



# Carnival Futures: Notting Hill Carnival 2020



Carnival Futures: Notting Hill Carnival 2020 is a King's Cultural Institute project led by Nicole Ferdinand (Culture, Media and Creative Industries at King's College London) which sought to engage cultural organisations and other stakeholders in planning for the future of the Notting Hill Carnival. The resulting report was jointly prepared by Professor of Scenario Planning, Albert Postma, European Tourism Futures Institute, Nicole Ferdinand, King's College London and Dr. Mary Beth Gouthro, Bournemouth University. It has been typeset and printed by the European Tourism Futures Institute. The cover images were provided by the London School of Samba and the photographer is Eduardo Noriega.

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The content of this report is intended as a contribution to current research and to identifying future directions for the development of the Notting Hill Carnival. The material and views expressed are produced by various stakeholders in a series of workshops. The scenario's represent the interpretation and views of the authors and should not be interpreted as representing the collective views of King's College or European Tourism Futures Institute research staff or their research funders. Compiling this report was done with utmost care. However, King's College London and European Tourism Futures Institute are not liable for any direct or indirect damage resulting from the information provided in this publication.

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European Tourism Futures Institute  
Rengerslaan 8  
8917DD Leeuwarden  
The Netherlands

King's Cultural Institute  
Inigo Rooms  
Somerset House East Wing  
King's College London  
Strand, London WC2R 2LS

## Carnival Futures: Notting Hill Carnival 2020

King's Cultural Institute, King's College London and European Tourism Futures Institute



Albert Postma



Nicole Ferdinand



Mary Beth Gouthro

Authors: Dr. Albert Postma, European Tourism Futures Institute  
Nicole Ferdinand, King's College London  
Dr. Mary Beth Gouthro, Bournemouth University



## Preface

Carnival Futures: Notting Hill Carnival 2020 is a King's Cultural Institute project led by doctoral student Nicole Ferdinand from the Department of Culture, Media and Creative Industries at King's College London. Following the project's highly effective engagement with cultural organisations, academics, and other stakeholders, this report offers new scenarios for the future of Carnival.

Through Carnival Futures, key organisations and practitioners have participated in a series of workshops designed to test alternative visions for Carnival's future. This work was informed by Nicole Ferdinand's research expertise in the areas of international business theory, cultural tourism and festival-making. The innovative scenario-planning and foresighting method—developed by Prof. Albert Postma of the European Tourism Futures Institute—has been applied and this in turn has yielded a suite of provocative possible futures for Carnival.

King's Cultural Institute looks forward to the onward discussion of the report's findings and hopes that these will serve to develop and strengthen Carnival in years to come.



## Acknowledgements

There are many people to thank for the creation of the Carnival Futures: Notting Hill Carnival 2020. First and foremost are the Carnival Organisations which got behind this project, in particular Giselle Carter-Sandy of the Association of British Calypsonians (ABC), Ricky Belgrave of the British Association of Sound Systems (BASS) and Heather Elliot of the Caribbean Music Association (CMA) who arranged special presentations for the project to be brought to attention to their associations' members. Robbie Joseph of the British Association of Steelbands (BAS) also allowed the project access to the PanPodium, his association's media machine to publicise project updates to BAS' members. Special thanks are also owed to Wendel Clement of Next Level + PoisonUK events for joining with the technical team in the research process and acting as a workshop facilitator.

We are also especially grateful to have been given the opportunity to have Carnival Futures: Notting Carnival 2020 added to the London Notting Hill Carnival Enterprises Trust's already packed meeting agenda as the final preparations for Notting Hill Carnival 2013 were being made.

Vital to the success of any partnership between academia and the wider community is the joint investment of resources in initiatives. Carnival Futures: Notting Hill Carnival 2020 was able to benefit from the free use of venues and facilities from Carnival Village and the High Commissions of both Trinidad and Tobago and St. Lucia in London.

The public sector is another key stakeholder to which Carnival Futures: Notting Hill Carnival 2020 owes its success. Arts Council England officers promoted the Carnival Organisations Workshop to their clients and also took the time to attend the Festival Network Meeting. Researchers from a range of universities also give of their time and expertise.

Members of the public were also enthusiastic supporters of the project and came from cities throughout United Kingdom and also from overseas to attend the public workshop. Mr. Keith Diaz, Commissioner of the National Carnival Commission of Trinidad and Tobago was one such attendee. He was also joined by business owners, creatives working in fields related to carnival, students and long-time Notting Hill residents.

The technical team worked extremely hard to ensure quality outputs were produced. Especially worthy of mention are the efforts of the video crew New Media Angels, who were very enthusiastic and patient in capturing the workshop participants' interviews.

Lastly we would like to close with thanking Kemi Sobers of the London Notting Hill Enterprises Trust Limited, Association of British Calypsonians and Carnival Village and Dorian Hayes, Partnerships Manager for King's Cultural Institute as without their help the proposal for Carnival Futures: Notting Hill Carnival 2020 could not have been developed and eventually funded.

## Messages from the Notting Hill Carnival's Cultural Arenas



© Association of British Calypsonians

### **Association of British Calypsonians:**

The ABC wishes to express its gratitude to you for the opportunity to be involved in the Carnival Futures 2020 project. We fully endorse your initiative to generate 'new knowledge' in the Carnival arena. The workshops were a success and we look forward to the outcome of your research.

*Giselle Carter, Chair*



### **British Association of Steel Bands/Panpodium:**

It's important to recognize the past, to appreciate the current and plan for the future. Notting Hill Carnival was created and developed by the early pioneers from the love of their Trinidadian culture. Over the years it has grown into the largest street carnival in Europe. The steelband was the first recognized musical artform and the Russell Henderson Steelband was the first to play for Rhaune Laslette at her Notting Hill Neighbourhood Carnival in April 1964.



Nicole Ferdinand is undertaking an important role in scenario planning of the 2020 Carnival with its key stakeholders. The cultural and entrepreneurial contributors will feature highly in how the future of the carnival is shaped to ensure its cultural effectiveness and longevity. The British Association of Steelbands fully recognizes and supports this initiative, as this carnival arena appears to have financially suffered the most over the years with hundreds of musicians playing thousands of instruments at the annual national panorama competition for nothing more than bragging rights to the 'Champions of Steel' title.

Hopefully this undertaking will craft the much-needed solutions that will provide policies to continue the transformation of the development of carnival, ensuring that it maintains its identity whilst adopting the much needed blue sky thinking needed to keep abreast of financial, global and cultural changes.

*Robbie Joseph, Director*





**British Association of Sound Systems**

The formation of a committee in 2002 representing the British Association of Sound Systems (BASS) was a major step in giving 'Sound Systems' a Trade Association, raising the profile and organisational standards of 'Soundsystems' that perform at Notting Hill Carnival.

BASS is committed to enhancing the recognition of the significant contribution that 'Sound Systems' make to the quality of our lives and the community we live in.

The London Notting Hill Carnival is a unique experience underlined by the fact that it is the only carnival in the world that has a formal static sound system arts arena. The vision for the future is that the static sound system tradition will continue to grow and develop alongside the other 4 recognised carnival arts to shape a future international carnival that celebrates and perpetuates Caribbean culture and its multiple traditions here in the UK. For more info, check out the website: [www.bassline.org.uk](http://www.bassline.org.uk)



BASS also sees in particular the importance of the following 2 economic enablers to carnival's continued growth, development, sustainability and self-determination:

1. UK Carnival attracting its own funding and becoming self sustainable with less future reliance on public funding.
2. Televisation of Carnival - achieving this would increase the capacity for carnival to attract major sponsorship since each of the 5 carnival arts arenas has a unique visual marketing collateral.

*Ricky Belgrave, Chairman*

**Caribbean Music Association:**

When CMA was invited to become involved with the Carnival futures project, we were only too happy to participate. It is of utmost importance for our members to continually assess and plan for the future of Caribbean music and in particular, the potential strategic issues which will impact the wider carnival community. The project outcomes will be of strategic and practical planning use and we appreciate the value placed on our input and that of our associates.

*Board of Directors*



**Carnival Village & ABC:**

On behalf of Carnival Village and the Association of British Calypsonians (ABC) I would like to emphasise the importance of the Carnival Futures initiative. We felt it important to support a programme and research that would assist with scenario planning and adopting different approaches that can aid a strategic path for the next 50 years of carnival and its associated events. With continued challenges of finance and changing demographics, the need for the carnival leadership to adopt a streamlined message and enhance the offering for the participants as well as the wider European community is paramount. Thank you for giving us the opportunity to contribute.

*Steve Prince, Carnival Village Trustee/ ABC representative*



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## 1. Background to Carnival Futures: Notting Hill Carnival 2020

Next year the Notting Hill Carnival will celebrate its 50th year. It began when British social worker Rhuane Laslett decided to add a steel band procession (which was a tradition of the Trinidad Carnival) to its predecessor, the Notting Hill Fayre. This addition led to the spontaneous jumping and dancing in the streets from some of the Trinidadian and other Caribbean immigrants who had settled in the Notting Hill area. Since then the Notting Hill Carnival has gone on to become a multi-cultural event, with Trinidadian, Jamaican, Brazilian, African and British influences, which come together in an explosion of food, drink, music, dance and masquerade every August Bank Holiday weekend. The continually evolving cultural expressions seen at the carnival each year are also a reminder of the significant role that the Notting Hill Carnival has played in the changing political and social landscape of London and Great Britain as a whole.

Currently there are over a dozen Caribbean carnivals in cities throughout the United Kingdom. Many of these events owe their existence in some measure to the Notting Hill Carnival. The organisers of the recently established Carnival of Cultures, celebrated in the European cities of Rotterdam and Berlin have cited the Notting Hill Carnival as a source of inspiration. Caribbean migrants showed these organisers how a Caribbean, pre-Lenten, national festival could be transformed in a London, summer event which celebrates both freedom and diversity. Notting Hill carnivalists are also in demand worldwide for appearances at carnivals and other cultural events, in countries throughout Europe and also other destinations such as Korea, Japan and Nigeria.

However, even as the global appetite for Caribbean carnivals continues to grow, the Notting Hill Carnival is facing tough challenges at home. In the United Kingdom (UK), public sector funding is in increasingly short supply. Since the 2008 financial crisis, non-essential public services in particular, such as those which fund events like the Notting Hill Carnival, are receiving less and less funds. In the private sector, firms are becoming more selective about their spending on events. The on-going challenges that the Notting Hill Carnival has faced over the years, including problems with crime and public disorder and overcrowding in the narrow streets of the Notting Hill area provide even more obstacles for the festival to access private sponsorship. Additionally, changes in the UK's immigration policies mean that a core segment of the festival's participants is aging and rapidly shrinking. This situation raises concerns about the preservation of the carnival's traditional art forms.

It has been decade since the publication of the Greater London Authority's **Notting Hill Carnival: A Strategic Review in 2004**, which was the first and last occasion that a major review was conducted for the Notting Hill Carnival. **Carnival Futures: Notting Hill Carnival 2020** comes at a time when the festival is facing unprecedented challenges and opportunities in an environment of great uncertainty. This project brought together the festival's organisers, attendees, funders and other supporters to collectively consider the challenges, opportunities and uncertainties that the carnival faces and plan for the future. It utilised scenario planning, which takes a bottom-up approach to planning for the future. Rather than acting as experts, the academics working on this project were facilitators, allowing the stakeholders of the Notting Hill Carnival to lead the research process.



The scenario planning process took place over three days in three half-day workshops. Each workshop focused on a capturing a specific view point. It started with the Carnival Organisations Workshop on September 23rd 2013 which captured the viewpoints of carnivalists or cultural organisations which are responsible for the staging of the Notting Hill Carnival. On September 24th 2013, the viewpoints of the attendees were captured. On September 25th 2013, there was a meeting of experts which included public sector employees, researchers and other professionals which specifically looked at the environment in which the Notting Hill Carnival is staged.

The aim was to holistically engage the Notting Hill Carnival community in collaboratively planning for its future, alongside academics and other individuals who could contribute meaningfully to the planning process. Thus a wide range of stakeholders such as grass root cultural organisations, the public sector, elite research institutions and international organisations were engaged. It is this aspect which brought **Carnival Futures: Notting Hill Carnival 2020** to the attention of King's Cultural Institute's Creative Futures funding programme, which commissioned the project.

The project resonated strongly with the fund's guiding theme of **Access and Diversity** as it sought to develop new and more meaningful partnerships between academia and the cultural community. The project also highlighted another of the Creative Futures funding programme themes - **Curation and Programming for the 21st Century** - by engaging the carnival community as agents of formation and transformation by making them central in the proactive future shaping of the art forms displayed at the Notting Hill Carnival.

The **Carnival Futures: Notting Hill 2020** report details future scenarios which have been produced through a genuine collaboration between academia and cultural consumers, organisations and policy-makers. It is hoped that these visions of the future provide the inspiration for the cultural and entrepreneurial innovations which will support and sustain the Notting Hill Carnival in 2020 and beyond.



© Association of British Calypsonians



## 2. Scenario study

The European Tourism Futures Institute (ETFI) is specialised in futures studies and scenario planning for the leisure and tourism industry. Its portfolio of projects comprises both studies that are based on knowledge questions posed by the institute itself and of studies commissioned by businesses and other organisations. The **Carnival Futures: Notting Hill Carnival 2020** project is an example of a project in this second category. The ETFI has combined its expertise with that of an academic based at King's College London to undertake a study into the future of the Notting Hill Carnival.

Conventionally scenarios are based on forecasting: linear extrapolation of trends, conferred into, for example, a best case, a worst case, and an optimal scenario. Such scenarios are based on what has already happened and can only result in re-active behaviour. A first disadvantage of such linear scenarios is that they overlook the complexity of today's globalised and hyper-connected world. Secondly, the extrapolation of certainties in the past ignores the fact that any event anywhere in the world might lead to a changed balance in the hyper-connected system or an unexpected discontinuity of trends (also known as wildcards). Thirdly, conventional scenarios are usually created by experts who tend to superimpose their vision and expectations upon their research subjects.



© Euphoria Carnival

Scenario studies such as the one that was conducted for the Notting Hill Carnival are based on the emerging approach of fore-sighting. Fore-sighting takes the key uncertainties that drive the future of organisations as a starting point. Combinations of the possible directions to which such uncertainties could develop are used to frame a number of scenarios as “painted pictures” of possible yet plausible futures - not merely predictions of the future. None of the scenarios is more likely than the others; the scenarios are just alternative pictures of what could happen. The lively projections offer inspiration for decision-makers to develop new concepts, business models, strategies or courses of action. They help organisations to anticipate future changes and develop a proactive attitude. This implies that the process is at least as important as the



outcome! Ideally, both the key uncertainties – the framework on which the scenarios are built - and the contents of the scenarios are constructed from the perception and understanding of the stakeholders of the organisation involved. Experts will act as moderators to challenge the thinking of the participants in creative sessions.

For the Carnival Futures: Notting Hill Carnival 2020 study three workshops were conducted:

- A workshop with carnival organisations. The people who make the carnival happen.
- A workshop with visitors of the carnival.
- A workshop with strategic experts.

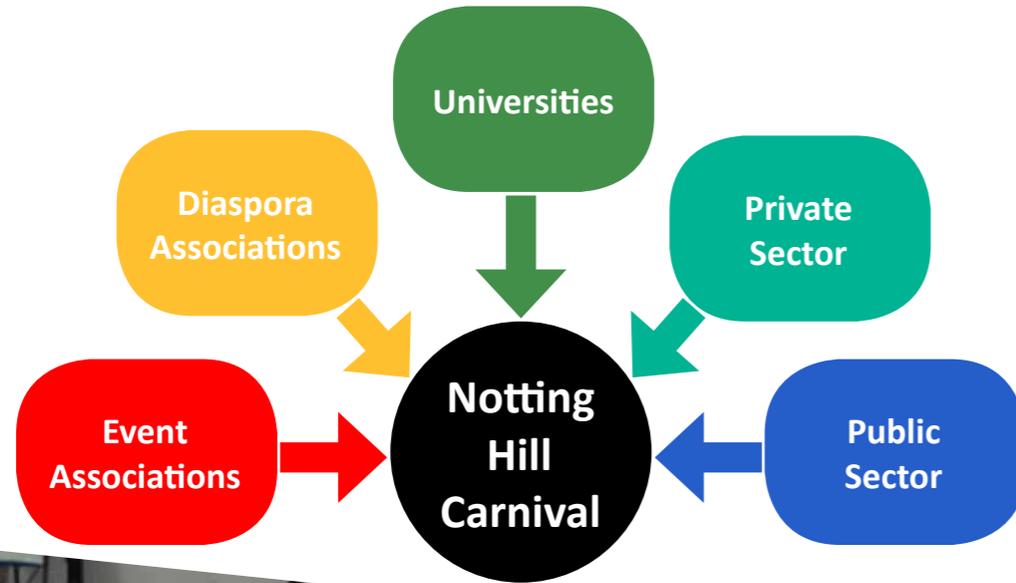
The first workshop focused on establishing the core values of the Notting Hill Carnival for the community (internal perspective). The second aimed at identifying the unique selling points for the visitors (external perspective) and the last on the external driving forces of change and the key uncertainties (experts' perspective). The time horizon for the study is 2020. The framing of the scenarios is developed from strategic experts' knowledge of the environmental forces shaping the Notting Hill Carnival. The details of these scenarios were created from the experiences of the organisers and also attendees who are knowledgeable about the event's core values.



### 3. Output from strategic experts

Various organisations with expertise concerning the strategic position of the Notting Hill Carnival were represented in the strategic workshop (workshop participants are listed on the back cover). These organisations were part of a network of organisations either currently shaping or which could potential shape the environment in which the Notting Hill Carnival operates.

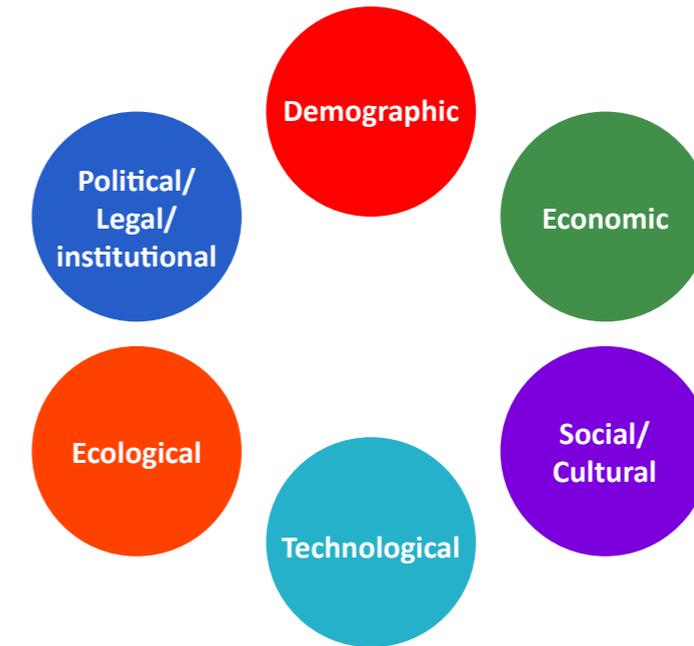
Figure 3.1 - Notting Hill Carnival Organisational Network



The experts worked in groups of 3 or 4. Each group was asked to identify the most important/powerful driving forces that affect the future of the Notting Hill Carnival, together with the possible directions to which the implications of the forces might lead. They were challenged to consider the entire spectrum of possible impacts: demographic, economic, social/cultural, technological, ecological and political/legal/institutional.



Figure 3.2 - DESTEP-analysis of driving forces of change



The experts identified the following external developments that they considered important for the future of the Notting Hill Carnival:

- a. Increased house prices and gentrification in Notting Hill
- b. Increase in security, health and safety issues
- c. Political change which led to decreased funding
- d. Change in London's ethnic make-up
- e. Differentiation of attendee groups
- f. Legal restrictions concerning noise, pollution, etc.
- g. Changing identity of London as a world city
- h. Notting Hill Carnival's location
- i. Political developments affecting residents and businesses
- j. Ageing West-Indian community and dying out of "Windrush generation"
- k. Support from politicians and cohesive community
- l. Emerging new generation of 'makers' and producers
- m. Cultural diversity





Once the driving forces were collected the participants were asked to rank them all according to level of importance and level of uncertainty. The driving forces that were both powerful and uncertain were the critical uncertainties that were used to form the basis for the scenarios.

Figure 3.3 - Relative impact and uncertainty

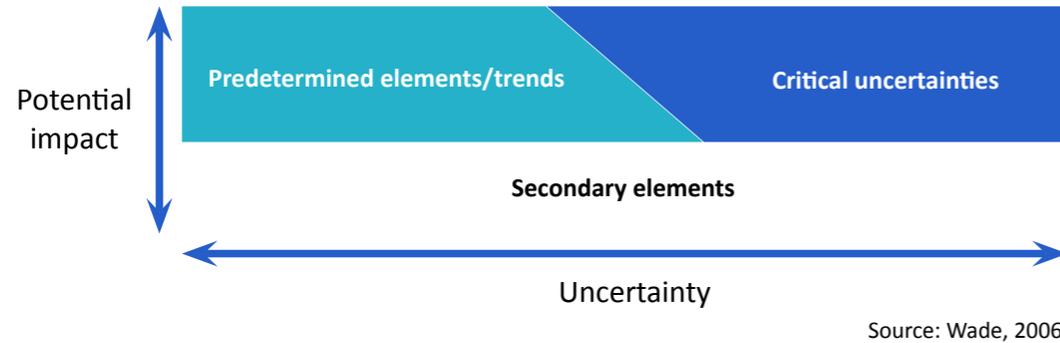
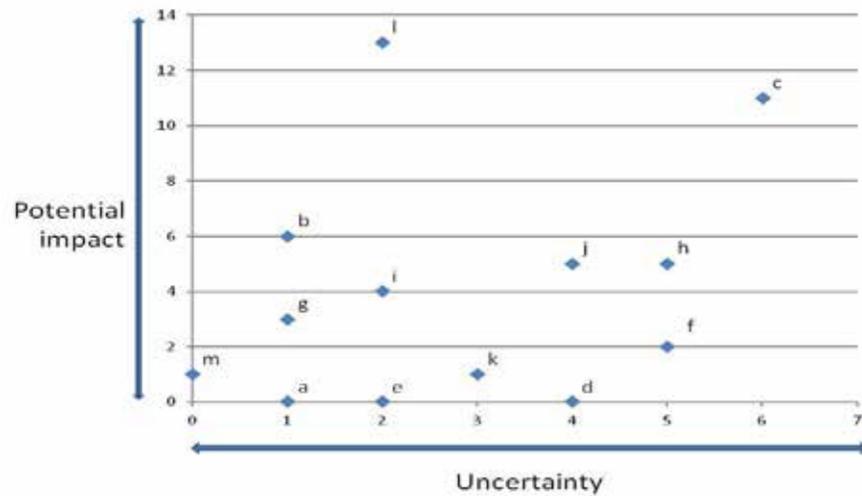
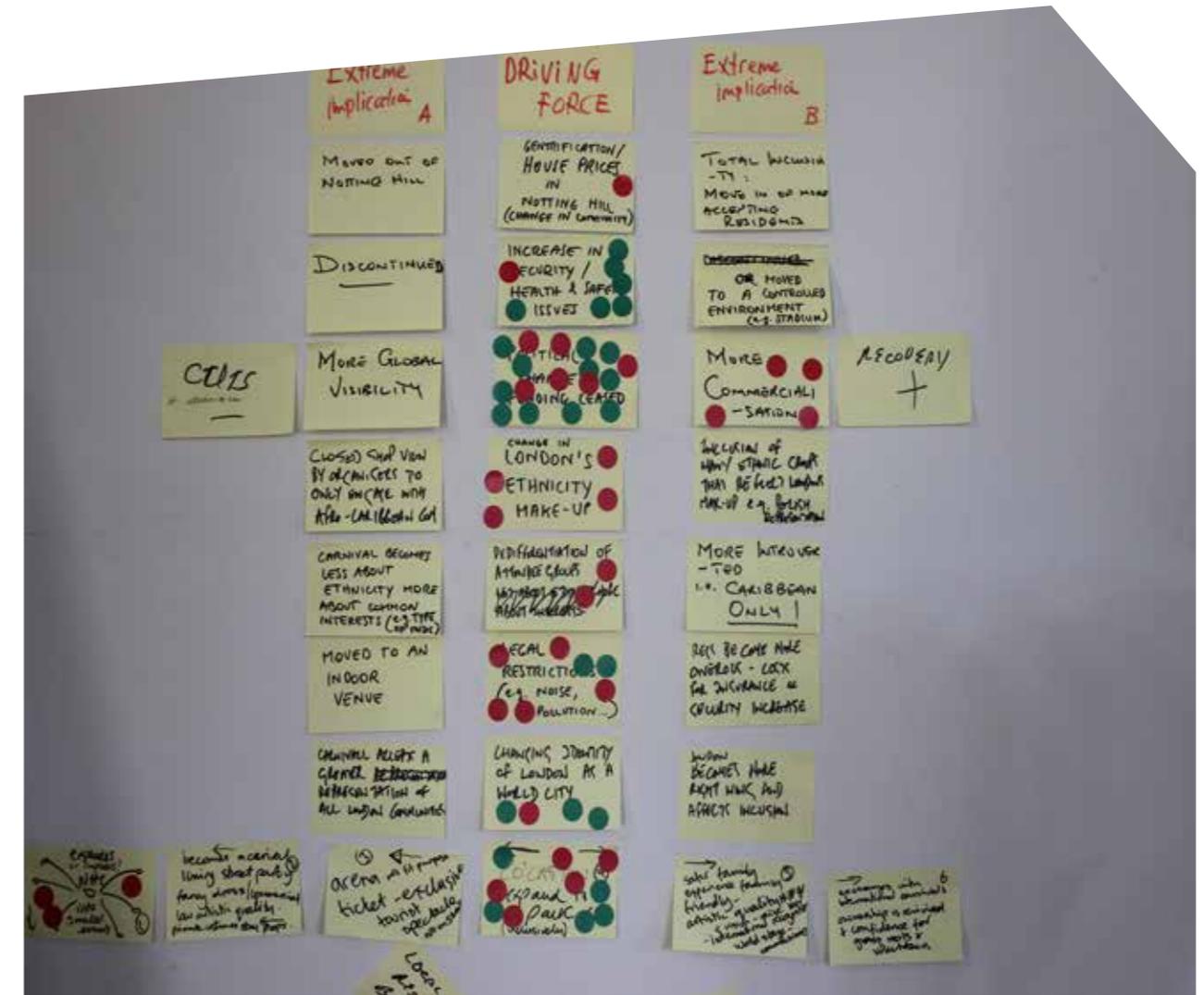


Figure 3.4 gives an overview of the relative importance and relative uncertainty of the driving forces as perceived by the experts.

Figure 3.4 - Relative impact and uncertainty of drivers of the Notting Hill Carnival in 2020  
Note: the letters in this graph refer to the list of drivers on the previous page



From this analysis it was clear that two driving forces stood out from the rest: political change resulting in decreased funding (a key uncertainty), and the emerging new generation of makers and producers. These two factors have been interpreted as community composition versus financing model and will form the basis of the scenarios. The scenarios are elaborated in chapter 6.



#### 4. Output from Notting Hill Carnival organisations



Attendees of the first workshop were representative of the various Notting Hill Carnival organisations that are responsible for the actual operations of the carnival (participants are listed on the back cover). These participants are also known as the “carnivalists”. They produce costumes that are worn in the parade (also known as mas’, short for masquerade). They lead steel bands and perform calypsos which provide the live music that spectators enjoy at the Carnival. They also play recorded music which is the source of the street parties, which entertain the large groups of young people which come to the festival.

Carnivalists were first asked to remember a moment, process or event during one of the carnivals that they remember as very precious or valuable. By the carnivalists sharing the experiences in small groups a positive atmosphere was created. Next, in groups they were asked to identify the characteristics in their story that made that moment so

valuable and the possible implications for the carnival if that aspect were to be ignored or nurtured during the 7 years ahead. An integrated list was created of the core values listed by all group members. Each group was asked to identify the level of importance of each core value and the degree to which they were worried about the future of that value. Through this process consensus was achieved which produced the list in Table 4.1, in which the number reflects the level of importance and the level of uncertainty ascribed to each item.

Table 4.1 - Core values of the Notting Hill Carnival

Core Value	Level of importance	Level of uncertainty/worry
Music	9	5
History	4	7
Panorama	2	9
Legacy	3	5
Transformation	2	6
Costumes	6	2
Pan	5	1
Legitimacy	0	3
Creativity	0	2
Community	5	0
Celebration of freedom	4	0

Carnivalists identified the music as the most important core value of the Notting Hill Carnival. The core values that they were most worried about were Panorama (the steel pan event held just prior to the Notting Hill Carnival bank holiday), the historic value, and transformation.

The carnivalists were asked to discuss in their group the possible consequences for the Carnival if the core values were either to be ignored or nurtured. The output of their discussions is listed in Table 4.2.





Table 4.2 - Implications of ignoring or nurturing the core values of the Carnival

What happens if the core value is ignored	Core value	What happens if the core value is nurtured
Eradication of history, culture and musical skills Loss of revenue Less for young people to do Panorama will cease to exist Loss of history Loss of important component of Notting Hill Carnival	Panorama	Legacy More bands taking part Televised Lots more young people engaging in music It becomes the official opening of Notting Hill Carnival Ensures developing and pursuit of excellence
Loss of identity and definition Killing carnival Death of carnival Loss of history Loss of culture	Transformation	Growth Quality event More participants Empowerment and creativity All masquerade bands will come together to discuss the direction of Notting Hill Carnival Include a deeper historical element to carnival
Will become a British festival instead of an Afro-Caribbean cultural event Becomes rootless Lack of cohesiveness Trinidad will lose out The Caribbean will lose out Others won't learn about the culture Return of fascism	History	Sustainable cultural event Cohesion More inclusion of cultural and historical aspects of carnival Positive imagery of the Caribbean Rich Caribbean culture Able to recognise its importance and structure of carnival
Serious dilution of carnival art form of soca, calypso and pan Improvised experience No carnival without music People won't value carnival for music	Music	There will be a music policy for the Caribbean art form Living vibration Integral part of carnival More live music Platform for artists More pan More brass bands



What happens if the core value is ignored	Core value	What happens if the core value is nurtured
Lack of purpose and tradition Loss of carnival culture People will be uneducated about the culture Devaluation of carnival	Legacy	Educated pass down the culture to the world Cultural identity Boost the Caribbean's economy through education and promotion of culture
What's going on now! Seems to be the biggest street party in Europe Loss of freedom of expression	Legitimacy	Emancipation Celebration part of our DNA coming out of slavery Inclusion
More T-shirts will kill the art form No carnival Pretty costumes lacking substance, meaning and creativity	Costumes	More investment will equal to a greater spectacle Recognised mainstream funded art form Excellence as a UK industry More creative themes in line with culture Infusion of old and new kept alive
Lack of funding causes more of the same and mediocrity Becomes a dull robotic event	Creativity	Funding to support artists to gain artistic creativity Unlimited boundaries
Lack of home grown talent and absence of nurturing all Loss of participation Loss of heritage	Pan	Youth development and innovation Tuners, arrangers and players Protection of heritage
Isolation amongst your peers Loss of social interaction	Community	Sense of belonging Family unity bond Ownership Role model in community life
Negative release or venting i.e. riots, crime, gangs' frustrations	Celebration of freedom	Celebration of history Acknowledgement of our history Joy and euphoria





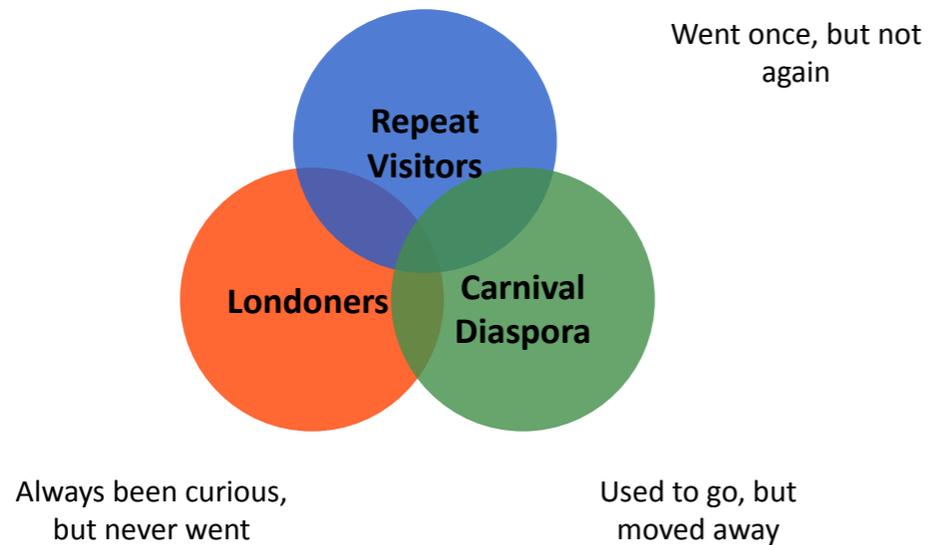
### 5. Output from the public

In the public workshop, individuals that have attended or continue to attend the Notting Hill Carnival were present. There were also a few who wanted to go to the Notting Hill Carnival but had never attended a Carnival before (participants are listed on the back cover). The public workshop comprised 3 main overlapping groups of people:

1. Repeat visitors - those that attended carnival several times over many years
2. Londoners and particularly Notting Hill residents who have grown-up with the carnival
3. Members of the Carnival Diaspora – those who followed the international circuit of Trinidad-style or Caribbean carnivals worldwide

Also present were people who had stopped coming and wanted to come but hadn't attended yet for different reasons.

Figure 5.1 - The Notting Hill Carnival Public



The structure of the workshop was similar to the one with the Carnival organisations. The participants were asked to recall a precious or valuable moment at the Notting Hill Carnival or one of the other Carnivals they had visited. Participants who had yet to visit a Carnival were asked to imagine the Carnival as they would like it to be. The members of the public had to list three core values in their story. When the lists were combined each of the participants ranked the core values according to their perceived importance and their perceived worry about the durability of that core value. This process resulted in the a list of core values (see Table 5.1), or, alternatively, unique selling points.



Table 5.1 - Unique Selling Points of the Notting Hill Carnival

	Level of importance	Level of uncertainty/worry
Tradition	11	1
The freedom of spirits, experienced in the streets	8	7
Sense of unity	8	1
Safety	7	4
Freedom	7	2
Mas' (masquerade)	6	3
Youth involvement	6	1
Uniqueness	6	0
Artistic aspects	4	2
Pan	4	1
Street	4	1
Community	3	7
Culture fusion	3	5
Cultural experience	3	1
Culture	3	1
Family	3	0

The public perceived tradition as the most important core value or unique selling point followed by the freedom of spirits in the street and sense of unity. They felt most worried about the future of the freedom of spirits in the street and community.

Like the carnival organisations, the public was asked to discuss in their groups the possible consequences for the Carnival if the core values or unique selling points would be either ignored or nurtured. The output of the discussions is listed in Table 5.2.





Table 5.2 - Implications of ignoring or nurturing the unique selling points of the Carnival

What happens if the USP is ignored	USP	What happens if the USP is nurtured
Chaos and violence will be caused	Culture fusion	People will learn and appreciate other individuals
Original, mobile, percussive musical form is lost, and history of the event lessen and choices narrowed	Pan	A musical form could grow and flourish and influence the sound and music of carnival Environmental friendly musical form Street aspect strengthened
Without the history, creative spirit and tradition of this art form, the voices of the many communities is lost and our legacy forgotten forever	Uniqueness	-
Danger of carnival dying out	(Local) youth involvement	Encourages young people to learn and participate and develop for their future.
Turn to negative 'protest' groups Mas' is what makes carnival Carnival and not just a piss-up If mas' were ignored carnival would change dramatically	Mas	Conversion of spectators to masquerades Survival of bands – more young people involved Marketing carnival as an 'arts festival' Getting the balance back between sound systems and mas' bands
The freedom of carnival is in the respect of the traditions; if ignored it becomes a free for all Reducing freedom would limit the tradition of what carnival is about: expression	Freedom	If freedom is nurtured, communities can come together to show what creative energies can create when they are free to express their stories in a meaningful way Expand cultural diversity/expression Release of social tension Inspire people to be free – future generations Reduced consumerism/commercialisation Alternative funding No limits / accessible -> more involvement Anything goes
More organised crime being present Drugs and alcohol abuse Gang wars Terrorism on international scale More violence There is a risk of being harmed People will not attend the carnival in the same way	Safety	Better control measures -> make the event shorter by two hours on the second day Metal detectors at tube stations



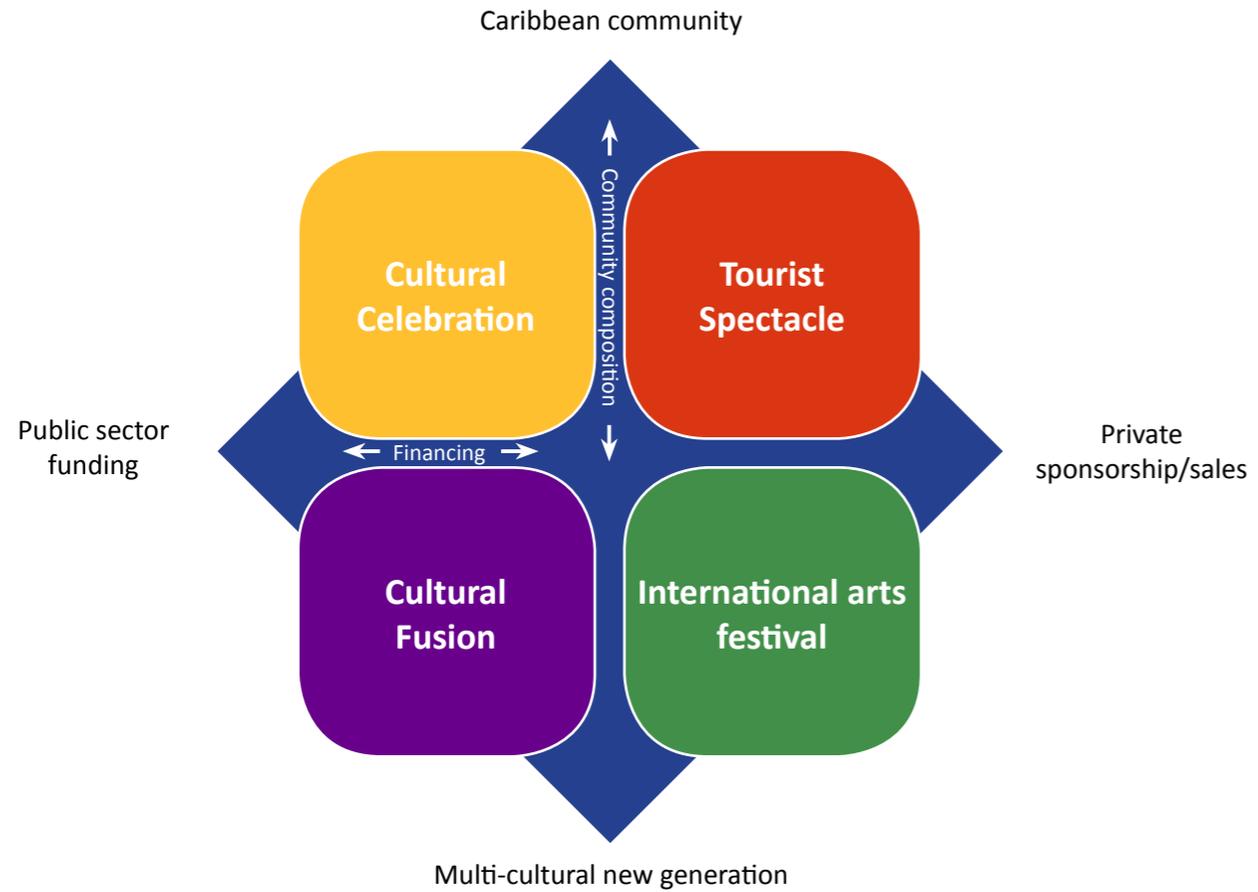
What happens if the USP is ignored	USP	What happens if the USP is nurtured
Without unity, factions pull in different directions and purpose Success is lost If the event loses its traditional core that would have an effect upon the unity felt at the carnival The event being run as an enterprise only	No sense of unity	Clear leadership, agreed goals and clear structures allow nurturing of creative/social/commercial success Better cultural and individual experience Positive legacy Less crime and violence Better musical experience -> more diversity
If ignored and moved to an area such as Hyde Park the dynamics would change, Couldn't call it Notting Hill Carnival anymore. Removes element of anarchy. Being too controlled by regulations.	The freedom of spirits experienced in the streets	Elements of safety can be addressed whilst maintaining experience of carnival in the street The bigger sound systems that are currently drawing large numbers of people should be moving -> that will create a flow and the flow will create diversity of human experiences -> emotions
Lose rebellion Host community dies out Carnival would evolve into something different Carnival would be powered by different elements (not the traditional disciplines) The carnival would become simply a money-making event with no heart: a business venture without an ethos. If we lose the sense of tradition of where carnival comes from and why it happens, we lose the ability to express and appreciate freedom Tradition being marginalised and only used as a marketing tool to draw people from other countries to UK	Tradition	Remixing, Celebrating, Identity Risk of not evolving and involving young people with new ideas, but if tradition is nurtured in the right way: education and involving young people. Traditional elements with a new stamp. The carnival becomes magic, unpredictable, vital, and energetic and empowering Cultural roots and origins Date in the calendar for friends and family – com together Cultural history Inspiring – visit other, future carnivals Appreciation of freedom! And allowance to be free Bigger, more spacious carnival Diversified event with more nations involved. More historical aspects -> what are the nations involved? Authenticity: nations, people involved, music instruments, outfits



## 6. The scenarios

In chapter 3 the framework of the scenarios was identified. Based on the input generated by the experts in the third workshop, two driving forces of change seemed most important and at the same time most uncertain for the future of the Notting Hill Carnival. These two forces, the community composition and the financing model, form the basis of four scenarios.

Figure 6.1 - Four scenarios for Notting Hill Carnival Futures 2020



The scenarios are elaborated on the next pages. The details are provided by the carnival organisations and attendees.





Scenario A - Cultural celebration

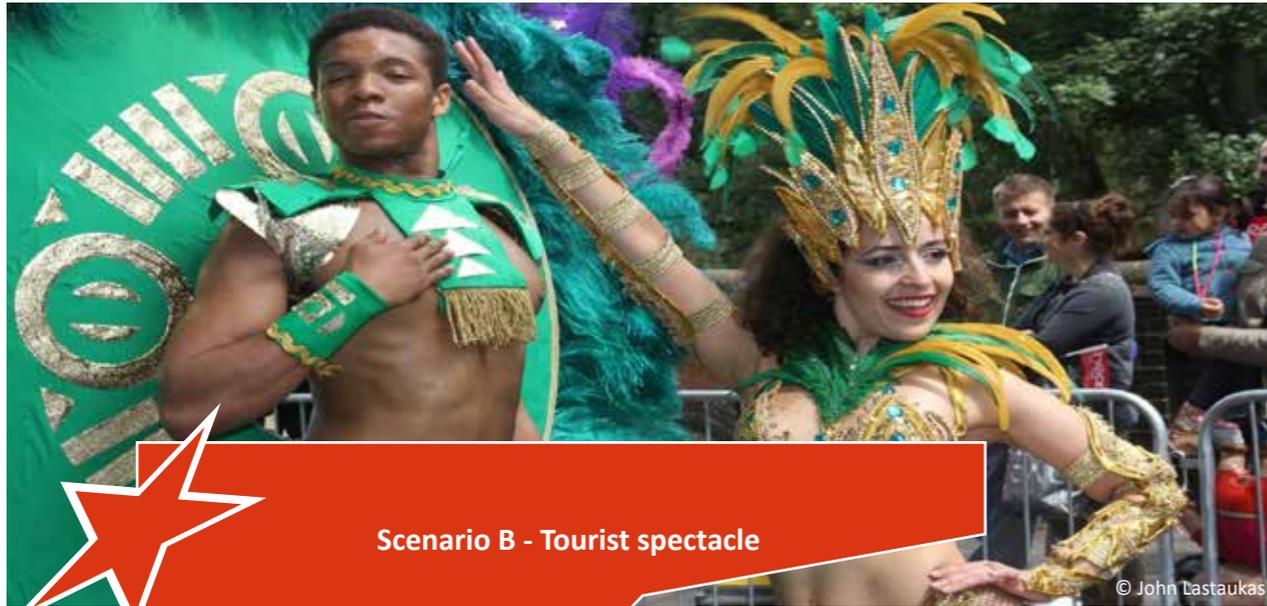
In this scenario the Notting Hill Carnival would be seen as a way for the remaining Caribbean community in the UK to express its identity. They would celebrate their cultural history with traditional Trinidadian calypso and soca music. Live steel bands and traditional costume making would be the central focus of this event. Non-Caribbean people would be free to attend and join in the activities but their presence would be secondary. This would be a smaller, more focused carnival for and by the Caribbean community.

There will be a notable absence of sponsorship banners and logos at the event and its principal source of funding will come from UK arts funding bodies and the third sector, with some assistance from Caribbean businesses and associations. The organisers and performers will not be commercial employees but committed volunteers from families with a long history of serving or participating in the Notting Hill Carnival.

There will also more people attending with children and as families. School teachers and university lecturers will view this event as a place where they can have their students learn about the history and culture of the Caribbean community in the UK. Historians and researchers will be drawn to the festival as well. Additional events such as Caribbean film screenings, theatre performances and art exhibitions will be added to heighten the festival's educational aspects. There will also be workshops dedicated to passing on traditional art forms.

This is not an event concerned with drawing huge crowds or spectators. Many of the attendees will also be cultural practitioners participating in the festival as well.

Future points	
Nature of the event	<ul style="list-style-type: none"> <li>Celebration of Caribbean cultural history: traditional music, live steel bands and costume making</li> <li>Additional educational events such as:                             <ul style="list-style-type: none"> <li>Caribbean film screenings, theatre performances and art exhibitions</li> <li>Workshops dedicated to passing on traditional art forms</li> </ul> </li> </ul>
Spin off	<ul style="list-style-type: none"> <li>Preservation of traditional arts forms</li> <li>Expression of Caribbean identity</li> <li>Education</li> </ul>
Size of event	<ul style="list-style-type: none"> <li>Small and focused carnival of two days</li> </ul>
Carnival Organisation/ performers	<ul style="list-style-type: none"> <li>Caribbean community</li> <li>Organisers and performers are committed volunteers</li> <li>Non-Caribbean people join in the activities</li> </ul>
Funding	<ul style="list-style-type: none"> <li>Public funding</li> <li>No admission fee</li> <li>Primary funding from public funding from UK arts funding bodies and third sector</li> <li>Secondary funding from Caribbean businesses and associations</li> </ul>
Audience	<ul style="list-style-type: none"> <li>Caribbean community, with more young families and children</li> <li>Students, historians, researchers that want to learn about history and culture of the Caribbean community</li> </ul>
Location	<ul style="list-style-type: none"> <li>Notting Hill</li> </ul>



Scenario B - Tourist spectacle

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In past years the Notting Hill Carnival has had to deal with decreased funding by both the public and private sector and increased restrictions by local security, health and safety regulations. In this scenario, to be able to survive the Carnival organisations will seek to create a more controlled and safer environment and which uses alternative sources funding. They will utilize new innovative methods such as text donations and crowd funding (where individuals will collectively pool their money via the internet to sponsor the carnival) to raise revenues. The spatial size of the festival will be limited and it will be moved to an enclosed venue.

Attendees will pay an entrance fee. The Notting Hill Carnival will mimic other commercial arts festivals and have a programme of activities which will be offered over a full-week. These ticketed events will feature a varied programme of performances. Much like other top commercial festivals, only the best acts will be selected to perform at this carnival. The intent being that the high quality of talent will draw international tourists and sponsorship from large organizations – which would be necessary as competitive fees would have to be paid to consistently draw artists who are regarded as the best in their respective genres.

However, in this scenario the organisers will have to retain the authentic carnival spirit, as it is a crucial unique selling point. All the traditional art forms will be preserved, such as soca, calypso, pan and costume making. They will be featured alongside more commercial acts such as top DJs, hip-hop, grime and reggae artists. The festival will be a more mainstream and commercial presentation of the Caribbean culture which will broaden its appeal. The focus of this event will be the attendees.

Future points	
Nature of the event	<ul style="list-style-type: none"> <li>Mainstream commercial arts festival with varied programme of (expensive) top performances in varied genres</li> <li>Caribbean culture is presented in a commercial way</li> <li>Authentic carnival spirit with traditional art forms in conjunction with new and commercial art forms</li> <li>Focus on attendees</li> </ul>
Spin off	<ul style="list-style-type: none"> <li>Preservation of traditional arts forms and authentic carnival spirit</li> <li>Broadened appeal</li> </ul>
Size of event	<ul style="list-style-type: none"> <li>Limited spatial size, duration of a week</li> </ul>
Carnival Organisation/ performers	<ul style="list-style-type: none"> <li>Commercial event organisations</li> </ul>
Funding	<ul style="list-style-type: none"> <li>Entrance fee (ticketed event)</li> <li>Alternative innovative sources of funding (text donations, crowd funding, sponsorship, etc.)</li> </ul>
Audience	<ul style="list-style-type: none"> <li>Large number of international tourists</li> </ul>
Location	<ul style="list-style-type: none"> <li>Controlled and safe environment, enclosed venue</li> </ul>



Scenario C - International arts festival

The Notting Hill Carnival has proven to be a major event that attracts millions of visitors with a significant economic spin-off for London. In this scenario London's tourism authorities will become more involved in the organisation and commercialisation of the event. To achieve commercial success the authorities will transform the Carnival into a truly London-event with a greater representation of all London's communities. The festival will have broad appeal.

The Notting Hill Carnival will grow into an internationally recognized 'arts festival' with the inclusion of many ethnic groups that reflect London's diverse ethnic make-up. At the festival there will be a significant place for the cultural arts forms of the Caribbean community, but they will be presented as artistic performances rather than celebrations of cultural history. Best practices in events management will be incorporated into the festival such as sustainability and the adoption of cutting-edge technologies. The Carnival will take place in venues across London.

The incorporating of London's diverse ethnic communities will result in international participants and attendees being drawn to the festival. The Notting Hill Carnival will be a world Mecca for carnival arts and art forms. It will utilise London's position as a world city to its full advantage, resulting international media attention. Broadcasts from the festival will be seen in many countries across the globe. Key sources of funding will be from the sale of broadcast rights and sponsorship from multi-national corporations. This will be a festival intended for a global audience.

Future points	
Nature of the event	<ul style="list-style-type: none"> <li>Internationally acknowledged multi-ethnic arts festival</li> <li>Significant place for cultural arts and arts forms of Caribbean community</li> <li>Commercial and touristic London-event emphasizing London as a world city</li> <li>Artistic performances rather than celebration of cultural history</li> </ul>
Spin off	<ul style="list-style-type: none"> <li>Multi-ethnic representation of London</li> <li>Significant economic spin-off for London</li> <li>International media attention (broadcasts around the world)</li> </ul>
Size of event	<ul style="list-style-type: none"> <li>World mega-event with broad appeal</li> </ul>
Carnival Organisation/performers	<ul style="list-style-type: none"> <li>Organisation and commercialisation of event driven by London's tourism authorities</li> <li>Best practices in events management (sustainability, cutting edge technologies, etc.)</li> </ul>
Funding	<ul style="list-style-type: none"> <li>Sale of broadcast rights</li> <li>Sponsorship from multinational corporations</li> </ul>
Audience	<ul style="list-style-type: none"> <li>Global audience</li> <li>International participants and attendees</li> </ul>
Location	<ul style="list-style-type: none"> <li>Venues across London</li> </ul>



Scenario D - Cultural fusion

The population of Notting Hill has gradually been changing because of gentrification processes. Housing prices have increased and houses that were left by members of the immigrant Caribbean community are now occupied by young and affluent families, typically not of Caribbean origin.

In this scenario the population change will be exploited as an opportunity to feed the Notting Hill Carnival with the inspiration of a new generation of 'makers and producers' that break with the conventional rules and traditions. This carnival will offer a safer environment for families with children and more room for family friendly experiences.

The festival will expand into a large green open space, like many other family oriented events. This expansive space will allow for more freedom of expression and thus new forms of artistic expression will be stimulated which will attract additional public sector funding, which will further encourage the creation of fusion art forms.

The involvement of the new citizens will result in a diverse yet harmonious expression of music, art and culture. The Carnival will grow into a unique fusion event with increased levels of participation, empowerment and creativity. Participants and attendees will appreciate and learn from each other. There will be no social tension between the old and new residents. Community ownership of the event will be revived and the role of grass roots organizations and volunteers will increase dramatically. In fact, the Carnival will evolve into a showcase of new hybridized global cultures.

Future points	
Nature of the event	<ul style="list-style-type: none"> <li>• Unique fusion event that adapts to changing community composition in Notting Hill and breaks with conventional rules and traditions</li> <li>• More freedom of expression; high level of creativity; new forms of artistic expression; fusion arts forms</li> <li>• Diverse yet harmonious expression of music, art and culture</li> </ul>
Spin off	<ul style="list-style-type: none"> <li>• Showcase of new hybridized global cultures</li> <li>• Appreciation and learning between old and new residents of Notting Hill</li> <li>• Revival of carnival ownership</li> </ul>
Size of event	<ul style="list-style-type: none"> <li>• National event</li> </ul>
Carnival Organisation/ performers	<ul style="list-style-type: none"> <li>• Prominent role for grass roots organisations and volunteers</li> <li>• High level of participation and empowerment</li> </ul>
Funding	<ul style="list-style-type: none"> <li>• More public funding</li> </ul>
Audience	<ul style="list-style-type: none"> <li>• Londoners</li> </ul>
Location	<ul style="list-style-type: none"> <li>• Safe environment for families with young children</li> </ul>



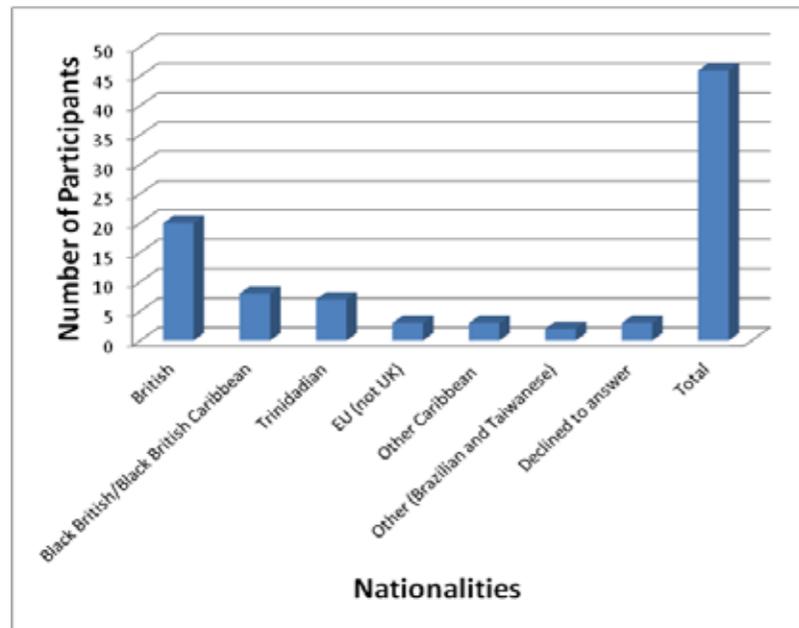
## 7. Independent evaluation

An independent evaluation of Carnival Futures: Notting Hill Carnival 2020 was carried out by Mary Beth Gouthro, PhD based at the School of Tourism in Bournemouth University. The following results are highlights from the questionnaires distributed to evaluate of the workshop. There were 55 questionnaires distributed and 46 were returned.

### 7.1. Workshop participants

The returned questionnaires received revealed workshops participants came from a diverse range of ethnic backgrounds and nationalities. The majority (28 participants) identified themselves as British, with 8 of these identifying as Black British or Black Caribbean British. There were also a significant number of participants who were Caribbean nationals, the most popular island being Trinidad & Tobago – some 7 participants were nationals of this country. Other participants came from European countries outside the UK with a few from other international destinations. Three declined to identify their nationalities.

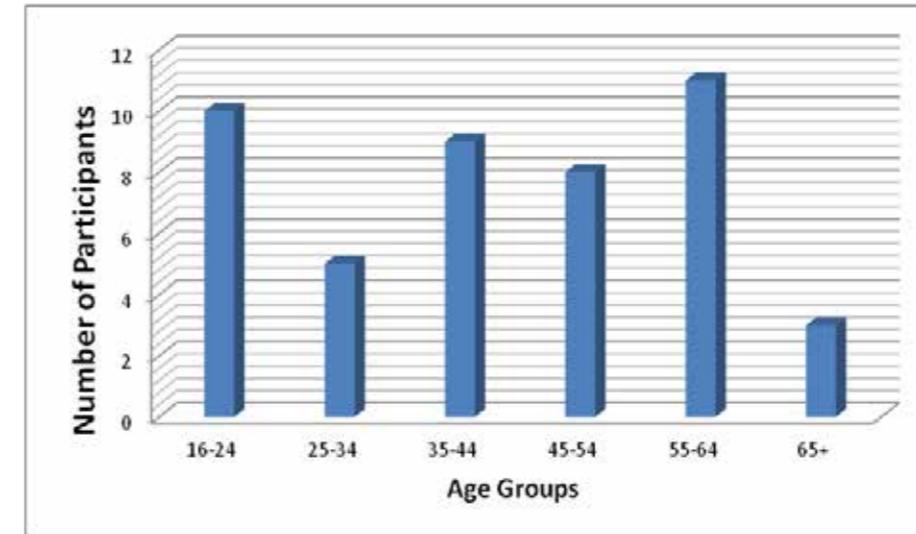
Figure 7.1 - Workshop participants by nationality



There was great diversity in the ages of those that participated in the workshops. The most popular age range was 55-64 - 11 participants were in this age bracket. The next popular age range was the 16-24 age range with 10 participants.



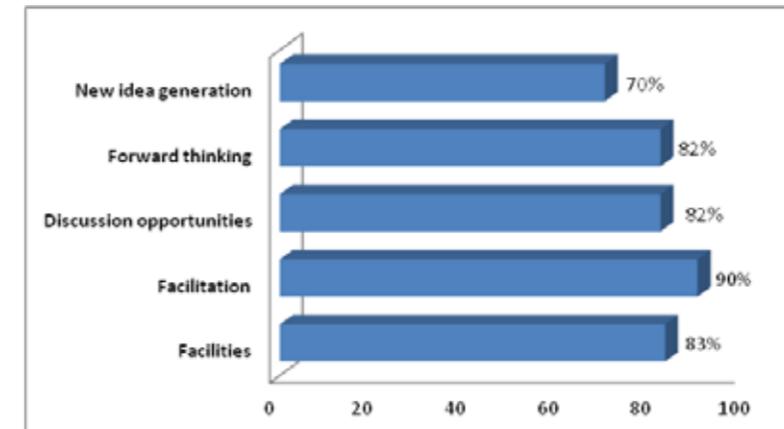
Figure 7.2 - Workshop participants by age groups



### 7.2. Participants' ratings of the workshops

The ratings of the workshops were positive for the vast majority of participants. For each of the five aspects of the workshops evaluated by the questionnaire, at least 70% of participants reported that they were satisfied.

Figure 7.3 - Overall participant satisfaction with workshop aspects





### 7.3. Participants' visions for Notting Hill Carnival 2020

Participants were also asked in their workshop feedback to comment on their vision for Notting Hill Carnival 2020. To that end, 94% of all workshop participants made positive comments in relation to their vision, whereas only 6% of participants did not. Below is a sample of their responses:

Figure 7.4 - Participants' visions for Notting Hill Carnival 2020

- I would hope for a world-class event that signals growth and opportunity in this sector for artists and communities.
- A bigger better panorama and a costume gala.
- NHC getting the same respect and sponsorship as other major festivals in the UK.
- We have to look outside the box and use better innovations to secure the future.
- To be transformed in support of true cultural tradition - artistic integrity and development.
- An independent, connected and global institution.
- The carnival in 7 years time would be a bit different experience and potentially very little from today would be of use.
- Grim. Breakup of NHC. More small local/regional carnivals.
- 'Professionalisation' of carnival.
- Uncertain for now, but ideally I would like to say a cultural event showcasing the best of British.



### 8. Conclusions and recommendations

The Notting Hill Carnival, the largest street event in Europe, will celebrate its 50th anniversary in 2014. However, the festival is facing unprecedented challenges and opportunities in an environment of great uncertainty. Nicole Ferdinand, in collaboration with a range of partners, has taken the initiative to collectively consider the challenges, opportunities and uncertainties that the carnival faces and plan for the future by means of a scenario study titled **Carnival Futures: Notting Hill Carnival 2020**.

The scenario planning that was used takes a bottom-up approach in which the Notting Hill Carnival community, together with other stakeholders, collaboratively plans for its future. Rather than acting as experts, the academics working on this project were facilitators, allowing the stakeholders of the Notting Hill Carnival to lead the research process.

During three subsequent workshops carnivalists, public and strategic experts have holistically elaborated their views on the core values of the carnival, its unique selling points and its challenges and uncertainties. The key points that were brought forward by the participants were highlighted and ranked and have been used as input for the crafting of four scenarios. These four scenarios are based on two key uncertainties for the seven years to come: the financial model and the community composition of Notting Hill:

- A. Cultural celebration (public sector funding / Caribbean community)
- B. Tourist spectacle (private sponsorship and sales / Caribbean community)
- C. International arts festival (private sponsorship and sales / multi-cultural new generation)
- D. Cultural fusion (public sector funding / multi-cultural new generation)

The four scenarios represent four different pictures of how Notting Hill Carnival might have evolved by 2020 when the two most influential uncertainties develop in different direction. The scenarios should not be regarded as predictions of the future but as positive descriptions of possible futures that can happen. The key future points of the scenarios are:



	Cultural celebration	Tourist spectacle	International arts festival	Cultural fusion
Nature of event	<ul style="list-style-type: none"> <li>Celebration of Caribbean cultural history: traditional music, live steel bands and costume making</li> <li>Additional educational events such as:                             <ul style="list-style-type: none"> <li>Caribbean film screenings, theatre performances and art exhibition</li> <li>Workshops dedicated to passing on traditional art forms</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Mainstream commercial arts festival with varied programme of (expensive) top performances in varied genres</li> <li>Caribbean culture is presented in a commercial way</li> <li>Authentic carnival spirit with traditional art forms in conjunction with new and commercial art forms</li> <li>Focus on attendees</li> </ul>	<ul style="list-style-type: none"> <li>Internationally acknowledged multi-ethnic arts festival</li> <li>Significant place for cultural arts and arts forms of Caribbean community</li> <li>Commercial and touristic London-event emphasizing London as a world city</li> <li>Artistic performances rather than celebration of cultural history</li> </ul>	<ul style="list-style-type: none"> <li>Unique fusion event that adapts to changing community composition in Notting Hill and breaks with conventional rules and traditions</li> <li>More freedom of expression; high level of creativity; new forms of artistic expression; fusion arts forms</li> <li>Diverse yet harmonious expression of music, art and culture</li> </ul>
Spin-off	<ul style="list-style-type: none"> <li>Preservation of traditional arts forms</li> <li>Expression of Caribbean identity</li> <li>Education</li> </ul>	<ul style="list-style-type: none"> <li>Preservation of traditional arts forms and authentic carnival spirit</li> <li>Broadened appeal</li> </ul>	<ul style="list-style-type: none"> <li>Multi-ethnic representation of London</li> <li>Significant economic spin-off for London</li> <li>International media attention (broadcasts around the world)</li> </ul>	<ul style="list-style-type: none"> <li>Showcase of new hybridized global cultures</li> <li>Appreciation and learning between old and new residents of Notting Hill</li> </ul>
Size of event	<ul style="list-style-type: none"> <li>Small and focused carnival of two days</li> </ul>	<ul style="list-style-type: none"> <li>Limited spatial size, duration of a week</li> </ul>	<ul style="list-style-type: none"> <li>World mega-event with broad appeal</li> </ul>	<ul style="list-style-type: none"> <li>National event</li> </ul>



	Cultural celebration	Tourist spectacle	International arts festival	Cultural fusion
Carnival Organisation/performers	<ul style="list-style-type: none"> <li>Caribbean community</li> <li>Organisers and performers are committed volunteers</li> <li>Non-Caribbean people join in the activities</li> </ul>	<ul style="list-style-type: none"> <li>Commercial event organisations</li> </ul>	<ul style="list-style-type: none"> <li>Organisation and commercialisation of event driven by London's tourism authorities</li> <li>Best practices in events management (sustainability, cutting edge technologies, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>Revival of carnival ownership, with prominent role for grass roots organizations and volunteers</li> <li>High level of participation and empowerment</li> </ul>
Funding	<ul style="list-style-type: none"> <li>Public funding</li> <li>No admission fee</li> <li>Primary funding from public funding from UK arts funding bodies and third sector</li> <li>Secondary funding from Caribbean businesses and associations</li> </ul>	<ul style="list-style-type: none"> <li>Entrance fee (ticketed event)</li> <li>Alternative innovative sources of funding (text donations, crowd funding, sponsorship, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>Sale of broadcast rights</li> <li>Sponsorship from multinational corporations</li> </ul>	<ul style="list-style-type: none"> <li>More public funding</li> </ul>
Audience	<ul style="list-style-type: none"> <li>Caribbean community, with more young families and children</li> <li>Students, historians, researchers that want to learn about history and culture of the Caribbean community</li> </ul>	<ul style="list-style-type: none"> <li>Large number of international tourists</li> </ul>	<ul style="list-style-type: none"> <li>Global audience</li> <li>International participants and attendees</li> </ul>	<ul style="list-style-type: none"> <li>Londoners</li> </ul>
Location	<ul style="list-style-type: none"> <li>Notting Hill</li> </ul>	<ul style="list-style-type: none"> <li>Controlled and safe environment, enclosed venue</li> </ul>	<ul style="list-style-type: none"> <li>Venues across London</li> </ul>	<ul style="list-style-type: none"> <li>Safe environment for families with young children</li> </ul>



### 8.1. Moving forward

The scenarios are not the end of a process but just the beginning. They should form the input for further discussion in which the implications for each of the scenarios are mapped in detail, valued, clustered and translated into courses of action. The key areas highlighted by the scenarios for reconfiguration are the event's cultural aspects, its size, its human resources, the funding model, promotion/branding and the location. As the festival is today there are aspects present that can be developed to fashion each of the scenarios presented. Even though the carnival's organisers may wish to work toward a particular scenario, to make the Notting Hill Carnival future proof they should be prepared for all of the four scenarios and not choose only one that seems most preferable. So, ideally, the courses of action they should take for 2020 should transcend the individual scenarios.

Enhancing the human resource capacity, funding sources and promotion/or branding of the carnival is necessary for any of the scenarios to be successful. The constraining of the festival's size to match its level of resources will also be critical. For three of the four scenarios alternative sites for the carnival to be hosted also need to be considered. As festival organisers look toward 2020 developing human resource capacity, funding sources (whether public or private) and the promotion/ branding of the carnival should be the key priorities.

### 8.2. Key Recommendations

- To develop its human resource capacity the engaging of younger people (whatever their origin) is absolutely essential because the older generations of traditional carnivalists are dying out. This requires the current carnivalists to embark on a deliberate strategy of transferring of knowledge, skills and also leadership responsibilities to younger people.
- The Notting Hill Carnival has a great deal to offer both artistically and commercially. In the current financial climate there needs to be a greater level of innovation applied in exploiting these aspects. The international network that the Notting Hill Carnival belongs to can also be explored as the local funding environment is so competitive.
- The development of a distinctive brand identity which is in line with both the attendees and funding bodies requirements is also essential, if the Notting Hill Carnival is to develop a sustainable business model in the long-term.

It is by developing these core areas that the organisers have the greatest potential for developing the cultural and entrepreneurial innovations needed to support the future of the Notting Hill Carnival.

King's Cultural Institute would be delighted to work with the Carnival community to take forward these recommendations.

### 9. List of participants

Paul Barrett, Cardiff Metropolitan University  
 Sonny Blacks, Caribbean Carnival Extravaganza  
 Nadine Bryant, Muzik Lil Muzik  
 Samantha Bryant, Muzik Lil Muzik  
 Hilary Carty, King's Cultural Institute  
 Angela Chappell, Arts Council England  
 Wendel Clement, Next Level + PoisonUK  
 Jeanette Cowie, JA Cowie Island Arts  
 Patricia Cumper, StrongBack Productions  
 Julian Davis, The Curiosity Consultancy  
 Keith Diaz, National Carnival Commission of Trinidad & Tobago  
 Jade Edhu-Grant, St. Michael & All Angels Steel Orchestra  
 Keisha Farrell, Masqueface  
 Nicole Ferdinand, King's College London  
 Pepe Francis, MBE, London Notting Hill Carnival Enterprises Trust Ltd., British Association of Steel Bands  
 Laia Gasch, Great British Carnival  
 Margaret Hamilton, Masquerade 2000  
 Robbie Hoare, New Castle University  
 Hollis Holder  
 Onike Joseph, Caribbean Music Association  
 Derrin King, Business Consultant  
 Dominique Le Gendre, StrongBack Productions  
 Steve Lewis, Ebony Steel Band  
 Alexander Loewenthal, Association of British Calysonians  
 Ana Magalhaes, Warwick University  
 Annie Mbagwu, Bournemouth University  
 Patrick Mckay, St. Michael & All Angels Steel Orchestra  
 James Morgan, International Special Event Society UK (ISESUK)

Pax Nindi, UK Centre for Carnival Arts  
 Roxana Nucu, Bournemouth University  
 Oluwatoyin Odunsi, Luton Hat Factory  
 Ilaria Pappalepore, Anglia Ruskin University  
 Albert Postma, European Tourism Futures Institute  
 Kavyta Raghunandan, PhD Researcher  
 Kemi Sobers, London Notting Hill Carnival Enterprises Trust Ltd., Association of British Calysonians, Carnival Village  
 Cass Spenser, Local resident and carnivalist  
 Curmiah St. Catherine, Muzik Lil Muzik  
 Yu-han Sun, University of Surrey  
 Pip Swallow, King's College London  
 Petko Tashev, Backstage Boutique Ltd.  
 Karen Thomas, High Commission for the Republic of Trinidad and Tobago, London  
 James Urquhart, Arts Council England  
 Desislava Vangelova, Backstage Boutique Ltd.  
 Catherine Walker, Local resident and carnivalist  
 Mariana Whitehouse, London School of Samba  
 Symone Williams, Genesis Carnival Company  
 Nigel Williams, Bournemouth University  
 Allyson Williams, MBE, Genesis Carnival Company  
 Duchess Williams-Alonga, Bahama Host Association  
 Olivia Wreford, Bournemouth University  
 Billy Wright, Bournemouth University

Workshop moderation: Albert Postma, European Tourism Futures Institute & Wendel Clement, Next Level + Poison UK



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For information on getting copies of this report please contact:

**European Tourism Futures Institute**

Visiting address: Rengerslaan 8, 8917 DD, Leeuwarden  
Post address: P.O. Box 1298, 8900 CG, Leeuwarden  
Phone number: +31 (0) 58 244 1992  
Email: [info@etfi.eu](mailto:info@etfi.eu)  
Website: [www.etfi.eu](http://www.etfi.eu)



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