is not yet known how the

processing of all of this feedback takes place at Luminato, but initial answers from Scott Gainsburg confirm that they are incorporated in the organization of various events and access issues, including website user-friendliness and coordination with the Toronto Transit Commission, City of Toronto, and other organizations in charge of rolling out the festival smoothly.⁷⁶

Conclusion

If according to the City of Toronto's 2001 *Workprint*, 'quality of life' is affected by, among other factors already mentioned, participation in one's cultural and artistic environment, then festival participation is one of many 'quality of life factors' worth understanding. This report has highlighted one aspect of improved quality of life: the way festivals encourage increased engagement in the creative-cultural sphere. Democratizing access to this sphere in many varied participative ways is key to enabling active engagement with the arts and culture of the city, as well as the issues that touch them.

The second issue we have addressed is the question of how corporate and government sponsorship dilutes the creative-cultural public sphere. It is clear from the slight picture we have of Luminato corporate sponsorship, that Luminato would not be the same festival without this sponsorship. This begs the questions: without corporate sponsorship and government support, what acts or events would be lost? What would be gained or lost and what effect would this have on the festival? Could this festival be achieved by grassroots means alone?

Looking to the future

Is the answer to incorporate these ground-up measures slowly over time, through expansion of outreach and through more dialogical learning about what constitutes art and culture with increased inclusion of projects like the Regent Park program, the Luminato Box, and an extensive feedback system? Luminato has shown that a delicate balance between big names and grassroots initiatives is required to maintain the interest of funding parties and granting agencies so that, in turn, these ground-up initiatives can find widespread media coverage, without being drowned out by the spectacles.

Third, in looking back at the policy decisions that led to the successful support, both financially and bureaucratically, of the Creative City initiative to marry economic growth with quality of life, Luminato was a popular festival to back. The Festival received millions of dollars from the Ontario government and much bureaucratic support from the City of Toronto and Mayor David Miller. Although it has been hailed a success in both public participation and revenue, Luminato must also face the reality of public sentiment, public feedback, and criticism, if it is to transform itself into an aspect of the public sphere that is truly reflective of the public it serves. The pitfalls of becoming too big, siphoning off too much government money, and taking too many directives from those who finance Luminato still loom large. The popularity of the Creative City initiative has meant that creative and cultural projects that fit neatly into that framework get more attention and funds. Although this may seem like a win on the surface, the win comes at a price.

The responsibility that the government has towards its public constituents, to increase and diversify access to and meaningful participation in creativity, culture, and civic life also falls

onto the shoulders of the largest recipients of government funds. Although Luminato organizers initially welcomed this responsibility with open arms, it follows that counter-discourses and resistance to the choices made by organizers take aim at Luminato, instead of solely at the government bodies that provided the money in the first place.

A result of the heavy government funding Luminato receives is that the Festival is now largely responsible for ensuring the health of the creative-cultural sphere in Toronto while managing the delicate balance of profit and quality. The organizers have tried valiantly to fulfil this responsibility. As Janice Price says in her welcome message to the public in the 2009 Luminato program, it is *your* festival and the events are all there for *you* (4). There is no doubt that the intention is for people to feel entitled to experience the festival the way they want. The challenge is to offer these opportunities in more and more democratic and participative ways with each passing year.

Appendix A – Luminato events 2008-2009

Figure 1: list of ticketed (paid) and free events at Luminato 2008 (Website, 2008)

FREE Events 2008	
CELEBRATIONS	VENUE
Luminato First Night	Yonge-Dundas Square
Telus Light on your Feet	Yonge-Dundas Square
Queen Street Celebration	Grange Park/OCAD
On the One: Luminato Funk Fest	Nathan Philip Square
Scottish Music Festival	Yonge-Dundas Square
Luminato at the Distillery	Distillery District
Luminat'Eau: Carnival H2O	Harbourfront Centre
MUSIC	
Dan Zanes and Friends	Multiple
FILM	
A Throw of Dice	The Molson Amphitheatre
LITERATURE	
Diaspora Dialogues: Launch of Tok Book 3	The Drake Hotel
Festival of the Short Story	Toronto Public Library Branches
VISUAL ARTS AND DESIGN	
Slow Dancing	U of T, St. George Campus
City of Abstracts	Various Locations
Streetscape	Regent Park, Jarvis Street Slip, Parliament Street Slip, Brookfield
Toronto Mille Femmes	Brookfield Place
Green Flag Song	CTV Queen Street
ILLUMINATIONS	
The Dance of Life – The Life of Dance	Four Seasons Centre for the Performing Arts
The Painted City: Public Space as Canvas	The Music Gallery
South Asian Expressions: East Meets West	Berkeley Street Theatre
The Luminato Reel	NFB Mediatheque
Paid Events 2008	
MUSIC	
Mikel Rouse and Dennis Cleveland	Toronto Film School
Mikel Rouse and Failing Kansas	Factory Theatre
Mikel Rouse and The End of Cinematics	Bluma Appel Theatre
Homeland	The Music Hall
The Canadian Songbook	Massey Hall
Colour...For the End of Time	Isabel Bader Theatre
Nunavut	Isabel Bader Theatre
DANCE	
Mark Morris Dance Group: Mozart Dances	MacMillan Theatre
Mark Morris Dance Group : All Fours/Violet Cavern	MacMillan Theatre
Mark Morris Dance Group : Liebeslieder Waltzes/Grand	MacMillan Theatre
The Fiddle and the Drum	Four Seasons Centre for the Performing Arts
Literature	
Celebration of Isaac Bashevis Singer	Al Green Theatre
Political Graphic Novel	Al Green Theatre
Spotlight on New South Asian Writing	Al Green Theatre
THEATRE	
Black Watch	Varsity Arena
A Midsummer Nights Dream	Cannon Theatre
Where the Blood Mixes	Factory Theatre
The Ecstasy of Rita Joe	Factory Theatre
Sanctuary Song	Berkeley Street Theatre
Rocket and the Queen of Dreams	Lorraine Kimsa Theatre for Young People
The Glass Eye	Enwave Theatre
ILLUMINATIONS	
Aboriginal Encounters	Factory Theatre
Art in the Age of Terror	Varsity Arena
The Dark City	Lorraine Kimsa Theatre for Young People
Crossing the Line: Disappearing Boundaries in the Art	Toronto Film School

Figure 2: list of free events at Luminato 2009 (Luminato Website, 2009)

FREE Events 2009	
CELEBRATIONS	
Telus Light On Your Feet	Yonge-Dundas Square
Luminato's First Night featuring Randy Bachman	Yonge-Dundas Square
LUNCHTIME CONVERSATIONS	
Festival Overview	Roots
Tono	Roots
Zisele: An Exploration of Yiddish Theatre	Roots
Setting Poe to Music	Roots
Children's Crusade	Roots
The Walrus Magazine	Roots
5 O'Clock Bells: The Life of Lenny Breau	Roots
Nevermore – Catalyst Theatre	Roots
In Conversation with the Netherlands Dans Theater	Roots
MUSIC	
The Travelling Blues	Metro Square
The World of Slide Guitar	Yonge-Dundas Square
National Bank Yorkville Festival – Brazilian Guitar Marathon	Village of Yorkville Park, Bellair & Cumberland
Goran Bregovic	Yonge-Dundas Square
The Great Canadian Tune	Yonge-Dundas Square
Tales of the Uncanny	Yonge-Dundas Square
FILM	
Luminato Film Reel	National Film Board
LITERATURE	
Children's Books & Illustrations	Multiple
Gothic Toronto: Writing the City Macabre	The Music Gallery
VISUAL ARTS AND DESIGN	
Shadow Notes Ft. Ralph Gibson, Andy Summers, Danny Clinch	Yonge-Dundas Square
Communication Environment	Brookfield Place, Commerce Court West, Exchange Tower
Red Ball Project	TBD
Tony Oursler	Grange Park
Raphael Mazzucco	The Burroughes Building
Each hand as they are called	Kensington Market, College Street and Augusta Avenue
The Art of Children's Books	Ontario College of Art and Design
ILLUMINATIONS	
The Urban Playground	Hard Rock Café
Blurring Boundaries: The Interface Between Communication and Theatre	
Communication/Theatre - Blurring the lines between language, new media and the stage	Isabel Bader Theatre
Jowi Taylor Book Launch: Six String Nation	Gladstone Hotel Ballroom
KIDS LISTINGS	
Family Dance Party	Yonge-Dundas Square
Luminato at the Toronto Public Library	Multiple

Figure 3: list of ticketed (paid) events at Luminato 2009 (Website, 2009)

PAID Events 2009	
MUSIC	
Three Girls and Their Buddy	Massey Hall
A Poe Cabaret: A Dream Within a Dream	Buddies in Bad Times Theatre
Canadian Songbook: A Tribute to Neil Young's Live at Massey	Massey Hall
Addicted to Bad Ideas: Peter Lorre's 20th Century	The Phoenix Concert Theatre
DANCE	
Nederlands Dans Theater I	MacMillan Theatre
Tono	Fleck Theatre
Carmen	Four Seasons Centre for the Performing Arts
LITERATURE	
Gothic Fiction	Al Green Theatre
World Voices in Fiction	Al Green Theatre
An Evening with Neil Gaiman	St. Lawrence Centre for the Performing Arts, Jane Mallet Theatre
THEATRE	
Zisele	St. Lawrence Centre for the Performing Arts, Jane Mallet Theatre
Lipsynch	St. Lawrence Centre for the Performing Arts, Bluma Appel Theatre
5 O'Clock Bells	Berkeley Street Theatre
Nevermore	Winter Garden Theatre
Continuous City	Isabel Bader Theatre
ILLUMINATIONS	
Shadow Notes	Jackman Hall, AGO
Guitar Store Tour w/ Kevin Breit	Capsule Music
Darwin Exposed: Natural Selection and Sex	
Robert Lepage in Conversation	

Appendix B – Volunteer Website

Section 1

My Profile - Contact Info

Any changes you make here will automatically update your file in the software used by the organization(s) you work for.

Username:	Address 1:	
New Password:	Address 2:	
Verify New Password:	City:	
Province/State:		
Title:	Country:	
First Name:	Postal/Zip Code:	
Middle Name:	Last Name:	Suffix (Jr. Sr. III):
Home Phone	Work Phone:	x
Cell Phone:		
Email Address:	Fax:	
Phone Preference:	Language:	

Section 2

My Profile - Additional Info

Additional volunteer application information for Luminato

Emergency Contact Information

Name

Phone number

Relationship

About You

Are you currently (within the past two years) volunteering with an organization?

If yes-with what organizations

Are you interested in year round volunteering (Including Festival)

Are you interested in volunteering only during the Festival (May –June)

What t- shirt size would you require (unisex sizing)?

How did you hear about volunteering at Luminato?

Do you enjoy working on Youth and Family Programs?

Please indicate the ethnic background which best describes you /you identify with:

Which age range do you fall within?

Attach Resume

Current File:

Section 3

My Profile - Qualifications

Are you fluent in English?

Describe your data base entry, File Pro, typing and organizational skills.

Describe your Microsoft-Word Excel and PowerPoint ability.

Do you have experience supervising or managing staff?

Do you have previous experience in event or hospitality management?

Do you have previous media experience?

How much can you lift comfortably?
I am a friend or family member of a Manulife employee.
I am a Manulife employee.

Section 4

My Profile - About Me

It is important for you to know that the only information about you that anyone sees is the month and day of your birthday.

All other information is grouped together so the organization knows, for example, how many volunteers are male and female.

Date of birth:
Gender:
Highest level of education completed:
Current employment status:

Section 5

My Profile - Goals

If you would like to set a goal for your volunteer efforts, you can set it here and monitor your progress in your hours log.

My goal for Luminato
Number of hours:
Date that my goal starts:
Date that my goal ends:

Section 6

My Activities - Schedule

Scheduled activities from 05/06/2009 to 15/06/2009

05 June 2009

Activity	Organization	Start Time	End Time
Ambassador Shifts 2009 – 14:00		14:00	17:30
Visual Art - Luminato Box			

Ambassador Shifts 2009 – 18:00		18:00	22:30
Celebrations - Luminato First Night ft. Randy Bachman			

07 June 2009

Ambassador Shifts 2009 – 18:30		18:30	22:30
Celebrations - Light on your Feet			

11 June 2009

Activity	Organization	Start Time	End Time
Ambassador Shifts 2009 – 15:00		15:00	23:00
Celebrations - Closing Weekend Cirque @ HTO Park FINAL SHOW	Stage Assistants		

13 June 2009

Activity Organization Start Time End Time
 Ambassador Shifts 2009 – 18:30 22:30
 Celebrations - Closing Weekend Cirque
 @ HTO Park FINAL SHOW Stage Assistants

14 June 2009

Activity Organization Start Time End Time
 Ambassador Shifts 2009 – 18:30 22:30
 Celebrations - Closing Weekend Cirque
 @ HTO Park FINAL SHOW Stage Assistants

Section 7**My Activities - Activity Signup**

Luminato - Volunteering Interests

Ambassadors 11/06/2010 - 20/06/2010
 Festival Administration Volunteer (FAVs) 31/05/2010 - 20/06/2010
 Team Leader
 Year Round Volunteers

Section 8**My Hours Log - View Summary**

Summary of your logged hours over the past 12 months

Organization	8/08	9/08	10/08	11/08	12/08	1/09	2/09	3/09	4/09	5/09	6/09	7/09
Luminato	0	0	0	0	0	0	0	0	4	18	0	22
Total	0	0	0	0	0	0	0	0	4	18	0	22

Summary of your organization goals

Organization	Hours Logged	My Goal	% Complete
Luminato	22	50	44.0 %

Section 9**My Hours Log - Log New Hours**

Activity	Date Worked	Hours Worked	Date Created	Status
Ambassador Shifts 2009 - Celebrations - Closing Weekend Cirque @ HTO Park FINAL SHOW Stage Assistants	11/06/2009	6	17/07/2009	
Ambassador Shifts 2009 - Celebrations - Closing Weekend Cirque @ HTO Park FINAL SHOW Stage Assistants	11/06/2009	6	12/06/2009	
Ambassador Shifts 2009 - Celebrations - Luminato First Night ft. Randy Bachman	05/06/2009	4	10/06/2009	
Ambassador Shifts 2009 - Celebrations - Light on your Feet	07/06/2009	4	08/06/2009	

Ambassador Shifts 2009 - Visual Art - Luminato Box
05/06/2009 4 08/06/2009

Mandatory Ambassador Training Sessions 2009 - May 23, 2009 Ambassador Training Session
23/05/2009 4 08/06/2009

Section 11

Feedback page

Your feedback helps us to make this service better. Please take a moment tell us what you like and what you don't like. Much of our future development comes from the feedback we receive from volunteers. Thank you for input and for your interest in volunteering.

All questions below are optional. Click the "Send Feedback" button at the bottom when you have answered the questions of interest to you. We will not respond to your feedback unless you specifically ask us to (as per our privacy policy).

How would you rate the following components of the site?

Ease of use: Time it takes the pages to appear:

The site is considerably below my expectations

The site is somewhat below my expectations

The site met my expectations

The site exceeded my expectations

The site significantly exceeded my expectations

The site is considerably below my expectations

The site is somewhat below my expectations

The site met my expectations

The site exceeded my expectations

The site significantly exceeded my expectations

Arrangement of the information: The look of the site:

The site is considerably below my expectations

The site is somewhat below my expectations

The site met my expectations

The site exceeded my expectations

The site significantly exceeded my expectations

The site is considerably below my expectations

The site is somewhat below my expectations

The site met my expectations

The site exceeded my expectations

The site significantly exceeded my expectations

I would recommend this program to other organizations where I volunteer:

What do you like most about the site?

What do you dislike most about the site?

Any additional comments or suggestions?

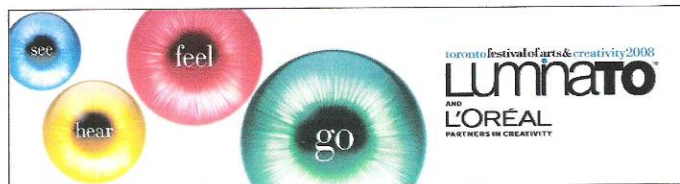
Email Address:

I would like to be contacted by MyVolunteerPage.com staff about my feedback

(We will respond to as many people as possible, but can not always respond to each request in a timely manner.)

Appendix C – Outreach Volunteer (PDF) source:

[http://www.luminato.com/festival/eng/designedit/upload/Volunteer Outreach Program information application.pdf](http://www.luminato.com/festival/eng/designedit/upload/Volunteer_Outreach_Program_information_application.pdf)



Volunteer Outreach Program Overview

As part of Luminato's Education and Outreach Programs, we are launching a Volunteer Outreach initiative available for those involved with community-based arts organizations outside the Greater Toronto Area.

The Volunteer Outreach program will provide a specialized group of festival volunteers with unique opportunities to experience the Luminato 2008 Festival, while participating in relevant training and networking sessions, and arts-focused professional development workshops.

- **Pre-festival workshops**
Pre-festival workshops and networking sessions will take place in Toronto over 2 days, May 24-25, 2008. Luminato will provide participants with free accommodations and meal subsidies.
 - a) *Pre-festival training sessions will enable participants to:*
 - become familiar with the Festival's curatorial vision and programming
 - develop team-building strategies and networking channels
 - Workshops to be included:
 - Team-building through drama
 - Festivals and Community Engagement
 - b) *Training manual*
These resource materials will be distributed to all Volunteer Outreach participants in advance of the festival. This special training manual will include background information about the artists and their work, related themes, as well as a particular focus on issues relating to community engagement with the arts.
 - c) *Basic Volunteer Training*
This 2-hour training session is mandatory for all volunteers, outlining programming, basic responsibilities, expectations and specifics on various volunteer roles during the festival.

- **Volunteer positions**
Volunteering during the Luminato Festival at diverse multi-disciplinary programming and venues will provide invaluable exposure to artists, audiences, corporate supporters and festival administrators. Here you will have the opportunity to acquire relevant and transferable hands-on experiences in arts.
- **Access to events**
Complimentary tickets to selected events
- **Artistic response**
Selected volunteers will be encouraged to use cell phones/cameras, and sketch books to record your creative response to the festival. Selections will be posted on the Luminato website.
- **Application criteria**
Applicants must be at least 19 years of age, live outside the GTA, and commit to participate over a 4-5 day period prior to and during the festival (2 days training May 24-25, 2008, and 2-3 day structured itinerary during the Luminato Festival, June 14-15, 2008).

For more information please contact:

Jessica Dargo Caplan
Associate Director, Education & Outreach Programs
416-368-3100 x 231
jdargocaplan@luminato.com

This program is generously funded by the Ontario Trillium Foundation

ABOUT LUMINATO

From June 1 through 10, 2007, **Luminato - Toronto's Festival of Arts and Creativity** took centre stage as the world's newest international multidisciplinary arts festival. The inaugural festival attracted over one million participants to over 100 events, including 10 world premieres, and 3 Canadian premieres. Luminato's program encompasses a broad spectrum of creative expression including music, dance, theatre, film, literature, visual arts and lectures.

Luminato embraces three key programming principles: collaboration, accessibility, and diversity.

- Luminato embraces artistic collaboration in marvellously unique ways, crossing boundaries to create unforgettable moments by bringing together artists across cultures and genres. The festival encourages local, Canadian, and international artists to work together in discovering unprecedented creative expressions. The Luminato staff, led by CEO Janice Price, partners with the Luminato Artistic Committee, as well as the arts leadership of the City of Toronto, to shape the programming offered at the festival.
- Free, widely accessible events and "accidental encounters with art" are hallmarks of Luminato. At every turn, festival-goers are invited to participate, explore, and celebrate their own creative spirit while enjoying everything Luminato has to offer.
- Toronto is one of the most multicultural cities in the world. Luminato embraces and celebrates the cultural diversity of the city, and recognizes that creativity flourishes when cultures join together in a spirit of tolerance and respect.

Luminato began as an aspiration for Toronto to realize its true potential as one of the most creative cities in the world. Conceived out of our city's unique vibrancy and cultural diversity, and designed to showcase Toronto's bustling downtown core and the cultural renaissance transforming our renowned concert halls, galleries, museum collections, and performing arts companies, Luminato was created to bring Toronto's light to the world, and the world's light to Toronto.

2008 Luminato Festival - June 6-15
Mark your calendars today!

Endnotes

¹ Taken from the *Dictionary of Cultural and Critical Theory's* (Payne 1997) definition of the Habermasian public sphere in his *Structural Transformation of the Public Sphere: An Inquiry into the Category of Bourgeois Society*. 1962 (1989)

² I volunteered for the 2009 Luminato Festival. That experience will be elaborated on in more detail below.

³ Based on Habermas' definition of the public sphere in *The Structural Transformation of the Public Sphere*, but modified in this paper to include multiple and intersecting public spheres to reflect multiple interests and publics. See also Sassoon, 2005. pp. 39-43.

⁴ See also Sassoon, 2005: 39; and Mouffe, 2009.

⁵ See the list of people who attended the meetings on the *Workprint*.

⁶ See "The Creative Economy: Views from Abroad," by Tom Borrup, accessed March 2009, at http://www.communityarts.net/readingroom/archivefiles/2009/01/the_creative_ec_2.php

⁷ See "The Creative City: Conceptual Issues and Policy Questions", by Allen J. Scott in *Journal of Urban Affairs* (Volume 28, Issue 1) February 2007: 1 -17; see also "Strategies for Creative Cities Project: London-Toronto" Munk Centre for International Studies, July 2006;

⁸ See also this excerpt: [o]ur heritage sites, non-profit theatres, galleries and our granting agency, the Toronto Arts Council, are overseen by and benefit from the volunteer time of numerous members of the community concerned with the arts and culture. Any plan for a Creative City must first engage these knowledgeable and civic-minded persons, but it must also reach out to newcomers, and gather them into all of our institutions (4).

⁹ It says, the "Toronto Arts Council's analysis has shown that the City often leads others to important projects: one dollar in grants from the City calls up ten dollars from other levels of government, private and corporate donors, and increased revenue at the gate" (8).

¹⁰ Martin Knelman, Toronto Star.com, April 6, 2009; CBC News website, Thursday July 16, 2009.

¹¹ While 4 out of 25 responses to the *Toronto Star* article about festival funding could not be categorized as strictly *for* or *against* festivals for reasons of job creation versus belief in public funding for creative and cultural arts, 10 responses were favourable on those grounds (with 246 people indicating they were in agreement with the favourable statements, or in disagreement with the unfavourable ones – some of which may have been the same person responding multiple times) and 11 responses were unfavourable on those grounds (with 237 people indicating they were either in agreement with these responses, or in disagreement with the favourable ones). See *Toronto Star* article comments as of April 15, 2009:

<http://www.thestar.com/Entertainment/article/614479#Comments>

¹² The Incubate Fund helps Toronto artists develop new work and promote it internationally.

Source: <http://www.torontotartsfoundation.org/Our-Programs/INCUBATE>

¹³ (Incubate: Pilot funding project press release September 2008, accessed: February 2009

source: http://www.torontoartscouncil.org/media/INCUBATE_announce.htm)

¹⁴ Luminato's development team consists of Trish McGrath (Vice President, Development), Brad Lepp (Assistant Manager, Government and Foundation Relations), Angela Shackel (Coordinator, Database and Development Administration), and Natasha Udovic (Account Manager, Corporate Sponsorship).

¹⁵ Mary Pompili (Vice President, Chief Marketing Officer), Sarah Baumann (Marketing Communications Manager), Brittney Cathcart (Marketing Assistant), Daniel Davidzon (Publicity Coordinator), Mary Ann Farrell (Marketing Specialist), Maggie Greyson (Interactive Marketing Coordinator), Laura Hughes (Manager, Media Relations and Communications), Paul Moran (Manager, Interactive Marketing), (Nick Poirier (Media Relations Coordinator) and Kathleen Sloan (Director of Marketing).

¹⁶ Scott Gainsburg (Ticketing, Visitor Services and Volunteer Consultant) and Victor Correia (Ticketing Coordinator)

¹⁷ In addition to Chris Lorway, the directorial team included Clyde Wagner (General Manager), Jessica Dargo Caplan (Associate Director of Education and Outreach), Mitchell Marcus (Associate Producer, Theatre, Dance, Film and Music), Scott McVittie (Associate Producer, Live Events), Bob Mitchell (Production Manager), Alison Neale (Production Coordinator), Devyani Saltzman (Curator, Literary Programming), Julian Sleath (Production Manager), David Spelman (Curator, Guitar Festival) and Robert VanderBerg (Associate Producer, Visual Arts and Public Installations).

¹⁸ See Festival Wrap-up Press Release, June 16, 2008, accessed October 2008 at <http://www.luminato.com/festival/eng/media.php>

¹⁹ The breakdown in funding is roughly 40% public sector, 10% ticket sales, 30% corporate, and 20% philanthropy. See press release of facts and figures for 2008 on Luminato website accessed October 2008 at <http://www.luminato.com/festival/eng/media.php>

Sources were Luminato 2009 website and press releases, interviews, and the following:

- Kate Taylor for *The Globe and Mail*

<http://www.theglobeandmail.com/servlet/story/RTGAM.20080523.luminato24/BNStory/Entertainment/home>

- Correspondence with Luminato Media Manager, Laura Hughes, May 2009

²⁰ “Award For Most Innovative Marketing Sponsorship, L’Oréal for LuminaTO – Toronto”, *Globe and Mail*. <http://www.businessforthearts.org/bizawards/globe-and-mail-business-winner-profiles-2008>

²¹ Luminato website, accessed April 2009:

<http://www.luminato.com/festival/eng/mainsupporting.php?id=1>

²² “Luminato reaches out into the Toronto arts community through our presenting and commissioning of new local works, but we would also like to contribute to the future growth of Toronto artists by helping them to bring their ideas to the attention of presenters both here at home and internationally,” said Janice Price. “Incubate: Pilot funding project” press release, accessed February 5, 2009 at:

http://www.torontoartscouncil.org/media/INCUBATE_announce.htm

²³ Laura Hughes and Janice Price cited in *The Toronto Star* article by Martin Knelman

<http://www.thestar.com/entertainment/article/415325>

²⁴ “The Atlantic Gets Artsy w/ Luminato”, in *Fishbowl DC*.

http://www.mediabistro.com/fishbowlDC/events/the_atlantic_gets_artsy_w_luminato__116320.asp?c=rss

²⁵ *Atlantic Monthly*, summer 2009 special Luminato fiction issue

²⁶ “Together we identify specific programming and/or venue locations for sponsors to “own” and activate. Opportunities may focus on a consumer experience of a product/brand, “money can’t buy” experiences connected with Luminato, participation in Luminato’s \$3 million

marketing and communications plan, client hosting for a particular constituency or client base, and many more.” Luminato 2009 Website at:

<http://www.luminato.com/festival/eng/mainsupporting.php?id=1>

²⁷ This is contrary to the basic democratic ideal that all are equal if markets, for instance, are reproducing inequality. For example, inherited wealth, elite education, privilege, and social contacts tilt advantages between citizens. Those with the means can influence content, thus content reflects elite views and interests. Markets are also not moral, rather it is government regulation that deals in issues of morality and meeting social needs (Croteau and Hoynes: 24).

²⁸ Often non-profit services reach society’s most vulnerable and least powerful and create a more level playing field only by the intervention of the government. Society depends on the structure of non-profit, non-market institutions to meet social needs for the underprivileged (Croteau and Hoynes: 25).

²⁹ See also Croteau and Hoynes on this topic where they argue that light entertainment, and not consciousness-raising, is what market run media do: “more spectacle than enlightenment”. Challenging cultural presentations have more value in the democratic process than in corporate media, which is better equipped to heighten existing prejudices, widen gaps between different people, and contribute to the fragmentation of society in which people interact primarily with their own demographic, because marketing wants to target specific audiences rather than engage all citizens. In their view, government should regulate and intervene on behalf of citizens in the event that they are treated like consumers. Media acting like another consumer product is insufficient for democratic discourse (26).

³⁰ The website lists events by price if desired, showing 25 free events and 27 paid events with admission between \$10 to \$125.

³¹ See the Opening Night Press Release, the Luminato Federal Funding Press Release, and the Festival Wrap-up Press Release, accessed October 2008 at

<http://www.luminato.com/festival/eng/media.php>

³² See website: <http://www.luminato.com/festival/eng/festivalindex.php>

³³ See Luminato’s Queen Street Celebration Press Release, accessed October 2008 at

<http://www.luminato.com/festival/eng/media.php>

³⁴ See Festival Wrap-up Press Release from June 16, 2008, p.1, accessed October 2008 at

<http://www.luminato.com/festival/eng/media.php>

³⁵ See Festival Wrap-up Press Release from June 16, 2008, p.2, accessed October 2008 at

<http://www.luminato.com/festival/eng/media.php>, and see website, accessed October 2008 at

<http://www.luminato.com/festival/eng/festivalindex.php>

³⁶ See Website, accessed October 2008 and March 2009 at

<http://www.luminato.com/festival/eng/listing.php?id=7&list=p>

³⁷ <http://www.luminato.com/2009/events/38>

³⁸ <http://redballproject.com/chicago/index.php?cat=3>

³⁹ http://redballproject.com/chicago/index.php?page_id=12

⁴⁰ <http://www.luminato.com/2009/events/38>

⁴¹ <http://www.luminato.com/2009/events/15>

⁴² *ibid.*

⁴³ *ibid.*

⁴⁴ Although several members of the arts community approached me during a conference presentation of an earlier draft of this report and complained of Luminato pushing out long-

established artists from the festival scene.

The Luminato Box Schedule: presented from 8am - 10pm, except ArtHeart (8am - 9pm).

Fri. June 5 OpenCity Projects (Toronto), Ice Breakers
Sat. June 6 Christos Pantieras (Ottawa), Write Me a Letter
Sun. June 7 Jason Baerg (Toronto), Primary Manifestos
Mon. June 8 Studio F-Minus (Toronto), Doublespeak
Tues. June 9 Sarah Lazarovic (Toronto), Older
Wed. June 10 ArtHeart Community Art Centre (Toronto), Totem Pole
Thur. June 11 Laurel MacDonald (Toronto), if I love you if you love me
Fri. June 12 Caitlin Erskine-Smith (Toronto), Writing Down the Gauntlet
Sat. June 13 Scott Massey (Vancouver), Swan Song
Sun. June 14 Robert Hengeveld (Toronto), flicker 'n hum

⁴⁵ At the volunteer training session held at the L'Oreal headquarters, we were instructed to be mindful of our activities while on a shift or wearing the shirt including any commercial, personal, or political activity.

⁴⁶ See also previous and following footnote. Another encounter happened at the Randy Bachman opening night, where a man claiming to be the author of an online environmental-political column approached me. He had heard an activist shouting to the people at the L'Oreal tent, "L'Oreal employees were animal killers and that people should boycott L'Oreal." I told him that I could not, for several reasons, comment on the veracity of her exclamations, nor on anything else political. When pressed, I explained that not only was I a volunteer, but I was also not in the habit of writing overtly political things online. Our conversation moved away from the festival to other topics, and I eventually agreed to take his card so that I could politely move away.

⁴⁷ I had three separate conversations with roughly nine other volunteers at the Cirque de Soleil, Randy Bachman and Light On Your Feet events, and these showed that none had issues with either Luminato or L'Oreal. I introduced my question by telling them about an incident where a girl walked by the L'Oreal tent screaming "Animal killers! Boycott L'Oreal and Luminato! L'Oreal kills animals!" and asking them if they had seen or heard anything similar and what they thought of this. I then asked if anyone had engaged them with political questions, and they all said that they had not been engaged at all on any political grounds.

⁴⁸ Kate Taylor in *The Globe and Mail*, "From zero to \$22.5-million in 2 years", May 23, 2008. <http://www.theglobeandmail.com/servlet/story/RTGAM.20080523.luminato24/BNStory/Entertainment/home>

⁴⁹ These theories have been elaborated in many different volumes, including in *Habitus: A Sense of Place* (Jean Hillier and Emma Rooksby), *On the Political: Thinking in Action* (Chantal Mouffe), *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics* (Ernesto Laclau and Chantal Mouffe) and in Mouffe's article "Which Kind of Public Space for a Democratic Habitus?" in Louise Philips and Marianne W. Jorgensen's *Discourse Analysis as theory and method* among others. Mouffe collected theories for a lecture at the Prefix Institute on April 9, 2009. Her meaning was also clarified in an individual conversation, therefore any omissions or inaccuracies are the fault of me alone.

⁵⁰ Correspondence with Mr Gainsburg, May-August, 2009.

⁵¹ Pierre Bourdieu refers to Social Capital as the social equivalent of economic capital in the sense that social capital is earned, saved and used in exchange for social distinctions, social

mobility, recognition, and advancement. Examples of social capital may change with each culture, but the concepts remain the same across cultures in that one can build up social “credit” through actions or words that receive approval from others, and use this credit to achieve certain social or other ends (whether economic, cultural, or personal).

⁵² See website, accessed October 2008 at

<http://www.luminato.com/festival/eng/events/ID34/index.php>

⁵³ *ibid.*

⁵⁴ See also Kurasawa’s (2003) “Finding Godot? Bringing Popular Culture into Canadian Political Economy,” for a discussion of culture jamming and Adbusters, and the ways that these resist the consumerist tendencies of the mainstream media. This type of artistic resistance is evident in the work of many of the Regent Park artists chosen for the 2008 Luminato list. (478-484)

⁵⁵ See website, accessed Oct. 2008 at

<http://www.luminato.com/festival/eng/events/ID34/index.php>

⁵⁶ See website, accessed Oct. 2008 and March 2009 at

<http://www.luminato.com/festival/eng/events/ID34/index.php>

⁵⁷ See Pathways to Education website, accessed Oct. 2008 and March 2009 at

<http://www.pathwaystoeducation.ca/home.html>

⁵⁸ Pathways to Education, First Annual Report, 2007

⁵⁹ Interestingly, Pecaut, who is listed as a Pathways member, and Senior Partner and Managing Director at The Boston Consulting Group, is also a Luminato Founding Luminary. See Education and Outreach program Press Release, accessed Oct 2008 at

<http://www.luminato.com/festival/eng/media.php>

⁶⁰ “Grad shoots rappers — with lens”, by David George-Cosh, March 2007, accessed March 2009 at <http://www.ryersonline.ca/articles/1566/1/Grad-shoots-rappers--with-lens/Page1.html>

⁶¹ See BlogTO for biography and work, accessed March 2009 at

http://www.blogto.com/artists/dan_bergeron/ and Fauxreel at <http://www.fauxreel.ca/>

⁶² See for websites, accessed March 2009 at <http://www.them.ca/Content.asp?id=7> ,

<http://www.charlesstreetvideo.com/project.php?id=15> , <http://earwaks.com/hiphop/1136/style-in-progress.html>

⁶³ See website, accessed Feb. 2009 at <http://regenttask.blogspot.com/> , see also biography of Oliver Herring at <http://www.pbs.org/art21/artists/herring/index.html>

⁶⁴ http://regenttask.blogspot.com/2008_06_01_archive.html

⁶⁵ Luminato Press release “Volunteer Program Overview”, 2009

⁶⁶ Comments were recorded at a “Town Hall: Demystifying the Creative City” the Richard Florida –critiquing panel at Toronto Free Gallery. Commentators were in disagreement with the Creative City project with artists, writers, academics and community organizers and educators attended. Identities of commentators have been protected since permission to reprint their comments was not obtained. The panelists identities, however, can be identified as panel moderator and York University PhD Environmental Studies student Heather McLean; Associate professor Liette Gilbert of York University; Toronto-based artist, community organizer, educator at Parkdale Collegiate Pamela Matharu; and Uzma Shakir , a community organizer, advocate, activist and a past Executive Director of Council of Agencies Serving South Asians (CASSA) and the South Asian Legal Clinic of Ontario (SALCO), and member of Creative Class Struggle. Leah Sandals article <http://t.ontario.ca/report-creative-class-town-hall-toronto-free-gallery-by-leah-sandals/> was also used.

⁶⁷ Chris Lorway headed the artistic team as the Vice-President of Programming. Two international consultants -- Graham Sheffield, the Artistic Director of the Barbican Centre in London, and Robyn Archer, the former Artistic Director of Australia's Adelaide and Melbourne Festivals -- assisted in planning and curating each festival. This programming team worked closely with a local Festival Advisory Committee. From 2009 Luminato website, accessed March 2009 at <http://www.luminato.com/festival/eng/mainabout.php?id=8>

⁶⁸ Interview with Scott Gainsburg, May 13, 2009.

⁶⁹ Comment on the website for Luminato and verbal comments expressed this.

⁷⁰ Adrienne Clarkson and John Saul were in attendance, along with some Luminato founders and sponsors.

⁷¹ See website at <http://www.luminato.com/festival/eng/volunteer.php> , but also note that the feedback system is not available to those who are not registered volunteers. Once registered, the volunteer has a complete file established replete with personal and professional profiles, options and positions, questions and answers, and places to comment and contact Luminato staff directly. This will be looked at in more detail in the next part of the research project.

⁷² Correspondence with Mr. Gainsburg, May – August 2009.

⁷³ Ibid.

⁷⁴ See 2009 Luminato website: <http://www.luminato.com/2009/>

⁷⁵ Example of a typical set of comments, taken from April 15 snapshot of site:

- “Ana wrote about *Goran Bregovic* - this event will change toronto; this is pure balka”
- “Admin wrote about *Closing Weekend Celebrations: Featuring Cirque du Soleil* On April 14, 2009 11:47am - As Jennifer points out, there are no tickets required! Cirque du Soleil is experiential with encounters happening along the waterfront throughout the weekend, Saturday night concerts with musical guests including Bell Orchestre, and a very special performance Sunday evening!
- “Lynn wrote about *Closing Weekend Celebrations: Featuring Cirque du Soleil* On April 14, 2009 10:57am - We seen Cirque Du Soleil in Florida on March break and loved the show. My Daughter's birthday is on the 13th and I would like to take her and some of her friends. It is a 3 hour drive to Toronto for us. We don't want to get there and not get in, most of the time with anything free it will be packed. Do you just show up really early or is there some sort of tickets to be given out in order to handle the crowds? Thanks”
- “Jennifer wrote about *Closing Weekend Celebrations: Featuring Cirque du Soleil* On April 13, 2009 9:01pm - I just wanted to let everyone know that this is a free event that does not require any tickets. The Cirque du Soleil event is at the Ht0 PARK near the Harbourfront Centre. Thanks!”

From: <http://www.luminato.com/2009/>

⁷⁶ Correspondence with Mr Gainsburg, May – August, 2009

Bibliography

- “Award For Most Innovative Marketing Sponsorship L’Oréal for LuminaTO – Toronto,” *Globe and Mail*. Accessed May 17, 2009 at <http://www.businessforthearts.org/bizawards/globe-and-mail-business-winner-profiles-2008>
- “The Atlantic Gets Artsy w/ Luminato,” May 12, 2009 in *Fishbowl DC*. Accessed May 18, 2009 at http://www.mediabistro.com/fishbowlDC/events/the_atlantic_gets_artsy_w_luminato__116320.asp?c=rss
- Baeker, Greg and Glen Murray (eds), *Creative City Planning Framework: A Supporting Document to the Agenda for Prosperity: Prospectus for a Great City*, Prepared for the City of Toronto by AuthentiCity, February 2008.
- Boyle, James. “Fencing off ideas: enclosure and the disappearance of the public domain.” *Daedulus*. Spring, 2002. pp. 13-25
- Borrupt, Tom. “The Creative Economy: Views from Abroad”, accessed March 2009, at http://www.communityarts.net/readingroom/archivefiles/2009/01/the_creative_ec_2.php
- CBC News “Summer festivals bounce back from gloomy forecasts Marquee Tourism Fund credited with boosting ticket sales”, accessed Thursday, July 16, 2009, source: <http://www.cbc.ca/arts/story/2009/07/16/arts-recession.html>
- City of Toronto. *Creative City: A Workprint*. 2001
- Culture Plan for the Creative City*. 2003
- Culture Plan Progress Report I*. 2005
- Culture Plan Progress Report II*. 2008
- Croteau, David and William Hoynes. *The Business of Media: corporate and the public interest*. Thousand Oaks, CA: Pine Forge Press, 2006.
- Drache, Daniel. *Defiant Publics: The Unprecedented Reach of the Global Citizen*. London: Polity Press, 2008.
- Escobar, Arturo. “Discourse and Power in Development: Michel Foucault and the Relevance of his Work to the Third World” in *Theoretical Approaches to Participatory Communication*. (Eds.) Thomas Jacobson and Jan Servaes, Cresskill, NJ: Hampton Press, 1999. pp. 209-335

Florida, Richard. *The Rise of the Creative Class*, New York: Basic Books, 2002.

MPI Ontario Report, 2009

Goode, Luke. *Jürgen Habermas: Democracy and the Public Sphere*. London: Pluto Press, 2005.

Habermas, Jürgen. *Structural transformation of the public sphere: An inquiry into the category of bourgeois society*. Cambridge: Polity Press, 1962 trans.1989.

Hackett, M.R. and W.K. Carroll. *Remaking media: The struggle to democratize public communication*. London: Routledge, 2006

Harvey, David. *The Condition of Postmodernity*. Victoria, Australia: Blackwell, 1990.
“The ‘New’ Imperialism: Accumulation by Dispossession” in *The New Imperialism*.
Oxford: Oxford University Press, 2003.

Hillier, Jean and Emma Rooksby. *Habitus: A sense of place*. Aldershot, UK: Ashgate Publishing, 1988.

Kenny, Michael and Randall Germain. “The idea(l) of global civil society: Introduction”, in *The Idea of Global Civil Society: Politics and ethics in a globalizing era*. (Eds.) Randall D. Germain and Michael Kenny. Oxfordshire: Routledge, 2005.

Klaic, Dragan. “Festivaalien turkimisen tärakeydestä” in Satu Silvanto, Ed. *Festivalien Helsinasdki*. Helsinki: Helsingin kaupungin tietokeskus/ Helsingin kaupungin kulttuuriasiainkeskus 2007. pp. 202-205

Knelman, Martin. “Ottawa injects \$100M into cultural festivals”, in *Toronto Star.com*, April 6, 2009. Accessed April 5 and 15, 2009 at:
<http://www.thestar.com/Entertainment/article/614479>

“Signing CEO Janice Price for three more years means fest can plan more ambitious projects” in *The Toronto Star*, Apr 17, 2008. Accessed May 17, 2009 at
<http://www.thestar.com/entertainment/article/415325>.

Kurasawa, Fuyuki. “Finding Godot? Bringing Popular Culture into Canadian Political Economy,” in *Changing Canada: Political Economy as Transformation*. (Eds.) Wallace Clement and Leah F. Vosko, Kingston/Montreal: McGill Queen’s University Press, 2003.

Laclau, Ernesto and Chantal Mouffe. *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*. London UK: Verso, 2001 2nd Edition (1985).

Luminato, Press Release “Luminato’s Education and Outreach Initiatives Invite Families, Schools and Communities to Participate.” Toronto, April 14, 2008, accessed January 2009

from: http://www.luminato.com/festival/eng/listing_education.php

Luminato Website, 2009 festival accessed at:

<http://www.luminato.com/festival/eng/mainabout.php?id=23>

Luminato Website, 2008 festival access:

Luminato's Queen Street Celebration Press Release, accessed October 2008 at

<http://www.luminato.com/festival/eng/media.php>

Festival Wrap-up Press Release from June 16, 2008, accessed October 2008 at

<http://www.luminato.com/festival/eng/media.php>

Events on website, accessed October 2008 at

<http://www.luminato.com/festival/eng/festivalindex.php>

and <http://www.luminato.com/festival/eng/listing.php?id=7&list=p>

Miller, Kristine. *Designs on the Public: Private Lives of New York Public Spaces*.

Minneapolis: University of Minnesota Press, 2007.

Mouffe, Chantal. "Which Kind of Public Space for a Democratic Habitus?" in *Discourse Analysis as theory and method*. (Eds) Louise Philips and Marianne W. Jorgensen. London: Sage Publications, 2002.

On the Political: Thinking in Action. Oxfordshire: Routledge, 2005.

April 9, 2009 Lecture. *Prefix Institute*. Toronto, Ontario, Canada.

Mulcahy, Kevin V. *Cultural Policy: Definitions and Theoretical Approaches*, Vol. 35, No 4, Winter 2006: 319-330)

Onuf, Nicholas. "Late modern civil society", in *The Idea of Global Civil Society: Politics and ethics in a globalizing era*. (Eds.) Randall D. Germain and Michael Kenny. Oxfordshire: Routledge, 2005.

Payne, Michael. (ed) *A Dictionary of Cultural and Critical Theory*. Oxford: Blackwell, 1997.

Philips, Louise and Marianne W. Jorgensen. *Discourse Analysis as theory and method*. London: Sage Publications, 2005.

Raboy, Marc, Ivan Bernier, Florian Sauvageau and Dave Atkinson. "Cultural Development and the Open Economy: A Democratic Issue and a Challenge to Public Policy," *Canadian Journal of Communication*. Vol 19, No 3 (1994) electronic source: <http://www.cjc-online.ca/index.php/journal/article/viewArticle/822/728>

Regent Park community sponsors:

- Them.ca, accessed March 2009 at <http://www.them.ca/Content.asp?id=7>,
<http://www.charlesstreetvideo.com/project.php?id=15> ,
 Style in Progress, accessed March 2009 at <http://earwaks.com/hiphop/1136/style-in-progress.html>
 Task, accessed February 2009 at <http://regenttask.blogspot.com/>,
 Oliver Herring, accessed January 2009 at
<http://www.pbs.org/art21/artists/herring/index.html>
- Richards, Greg. “The Meaning of Cultural Festivals: Stakeholder perspectives in Catalunya Montserrat Crespi-Vallbona”, *International Journal of Cultural Policy*, 1477-2833, Volume 13, Issue 1, 2007, Pages 103 – 122.
- Sandals, Leah. “When Arts + Statistics = Gong Show”, June 16th, 2008. Accessed: March and April 2009 at: <http://spacing.ca/wire/2008/06/16/when-arts-statistics-gong-show/>
 “Creative Class Town Hall @ Toronto Free Gallery”, in T., Saturday, June 20, 2009. Accessed June 2009 at <http://t.ontario.ca/report-creative-class-town-hall-toronto-free-gallery-by-leah-sandals/>
- Sandercock, Leonie. “Difference Fear and Habitus: A Political Economy of Urban Fears” in *Habitus: A Sense of Place*, (Eds.) Hillier, Jean and Emma Rooksby. Aldershot, UK: Ashgate Publishing Ltd., 2005
- Sassoon, Anne Showstack. “Intimations of a Gramscian approach to global civil society”, in *The Idea of Global Civil Society: Politics and ethics in a globalizing era*. (Eds.) Randall D. Germain and Michael Kenny. Oxfordshire: Routledge, 2005.
- Scott, Allen J. “The Creative City: Conceptual Issues and Policy Questions”, *Journal of Urban Affairs*, Volume 28, Number 1, pages 1–17.
- Strategies for Creative Cities Project: London-Toronto*, (eds.)Meric S. Gertler , Lori Tesolin and Sarah Weinstock. Munk Centre for International Studies, University of Toronto, July 2006
- Taylor, Kate. “From zero to \$22.5-million in 2 years” *Globe and Mail*, May 23, 2008. Accessed May 17, 2009 at
<http://www.theglobeandmail.com/servlet/story/RTGAM.20080523.luminato24/BNStory/Entertainment/home>
- Toronto Arts Council press release “Incubate: Pilot funding project”, Sept. 2008, accessed: Feb. 2009 at http://www.torontoartscouncil.org/media/INCUBATE_announce.htm
- Vinodrai, Tara and Meric S. Gertler (Eds.). Pogris Report, *Program on Globalization and Regional Innovation Systems*, Munk Centre for International Studies & Department of Geography, University of Toronto. Prepared for the Ontario Ministry of Research and

Innovation, October, 2006

Program on Globalization and Regional Innovation Systems. Munk Centre for International Studies & Department of Geography, University of Toronto, Prepared for the Ontario Ministry of Research and Innovation, Queen's Printer for Ontario, 2006

About the Author

Michèle Anderson is an M.A. candidate in Communications and Culture at York University, and Graduate Diploma candidate in Asian studies at the York Centre for Asian Research. As associate researcher at the Robarts Centre for Canadian Studies, she has worked closely with Daniel Drache on both Luminato and other Toronto festivals, including Chinese-Canadian festivals and the discourses of belonging and identity around Chinese-Canadians in Toronto.

She holds a Bachelor degree from Concordia University in Communications and in Western Society and Culture, as well as a diploma in Modern Chinese Language and Culture from Concordia and the Beijing Yuyan Wenhua Daxue (Beijing University of Language and Culture). Besides studying cultural contra-flows from China to Canada, Michèle spent her time between both countries recording audio for sound-scape pieces. Her current research direction is towards issues of cultural policy at all three levels of government, and how these issues affect Chinese-Canadian communities and relations with China. She lives and works in Toronto and Montréal.

You can read scholarly papers and hear her audio pieces on her website at: <http://meeshand.googlepages.com/home>, contact meesherson@yahoo.ca.

For other reports and work of the Robarts Centre go to www.robarts.yorku.ca