

**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 St. Paul's Carnival, one of Europe's premier street based spectacles of African Caribbean culture.

The Carnival Commission (CC) was formed in response to the withdrawal of funding by Bristol City Council and Arts Council England (ACE) from St Paul's Afrikan Caribbean Carnival Ltd (the organisers of the St Paul's Carnival in past years, also referred to as SPACC).

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

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

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

- Focus on artistic delivery and presentations that upholds African Caribbean heritage and history of African Caribbean Carnival.
- Embrace an entrepreneurial approach to ensuring that St Paul's Carnival is sustainable and less dependent on historic core funders
- Commit to a new culture of collaborative working and value-adding partnership arrangements nationally and internationally
- Open up to digital innovation in the artistic expression of St Paul's Carnival, through to diversification in income streams and Carnival audience engagement
- Ensure that there is authenticity, integrity and corporate governance experience in the executive and decision making body for the delivery of St Paul's Carnival
- Be approachable, responsive and transparent to all vested stakeholders
- Embed the culture of community ownership and accountability is at the heart of all operations of St Paul's Carnival

The Carnival Commission also recommends the return of St Paul's Carnival in 2017 with a minimal programme of activities that allows the operator to:

- Build trust and confidence in its delivery capabilities
- Develop a core team and strategic plans to ensure the sustainable return of St Paul's Carnival
- Establish working partnerships with organisations in and around St Paul's, key Bristol institutions and corporations and other agencies of artistic and cultural relevance for St Paul's carnival nationally and internationally.

# 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 social, cultural and economic benefits.
- 1.2. The group herein referred to as the Carnival Commission (CC) met fifteen times between the periods of October 2015 to July 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 wide range of Carnival and large scale event delivery data and best practices, through to hearing directly from local residents, funders and partners through focus groups and online surveys.
  - Produce a set of recommendations which inform future funding decisions and provide a framework for good governance structures for delivering St Paul's Carnival.
- 1.4. In June 2016, the Carnival Commission undertook some initial public consultation on its draft findings, by means of focus groups, which was greatly enriched from additional perspectives. However it is felt that the recommendations would still benefit from wider consultation with larger St Paul's resident groups, big Bristol corporations and more young people.
- 1.5. Due to the timescales that the CC delivered within, it needed to take a specific approach to its work. This primarily was a focus on key principles and good practices that can underpin a robust delivery organisation to ensure the effective resourcing and delivery of a sustainable St Paul's Carnival into the foreseeable future.
- 1.6. The CC therefore presents to the funders and the wider Bristol recommendations categorised under three broad headers;
  - Artistic Vision
  - Structure & Governance
  - Sustainability
- 1.7. The recommendations should not be taken in isolation, but interpreted as a cohesive body of work informed by SPCC discussions and the research report produced by the commissioned researcher herein referred to as ACP.

## 2. KEY RECOMMENDATIONS

### 2.1 Artistic Vision

2.1.1 The Carnival should 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 Carnival will inspire, educate and empower people in and out of St Paul's, Bristol and the UK as a whole.

2.1.2 A year long programme of fringe activities culminating into a weekend of Carnival celebrations that is embedded into Bristol's cultural calendar on the first Saturday of July is recommended. The 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 troop showcase at its core. Processions should emerge from St Paul's but with an increased foot-print that makes better use of community spaces within the locality and Bristol as a city.
- Proactive 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 and revenue generation models to protect the unique 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 An educational programme that includes the following as a minimum:

- A well resourced annual leadership programme and training for young people particularly from but not exclusively of African Caribbean descent, in the art and skill of curating, production, event management, partnership development, stewarding and project management a large scale event programme.
- 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 the African Caribbean heritage, history and influence of Carnival on contemporary British society.

- A well co-ordinated collaboration with Bristol Arts and Cultural institutions to deliver a range of productions 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 chosen operator to deliver St Paul's African Caribbean Carnival possess the minimum requisite 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 Have the necessary sociocultural understanding of Bristol African Caribbean community and St Pauls Carnival as a large scale event, have the technical resources, health and safety, project management and financial expertise at board and decision making level to deliver a safe and inclusive cultural event and year long programme of activities.

2.2.3 A board of directorship that has at least 50% of its members from African Caribbean descent at executive and decision making levels, to ensure diversity of thought at the leadership level.

2.2.4 A not-for-profit profit company structure, with a strong emphasis on a social enterprise model, as a vehicle for delivering the carnival programme of activities. This enables an agile and commercial approach towards delivery, with clear arrangement for management, community participation, scrutiny and challenge.

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

- Organisation and overseeing the delivery of the main carnival event
- Relationships with financial and non-financial investment 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 articulates the understanding and requirements for compliance with key statutory and local authority funders for a large-scale event such as St Paul's Carnival. This includes areas such as Health & Safety, Equal Opportunity 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 assessed for their:

- Corporate governance skills or experience;
- Experience and knowledge of African Caribbean Carnival events or large scale event management;
- Leadership integrity and commitment to the success and sustainability of St Paul’s Carnival.

## 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 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 Carnival’s core funders to recruit the needed 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:

	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>
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%
	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

2.3.3 A fundraising strategy which embraces diversification of income streams to be considered as a minimum requirement for any bid process. Interested delivery organisations are to consider income generation streams such as commercial stalls, trust and foundation giving, crowdfunding, individual and major donor giving, institutional grant funding agencies, corporate sponsorships etc. as part of a broader efforts to reduce dependency on the operating revenue received from the Carnival’s current two core funders; Bristol City Council and Arts Council.

2.3.3 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.

2.3.4 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.

2.3.5 A strong recommendation to include elements of a family friendly event, education programme, procession, SAGE requirements and the involvement and ownership of Bristol's population of African Caribbean descendants.

2.3.6 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.

2.3.7 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 CC recommends the return of St Paul's Carnival in 2017 with a realistic programme of activities, albeit minimal, to enable the delivery organisation:

- To assure the African Caribbean community of Bristol and wider St Paul's Carnival audience of its readiness to deliver a full programme at the 50<sup>th</sup> Anniversary event in 2018 and beyond
- To attract the recommended HR talent, develop strategic plans and implement the required policies, to bring about the necessary organisational culture change and further the aspirations of a robust organisation.
- To cultivate and establish the citywide partnerships and goodwill needed to deliver a sustainable St Paul's Carnival, which is embedded in the cultural calendar of the city, going into the foreseeable future.

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 Pauls 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.

# 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 27<sup>th</sup> July 2016. Some of the members have expressed their willingness to support any future 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 Ujjima 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 & Coaching, Bristol Mayoral Commission for Women, 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 – Black Carers Network