

CARNIVAL COMMISSION RECOMMENDATION JULY 2016



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EXECUTIVE SUMMARY

Born in 1968, the St. Paul's Carnival originated as a celebration of cultural diversity. Since its birth it has transformed into one of Europe's premier street based spectacles of African Caribbean culture.

In October 2016, the Carnival Commission (CC) was formed in response to the suspension of funding by its core funders, Bristol City Council and Arts Council England (ACE) from St Paul's Afrikan Caribbean Carnival Ltd (the current organisers of the St Paul's Carnival, also referred to as SPACC).

With ACE funding of £280k ring fenced for Carnival activity in Bristol, the aim of the Carnival Commission was to explore options and develop a set of informed principles to protect, strengthen and stabilise the delivery of St Paul's Carnival going into the foreseeable future.

The CC is made up of independent volunteers from a wide range of private, public and voluntary sector professions. The make-up of the CC's membership can be found in Appendix A as well as a terms of reference in Appendix B.

Following on from the report produced by the independent Cultural Consultants, Armstrong Cameron Pitter, the CC has set out its recommendations for the stability and growth of St Paul's Carnival. The headline recommendations are as follows:

- Ensure that there are effective procedures for ensuring appropriate cultural, commercial and community expertise and oversight at boardroom level
- Adopt an entrepreneurial approach that embraces the diversification of income streams to ensure longterm stability and less dependence on the core-funders
- Embed the culture of community ownership and accountability at the heart of all operations of St Paul's Carnival
- To be approachable, responsive and transparent to all vested stakeholders
- Commit to a new culture of working collaboratively with a focus on developing value-adding partnerships, locally, nationally and internationally
- Focus on artistic delivery and presentations that upholds African Caribbean heritage and the history of African Caribbean Carnival
- Implement an inclusive audience engagement strategy to re-engage with lapsed audiences whilst extending its appeal to families and diverse audiences interested in the cultural and heritage offer of the Carnival
- Embrace digital innovations and technology in the artistic expression of Carnival

The Carnival Commission also strongly recommends the return of St Paul's Carnival to the streets of St Paul's in 2017 with a minimal programme of activities including:

- A family friendly Carnival with a flagship procession that has local troops at its heart
- All activities to be led by Bristol's African Caribbean communities so as to embed a sense of pride, ownership and resilience for the delivery of future Carnival events
- Expertise to address SAGE requirements

This programme of activities should be designed so as to allow the operator to:

- Build trust and confidence of the stakeholders in the delivery of St Paul's Carnival
- To attract and develop the necessary HR talent, develop strategic plans and implement policies, to bring about the required organisational culture change. To cultivate and establish the citywide partnerships and goodwill needed to deliver a sustainable St Paul's Carnival going into the foreseeable future
- Develop a strategic programme of educational and fringe cultural activities with city institutions, that integrates into an annual programme for St Paul's Carnival
- Develop a fundraising strategy that embraces the diversification of income

1. INTRODUCTION

1.1. As St Paul's Carnival approaches its landmark 50th anniversary, a group of independent individuals recognised the importance of safeguarding the legacy and future of St Paul's Carnival amidst challenges facing its going concern as one of Bristol's oldest and best loved street based spectacles, with tangible social, cultural and economic benefits.

1.2. The group herein referred to as the Carnival Commission (CC) met sixteen times between October 2015 to August 2016.

1.3. Bristol City Council and Art Council jointly resourced the CC via a development grant of £10,000 to:

- Recruit a researcher through an open tender process, examining a range of Carnivals and large scale event delivery models to identify best practices
- Conduct consultation with local residents, funders and partners via focus groups and online surveys
- Produce a set of recommendations to help inform future funding decisions and provide a framework for business excellence and good governance for the future delivery of St Paul's Carnival

1.4. In June 2016, the Carnival Commission (CC) undertook some initial public consultation on its draft findings, by means of focus groups. The feedback from these events helped to further strengthen the findings.

1.5. Due to the timescales involved, the CC took a specific approach to its work. This focused, primarily, on the key principles and good practices that would underpin a robust organisation able to ensure the effective resourcing and delivery of a sustainable St Paul's Carnival into the foreseeable future.

1.6. In July 2016 the CC presented its findings and recommendations to the funders and wider Bristol which we're categorised under three broad headings;

1. Artistic Vision
2. Structure & Governance
3. Sustainability

1.7. The CC is clear that the recommendations should not be taken in isolation, but interpreted as a cohesive body of work informed by discussions led by the CC, and the research report produced by Armstrong Cameron Pitter herein referred to as ACP

2. KEY RECOMMENDATIONS

2.1 Artistic Vision

2.1.1 The Carnival's aim is to:

- Celebrate the life and evolving stories of Bristol's African Caribbean communities through the creative spirit of song, art, music and movement. In doing so the St Paul's Carnival will inspire, educate and empower people in St Paul's, Bristol and across the UK.

2.1.2 A year long programme of fringe activities culminating in a weekend of Carnival celebrations that is embedded into Bristol's cultural calendar on the first Saturday of July. This annual programme should have a key focus on ***artistic, cultural and educational excellence***.

2.1.3 The artistic and cultural programme should include the following as a minimum:

- A family friendly procession that embeds traditional and emerging Caribbean masquerade art forms and a procession at its core. The processions should start and finish in St Paul's, but with an increased footprint that makes better use of community spaces within the locality and Bristol as a city.
- Intentional and all year round partnerships with Bristol arts, sports and cultural groups, institutions and most importantly Bristol's African Caribbean communities, to ensure an authentic programme of high artistic quality.
- A sound system activities/zone delineated from the family friendly activities to maximize audience interest, revenue generation models as well as celebrate the unique heritage of the sound system culture of St Paul's Carnival. This could be actualized in the form of separated day and night activities or separated Saturday-Sunday activities.

2.1.4 The educational programme should include the following as a minimum:

- A well-resourced annual leadership programme, training young people and aspiring Carnivalist particularly, but not exclusively, of African Caribbean descent in the art and skill of developing partnerships, curating, producing, event management, stewarding and project managing large scale events.
- A carefully curated series of accredited and non-accredited educational activities/workshops for education institutions, including schools, colleges and Universities in Bristol and beyond. Activities / workshops should have the primary objective of championing African Caribbean heritage, history and the influence of Carnival on contemporary British society.
- A well-coordinated collaboration with Bristol Arts and Cultural institutions to deliver a range of productions and commissions focused on the outlined vision for St Paul's Carnival. This is to be delivered in a way that involves and instills a sense of pride in Bristol's African Caribbean people. It should also communicate the cultural significance of the Carnival to Bristol as a city, to the UK and beyond.

2.2 Structure & Governance

The CC recommends that the operator to deliver St Paul's African Caribbean Carnival deliver and / or possess the minimum requisites of:

2.2.1 A robust and pragmatic 4-5 year business plan that builds on successful strategies of the past and incorporates new opportunities for the ongoing development and sustainability of the Carnival.

2.2.2 The necessary sociocultural understanding of Bristol African Caribbean community and St Paul's Carnival as a large scale event, have the technical resources, health and safety, project management and financial expertise at board and decision making levels to deliver a safe and inclusive cultural event and year-long programme of activities.

2.2.3 A board of Directors with at least 50% of its members of African Caribbean descent, in order to ensure diversity of thought at executive, leadership and decision making levels.

2.2.4 A not-for-profit profit company structure, with a strong emphasis on a social enterprise model. This enables an agile and commercial approach towards delivery, with clear arrangements for management, community participation, scrutiny and transparency.

2.2.5 Salaried individuals independently responsible for managing the following roles, irrespective of the governing model and structure chosen:

- Organisation, management and oversight of the delivery of the main carnival event
- Relationships with financial and non-financial investors and stakeholders
- Delivery of the educational programme
- Delivery of the artistic and cultural programme of activities

2.2.6 Well thought out procedural plans and policies that articulate an understanding of the requirements for compliance with key statutory and local authority funders. This includes areas such as Health & Safety, Equal Opportunities, licensing and guidance from SAGE.

2.2.7 Interested individuals considering the positions of executive or non-executive roles aligned with the management of the future St Paul's Carnival and programme of activities are to be suitability qualified and experienced in:

- Corporate governance;
- Experience and knowledge of African Caribbean Carnival events or large scale event management;
- Leadership integrity and commitment to delivery of the strategy and objectives of St Paul's Carnival and recommendations of the CC;
- Multiple stakeholder management, community engagement sponsorship and effective marketing

2.3 Sustainability

The CC recommends the following considerations and financial principles to underpin the future delivery of St Paul's Carnival:

2.3.1 A detailed financial projection over a 4-5-year period is needed to demonstrate the viability of the organization's long-term strategic and operational plan. The projection should be broken down by income and cost types, have the ability to sensitise income and costs along with broad assumptions. There is recognition that this work may require an initial capacity building support from the core-funders in order to recruit the necessary expertise.

2.3.2 Set short, medium and long-term strategic plans and goals, which should be monitored regularly and reviewed at least once a year. An illustrative set of targets for sources of income can be found below:

| | 2017 | 2018 | 2019 | 2020 |
|-----------------------------------|-------------|-------------|-------------|-------------|
| BCC/ACE Funding | 61.3% | 57.8% | 54.5% | 50.0% |
| Grants, Sponsorship , Advertising | 14.4% | 16.5% | 18.2% | 21.0% |
| Operating Income | 24.3% | 25.7% | 27.3% | 29.0% |
| | 100% | 100% | 100% | 100% |

2.3.3 A fundraising strategy which embraces diversification of income streams to be considered as a minimum requirement for the operator. Interested delivery organisations need to consider income generation streams such as market stalls, trust and foundation giving, crowdfunding, individual and major donor giving, institutional grant funding agencies, corporate sponsorships etc. The emphasis should be on reducing the dependency on the operating revenue received from the Carnival's current two core funders; Bristol City Council and Arts Council.

2.3.4 Consider cost reduction strategy that embraces initiatives such as secondment programmes that tap into skills and expertise from Corporate Bristol or research partnerships with local universities, which can demonstrate the social and economic return on investment.

2.3.5 A reserve target built into the financial projections that enables the delivery organisation to suitably deal with unexpected situations. This could be a fixed sum or a % of funding / cost base as deemed appropriate.

2.3.6 A clear delineation of what constitutes a core programme ('must haves') which should take into consideration the minimum requirement outlined in this recommendation report and covered by the operating revenue received from the two core funders; and what constitutes an aspirational programme ('nice to have') which can be subject to further funding.

2.3.7 A strong recommendation to include elements of a family friendly event, education programme, procession, SAGE requirements and the involvement and of and ownership by the African Caribbean community of Bristol.

2.3.8 Innovative considerations to self-sustain the sound system range of activities that can include wrist-band club hop offers, ticketed performance zones and long-term food and beverage sponsorships.

3. FURTHER RECOMMENDATIONS

The commissioned research report highlighted a tension between reducing the size of the carnival vs. extending the footprint. We recommend the latter with consideration to make better use of community spaces in and around St Paul's such as J3, Kuumba, The Sport Centre, the Docklands, Trinity and Riverside as well as the green spaces such as Brunswick Sq., St Paul's and Montpelier parks, etc.

And finally, the CC recommends a broader engagement strategy for St Paul's Carnival that takes into consideration diverse range of communication channels (offline and online), participation activities (African Caribbean sports and board games), age groups (young and old) and wider Bristol cultural offer.

PROPOSED TIMELINE FOR NEXT STEPS:

| | RECOMMENDED ACTIONS | DEADLINE |
|---|--|----------------------|
| 1 | <i>SHARE REPORT INTELLIGENCE</i> Share the research report and recommendation with stakeholder groups | Mid Aug |
| 2 | <i>DISBAND THE CARNIVAL COMMISSION</i> Formally disband the Commission upon meeting its intended outcomes. | 1 st Sept |
| 3 | <i>ENGAGE FUNDERS & RELEASE FUNDING</i> A suitably qualified and experienced operator to approach the core-funders with proposal and plans for Carnival to unlock the ring-fenced funding. | Oct |
| 4 | <i>START RECRUITMENT & DEVELOP PLANS</i> The Operator to recruit a new delivery team in an open and accountable way based on skills and competency. | Sept - Oct |

FINAL WORDS

As St Paul's Carnival approaches its 50th anniversary, the Carnival Commission warmly invites you to read, reflect and respond to the recommendations shared in this document. Whether you agree or disagree, you can share your thoughts via the [Carnival Commissions Facebook page](#). You can also email projects@ujimaradio.com to request a copy of the full report, the case studies, the finances and or the recommendations. Also if you have a spare 6 minutes do checkout our short film ['The Future Of St Paul's Carnival – The Journey So Far' by clicking here.](#)

Finally, before the Carnival Commission disbands we would like to sincerely thank, the founders, the funders, Armstrong Cameron Pitter and all of the various contributors for their invaluable insights and support. And as we unite together to navigate our way through this chapter in the Carnival's evolution, we look forward to co-creating an authentically African Caribbean Carnival that is inclusive, sustainable and proudly on the streets of St Pauls!

Together We Aspire. Together We Achieve.

APPENDIX A

These Terms of Reference (ToR) presents an overview of the responsibilities and expectations of the Carnival Commission. The CC comprises of a group of 11 individuals with a passion to explore the re-instatement of St Paul's Carnival.

The CC aims to disband after setting out their final recommendations on the 27th July 2016. Some of the members have expressed their willingness to support the operator to implement the CC's recommendations.

Requirements of CC members. Members will:

- Operate with openness and transparency; names of CC members and the organisations / agencies they represent are available in **appendix 1**
- Declare any conflict of interest issues. Members will sign a declaration on joining the CC. Standing declarations will form part of the agenda at beginning of every CC meeting; members must declare any conflicting interest as they arise during the course of a meeting or during any course of their duties on behalf of the CC.
- Carry out their duties on behalf of the CC in a pro bono capacity, except for any necessary access costs.
- Be expected to undertake tasks and follow through actions in addition to contributing to meetings.
- To make use of their relevant networks to assist the CC's mission.
- State clear reasons for standing down from the CC.
- Be expected to, in addition to contributing to CC meetings, take part in task and action groups to help steer the project that feeds into the work of CC.

Decision making. CC meetings will:

- Adhere to a quorum of 50% plus one
- Be conducted through a rolling Chair process. If necessary, the rolling Chair will have the casting vote.
- Observe Chatham House Rule or share sensitive information by agreement with the named party.

Stakeholder involvement

- The CC will not seek to run St Pauls Carnival as the CC. Its primary concern is to consult stakeholder's e.g. community members, organisations, funders & local businesses to seek a range of views to determine the future of Carnival.
- Where necessary, co-opt new members to meet any identified skills gaps that will strengthen its governance & support execution of its duties.

Reporting requirements

- The CC will ensure regular and timely information is shared with stakeholders; this will include a monthly E-bulletin.

Financial responsibilities

Whilst Ujima will be administrating the work of the CC, budgeting will be the responsibility of the CC and finances will be held by Bristol Cultural Development Partnership.

APPENDIX B:

St Paul's Carnival Commission members

The St Paul's Carnival Commission was made up of local individuals drawn from the Professional fields of Carnival, Accountancy, Law, Youth Work, Event Management, Culture & Arts, Entrepreneurship, Media and Community Development / Regeneration. They included:

1. Marti Burgess – Lawyer, Gregg Latchams, Colston Hall Trustee & owner of Lakota Nightclub
2. Jonathan Jackson – ex Finance Director at Icon Films, Former MD at Digital Rights Group.
3. Roger Griffiths – Chairman of Ujima Radio & MD of Community Consultancy 2omorrow 2day
4. Naomi Davis – Organised St Paul's Carnival children's area in 2014 & BBC Radio Bristol presenter
5. Poku Osei – Founder of Babbasa, Non-executive Director for Bristol Community Health Board.
6. Julian Davis – Chair of Carnival Network South, Trustee of CYN and External Relationship Manager of Ujima Radio
7. Delroy Hibbert – Full Circle & Docklands
8. Cleo Lake – Deputy Leader Green Party Group Bristol, Freelance artist/ arts and events manager, Former St Paul's Afrikan & Caribbean Carnival Director
9. Sandra Meadows - Principal Consultant, Wylde Meadows Consultancy, Bristol Mayoral Commission for Women and Former Chief Executive Officer, PEYTU.
10. Dr. Shawn Sobers - Associate Professor, University of the West of England, and Community Filmmaker - Firstborn Creatives.
11. Anndeloris Chacon – Manager, Bristol Black Carers
12. Ian Irvine - Head of FP&A, Commercial Operations Imperial Tobacco Limited.