THE IMPACT OF PROFESSIONALISM ON ORGANISATIONAL EFFECTIVENESS: A CASE STUDY OF THE NOTTING HILL CARNIVAL, LONDON, 1989 to 2002

Volume II of II

APPENDICES

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Appendix I

Ethical Approval

Academic Audit and Governance Committee

College of Science and Technology Research Ethics Panel (CST)

MEMORANDUM

To **Claire Holder and John Hudson**

cc: **Prof Mike Kagioglou, Head of School SOBE**

From **Nathalie Audren Howarth, College Research Support Officer**

Date **16th July 2012**

Subject: **Approval of your Project by CST**

Project Title: **An Examination of the Role of Community-based Festivals for Facilitating and Promoting Community and Social Cohesion: Carnival**

REP Reference: **CST 12/14**

Following your responses to the Panel's queries, based on the information you provided, I can confirm that they have no objections on ethical grounds to your project.

If there are any changes to the project and/or its methodology, please inform the Panel as soon as possible.

Regards,

Nathalie Audren Howarth
College Research Support Officer

For enquiries please contact:
College of Science and Technology
College Research Support Officer
The University of Salford
Maxwell building, (7th floor, room 721)
Telephone: 0161 295 5278
Email: n.audren@salford.ac.uk

Appendix II

Kensington Post, Friday 17th September 1965

Carnival Press Conference at the Commonwealth Institute

Kensington Post
FULHAM, WESTMINSTER POST & POST-MERCURY SERIES
6723 EXHIBITION ROAD, S.W.7 Tel: KEN 2512 & 8461
FRIDAY, SEPTEMBER 17, 1965
123 NOTTING HILL GATE, W.11 Tel: PAR 2321-2
4d

A CARNIVAL OF A PRESS CONFERENCE!

Trinidad and Tobago came to Kensington this week. A hint of the islands' gaiety and splendour was suggested by the throbbing calypso music of the steel band, the magnificently robed and whirling masqueraders, the colour of the traditional and all-important Carnival and the aroma of raw rum punch. And it all happened at the Commonwealth Institute in Kensington High Street on Monday.

The occasion was to mark the arrival of delegates from Trinidad and Tobago and to introduce that country's contribution to the festival. Lord Balfour of Inshyre, chairman of the Board of Directors of the Commonwealth Arts Festival stressed that gaiety was the essential theme of the festival. "There is enough depression and gloom in the world already," he said.

Hors d'oeuvres and rum punches were served by secretaries at the institute in their role of hostesses.

Afterwards the six-strong steel band entertained guests with a calypso-style song they have composed called "Commonwealth Festival of Arts", sung by singer King Solomon alias Sam Ryan.

ON VIEW

The magnificent costumes designed for the carnival will be on view to the public for one month at the Commonwealth Festival — from September 16 to October 17.

Picturesque screens describe how the costumes are made — there is even a woman there sewing the brightly coloured costumes.

Kensington Post, Friday 17th September 1965

Appendix III

Education by Mighty Sparrow, circa 1962

EDUCATION IS ESSENTIAL

By Mighty Sparrow

Education, education this is the foundation.
Our rising population needs sound education
To be recognised anywhere you go,
You gotta have your certificate to show
To enjoy any kind of happiness,
Knowledge is the key to success.

Chorus:
Children go to school and learn well
Otherwise later on in life you go catch real hell
Without an education in your head
Your whole life will be pure misery, you better off dead
For there is simply no room in this whole wide world
For an uneducated little boy or girl
Don't allow idle companions to lead you astray
To earn tomorrow you got to learn today.

For employment, yes, employment, you must be intelligent.
So it's essential, very essential, to have your credentials
But if you block headed like a mule,
Remember, no one will employ a fool
You will be the last one to be hired,
And the very first one to be fired.

Chorus:
Children go to school and learn well,
Otherwise later on in life you go catch real hell.
Without an education in your head,
Your whole life will be pure misery, you better off dead.
For there is simply no room in this whole wide world,
For an uneducated little boy or girl.
Don't follow idle companions or you will get burned
To earn, to earn, you got to learn.

Illiteracy, illiteracy, is man's greatest enemy
It's your duty, yes, your duty, stamp it out completely
Ignorance always increases risk
Education saves you much distress
So learn, learn, learn as much as you can
This nation's future is in your hands.

Chorus:
Children go to school and learn well
Otherwise later on in life you go catch real hell
Without an education in your head
Your whole life will be pure misery, you better off dead
For there is simply no room in this whole wide world
For an uneducated little boy or girl
Don't allow idle companions to lead you astray
To earn, tomorrow, you got to learn today.

It's a treasure, yes, a treasure beyond any measure
So secure it, just secure it, don't ever ignore it
I say to fight life's battles come what may,
Education will light up your way
Without it you never, never, never get through
Success or failure now it is up to you.

Chorus:
Children go to school and learn well
Otherwise later on in life you go catch real hell
Without an education in your head
Your whole life will be pure misery, you better off dead
For there is simply no room in this whole wide world
For an uneducated little boy or girl
Don't allow idle companions to lead you astray
To earn tomorrow, you got to learn today.

Biography: Mighty Sparrow or Birdie (born Slinger Francisco, 1935, in Grand Roy Bay, Grenada, West Indies) is a calypso singer, songwriter, and guitarist. Known as the "Calypso King of the World," he is one of the most well-known and successful calypsonians.

Appendix IV

"Sir Robert Mark will not allow 'no go areas' in London"

Police Chief defends use of 1,598 men at Notting Hill

Times Newspaper, 01 September 1976

Sir Robert Mark will not allow 'no-go' areas in London

Sir Robert Mark, the Metropolitan Police Commissioner, said yesterday about Monday's Notting Hill riots: "There are not going to be any 'no-go' areas in Metropolitan Police districts." The force, he added, "will police every street in its district and will uphold the law".

MPs and others yesterday called for a government inquiry into the riots. The Prime Minister and the Home Secretary are being kept informed of developments.

Police chief defends use of 1,598 men at Notting Hill

By Clive Borrell

Sir Robert Mark, the Metropolitan Police Commissioner, yesterday defended the deployment of 1,598 police officers on Monday at the West Indian carnival in Notting Hill, London. He said gangs of coloured hooligans would not prevent his force from upholding the rule of law.

"There are not going to be any 'no-go' areas in the Metropolitan Police area and there is no question of us abdicating our responsibility", he said. "The Metropolitan Police will police every street in its district and will uphold the law."

Only twice during the hour-long press conference at Scotland Yard did Sir Robert show impatience. The first time was when he was asked if the presence of the police might not have been provocative. He replied: "Do you want us to stand by and see people being robbed and do nothing about it?"

The second was when he was reminded of remarks in *The Times* which quoted the police as saying before a charge: "Bastards" and "Let's get them."

Sir Robert replied: "In some authoritarian countries, of course, that might not be heard, but I like to think that my officers are human beings and react to human situations like human beings. . . ." He ended the sentence with a smile.

The cause of the clash between the police and the coloured community could not positively be identified but Deputy Assistant Commissioner Wilford Gibson, who was in charge of the police operation, said it was probably one of two incidents.

"Either there was a fight between coloured youths and the police went in to break it up because there were a lot of little children and family parties in the vicinity", he said, "or it was a fight in which somebody was being robbed and was putting up a struggle and the police went in to sort it out. This happened just after 4 pm at the junction of Acklam Road and Portobello Road near the fly-over. This, we think, was the spark which started it off, but we are still investigating."

Sir Robert said that on Sunday there were about 70,000 "revellers" in Notting Hill. With them were 903 police officers of all ranks. That day there were three serious assaults on the police; a sergeant had 30 stitches in a knife or razor wound; a constable had five stitches in a head injury and a detective constable was knifed in the groin while trying to prevent a black man from robbing a black woman.

"Eight people were arrested, including two juveniles: a fairly uneventful day apart from the police casualties", Sir Robert remarked.

Describing the violence on Monday, Sir Robert continued: On Monday there were about 150,000 revellers, and 1,598 police officers were on duty. That is not a disproportionate number. Every year we have about 30,000 men available for the 450 or so demonstrations which take place in London. We had no kind of weaponry, defensive or offensive, no tear gas, no riot shields or any other means of defence; just what ordinary policemen would have doing ordinary police duties.

We estimate that there were about eight hundred hooligans at the carnival. There were 325 police casualties; 119 received treatment in hospital, 26 were detained. Three civilian police coach drivers were taken to hospital and one was detained. Five British Transport Police members were injured and 131 civilians were treated by the St John Ambulance Brigade.

Twenty-nine of those were treated in hospital and one was detained. Thirty-five police vehicles were damaged. Four ambulances were damaged, three slightly and one badly. British Transport Police lost two cars burnt out, and four private vehicles were damaged. Three shops were looted, a grocer's store, a Co-operative store and a wine store. Thirty-one shops, offices, restaurants, houses and telephone kiosks and lavatories were damaged.

The number of crimes committed on Monday will run into four figures. Sixty prisoners were taken, 50 of them were coloured and 15 of them were juveniles. Thirteen were detained overnight in custody. There were five arrests for robbery; 28 for possessing offensive weapons, six for theft, 20 for threatening behaviour and 16 for assault and obstruction of the police.

"We are not going to buy illusory peace by watching decent black people being robbed by young black hooligans, even if it is to involve an element of risk going in to help them", he said.

The police, who began negotiating with the festival organizers as long ago as last April, were not hostile in any way to it. "We are not opposed in principle to the concept of an annual festival which seems to us to be a remarkably happy occasion. In fact, we have nothing against it in principle and we would do everything we can to see it is a success." But the police would prefer that in future it should be held in a stadium or some other "controlled" area.

Most of the trouble came from youngsters, and there was a rough comparison with the situation when Manchester United football supporters visited London.

"Almost all the trouble came from young people, youths and girls, between the age of 14 and 19, and it was quite definitely discernible that they were using this occasion to rob other people taking part in the festival."

Asked about suggestions that the police were looking for trouble, and overreacted, Sir Robert pointed out that the festival had been given wide press and television coverage before it took place. The police were well aware that their actions would be seen by many journalists and photographers.

He paid tribute to his own force. "The police behaved absolutely splendidly", he said. "Most of my officers, men and women, were aged between 19 and 24 and they have my profound admiration. This kind of situation requires control and takes courage. We are extremely proud of them all this morning."

Other Notting Hill news, page 2
Not nature's way, page 12
Leading article, page 13

A woman examines some of her belongings from among the pile of personal effects collected by the police after the riot

Appendix V

Letter to Home Secretary, 05 August 1977

Louis Chase Press Statement, 09 August 1977

Letter from CRE to CAC,

Offer of Funding, 18 August 1977

Notting Hill Carnival & Arts Committee,
5 Acklam Road,
London W 10

5 August, 1977

Dear Sir,

At a recent meeting of my Committee, it was agreed that I should write to you in respect of a rather disturbing report which appeared in the Evening News newspaper on 2 August, 1977 and headed, "Riot Shields For Carnival Police".

We are disgusted at the prospect of the North Kensington area being projected as a kind of battle ground for confrontations between the police and black people and furthermore the clear assumption that carnival enthusiasts are coming to the event to fight and not to mas.

I would however, like to point out that the tragedy which took place on our streets last year was primarily to do with a police operation to apprehend pick pockets. The strategies employed were proven ineffective.

We are also of the view that the provision of such equipment is a waste of tax-payers money.

We have communicated to the Commissioner of Police and enclose a copy for your information.

We hope that you will assure our community that rubber shield will not be brought into the area for as I have said to the Commissioner, "What is on a child's mind, is more important than what is in it".

Yours faithfully,

Louis A Chase
Chairman

The Home Secretary,
Home Office,
Whitehall,
London S.W.1.

NOTTING HILL CARNIVAL & ARTS COMMITTEE

5 ACKLAM ROAD
LADBROKE GROVE
LONDON W10
TEL: 01-960 5266

CHAIRMAN: LOUIS CHASE
TREASURER: TYRONE MEDFORD
P.R.O: SEBASTIEN CLARK
CO-OPTED: ANTHONY PERRY

SECRETARY: GRANVILLE PRYCE
CO-ORDINATOR: VIJAY RAMLAL
CHIEF STEWARD: DADA ADISA IMAROGBE
BAND LIAISON: ROBERT HAMILTON

9 August, 1977

Carnival - this piece of heaven brought by black people to the streets of London is fraught with clear political issues, if only because of its location in North Kensington, an area which has been neglected by the authorities for years and its people demoralised to the point of apathetic paralysis.

This picket is our public expression of disgust as a consequence of the lack of enthusiasm, intransigence, and failure of the authorities to accept their clear responsibilities toward this cultural and artisticevent; and in particular this irresponsible act which has been taken by the North Kensington Amenity Trust in requesting the Home Office to close off the Acklam Road footpath. The Trust has also refused the NHCAC the use of Acklam Hall, the only public amenity at our disposal for the purpose of information giving, looking after lost children, a base for stewards, changing rooms and an area for persons who may wish to rest for a while.

We deplore this action which they allege to be in the interest of public safety. It draws attention to, and implicitly anticipates that the tragedy which took place on the streets of North Kensington last year will be repeated this year.

It smacks of a lack of confidence in the carnival organisers. The Trust did not have the courtesy to have discussions with NHCAC. This act is irresponsible and ignores a reasonable request by local people for the use of a public amenity and manifestly demonstrates the Trust's contempt for the genuine efforts of local black people.

In blocking off the public footpath rather than facilitate free movement, it will create congestion.

NHCAC have already stated publicly that a band will commence its carnival procession from Acklam Road/Portobello Road, and there will be a stationary music at the corner of Blagrove Road/Acklam Road.

Black community leaders are of the view that the Trust's management action is largely motivated by racist attitudes.

But the North Kensington Amenity Trust is not alone in their lack of enthusiasm or 'enthusiasm' to abandon this spectacular street festival. However, it should be noted that the Trust have a carnival fund but refuses to make finances available to the carnival organisers.

- the Kensington & Chelsea Council have refused to issue licences to stall holders, but have suggested that they use private forecourts. The stall holders would be subject to Health & Hygiene Regulations.

- a local councillor, Bob Pope suggested that local dairies should have milk bottles removed from the area.

- Councillor Henry Machol stated recently that local residents would have no objection to steel band noise, but they would have to the noise of reggae music.

- The Council have refused to allow us the use of any of their buildings near Ladbroke station, despite our offer to meet costs incurred for staffing.

- the Hammersmith, Kensington & Fulham branch of the Licensed Victuallers Association is urging pubs in the North Kensington area not to open on carnival-Monday evening.

- the police would only support an application for a licence if a suitable venue can be found off the main carnival route, which would not cause congestion.

- the police would not turn a blind eye to the sale of alcohol.

- the police would have to enforce the law if stall holders sell food as they would be trading without a licence.

- the Council would be selling daily licences on a first come, first serve basis to persons wishing to sell things other than food.

- the London & Counties Federation, a tenants and residents organisation, headed by Joy Page, Chairman of the racist Immigration Control Association which have repeatedly called for the repatriation of black people here and a halt to immigration have called for greated numbers of police officers to be operational.

- Patricia Kirwan. a GLC Member, called for the postponement of this year's carnival and described the Arts Council of Great Britain grant as a 'scandalous misuse of public money'.

- the police have refused to state the actual numbers of police officers that will be operational.

-

- there is evidence that the police will be bringing rubber shields into North Kensington.

- the police have also said that the visible number of police officers would depend on the control organisers have of the event and circumstances leading up to the event.

- the CRE , Commission for Racial Equality, have grossly insulted the community with a £500 hand-out.

- the Arts Council have failed to give carnival the priority financial assistance it deserves.

Whilst the authorities are sitting on the fence in one way or other, we suggested recently that, had they statesmanship, they could have recognised the virtues and merits existing in both committees.

We, the organisers again call on the authorities to stop pussyfooting around and sitting on the fence, paying lip service to carnival. The recent Old Bailey Carnival Trial cost taxpayers approximately £350,000, last year's Borough Council bill, approximately, £10,000 and the police operation, approximately £ 160,000.

The carnival organisers this year share a budget of £7,000. This is scandalous.

There is no point in the authorities blaming us for the two committees. We repeat, the blame rests squarely with the authorities.

The success of this event is of the highest priority to our local and national sence of dignity, pride and self-esteem, and we will do everything in our power to achieve this end.

We call on the authorities to stop playing politics. Action speaks louder than words. Their enthusiasm must be demonstrated positively. This is a debt ouew to future generations of black people in this country.

Louis A Chase
Chairman

Arts Council
OF GREAT BRITAIN

Arts Council of Great Britain 105 Piccadilly London W1V 0AU Telephone 01-629 9495 Telegrams Amec London W1

AF/PA/EB/255/308
256/252

Chairman The Rt Hon Kenneth Robinson
Secretary-General Roy Shaw

9th August 1977

Dear Mr.Chase,

Notting Hill Carnival and Arts Committee

The Council has considered your application and estimates and, on the basis of this submission, has agreed to offer the Notting Hill Carnival and Arts Committee a grant of £2,000 (two thousand pounds) towards the costs of the 1977 Notting Hill Carnival.

This offer is made on the understanding that there is no commitment from the Council to provide further funds for your organisation.

The sum of £1,000 has already been advanced and the balance of the grant will be payable in instalments of £800 after receipt of your acceptance of the offer and £200 after submission of a certified statement of accounts for the Carnival. The accounts must be signed by two members of your organisation and sent to the Finance Director, Mr.Anthony Field, to whom all financial matters should be referred.

If this offer is acceptable to your organisation, please send a written acceptance to the Deputy Secretary-General, Mr.Angus Stirling.
* I enclose a specimen letter for your guidance.

Yours sincerely,

Roy Shaw

Secretary-General

Louis Chase Esq
Chairman
Notting Hill Carnival and Arts Committee,
5 Acklam Road
Ladbroke Grove
London W10.

Enclosure

COMMISSION FOR RACIAL EQUALITY

Elliot House
10/12 Allington Street
London SW1E 5EH

Telephone:
01-828 7022

18th August 1977

our ref

your ref

The Chairman,
Nottinghill Carnival & Arts Committee,
5 Acklam Road,
Ladbroke Grove,
London.
W10

Dear Mr. Chase,

Nottinghill Carnival

I write with reference to the letter from Mr. Perry and yours of the 10th August in connection with the CRE's funding of the Nottinghill Carnival. We have in the light of your letter reviewed our original decision and have now agreed to provide an additional £500.00 thus making a total offer of funding of £1,000.00. The additional £500.00 has been provided specifically to help with the provision and payment of stewards. We see this to be particularly important as we believe that the level of policing will be influenced by the number of carnival stewards you are able to provide.

I sincerely trust that your Committee will now feel able to accept our total offer.

Best wishes,

Yours sincerely,

C.E.B. Robinson
Deputy Chairman

Appendix VI

Too big and in the wrong place”,
The Independent Newspaper, 02 September 1987

Notting Hill’s street festival goes on trial”
Irish Times, 29 August 1988

Stop the carnival” Express Newspaper
02 September 1989

THE INDEPENDENT

40 CITY ROAD, LONDON EC1Y 2DB (telephone 01-253-1222; telex 9419611 INDPNT)

Too big, and in the wrong place

THE brief riot in Notting Hill on Monday evening could very easily have led to a night of burning and looting on the scale seen in earlier years in Brixton, Birmingham and Liverpool. But the unrest should, nevertheless, be seen in context. By accident rather than by design, and with very little planning, the Notting Hill carnival has become the biggest street festival in Europe. In the course of the Bank Holiday weekend it can be expected to attract well over one million visitors, perhaps half of them white. There is little for the crowds packing the narrow streets to do except watch the floats, listen to the bands, eat, drink and smoke — and then drift aimlessly about, hour after hour, waiting for something exciting to happen.

It is not surprising, therefore, that fights break out, that gangs of semi-professional muggers and pickpockets make the carnival their base or that riot is just below the surface as the evenings draw on. The only surprise is that Notting Hill has, on this occasion, escaped relatively lightly. The violence and looting which started shortly before 9 pm on Monday was rapidly contained by a highly trained and well-disciplined group of police and there have been no serious allegations that they over-reacted. Even so, it is intolerable that the supposed festivities ended with a man murdered and a policewoman stabbed. There is something fundamentally wrong with a festival at which 250 arrests are made and 800 offences reported.

Moreover, the lurking fear must be that even more serious violence could occur in the years to come. The Metropolitan Police is still unwilling to recommend that the Home Secretary ban the carnival. But Paul Condon, the Deputy Assistant Commissioner, asked even before the rioting whether "the criminal side of carnival is too high a price to pay for the fun side". Yesterday he called on the Carnival Arts Committee to reconsider "the location, size and control" of the festival. They would be ill advised to ignore his remarks. There have already been suggestions that more stewards should be provided and that the official festival — the floats, the sound systems and the stalls — should be closed by early evening, whereupon the revellers would depart quietly. But such such suggestions are at best palliatives and at worst positively dangerous. The carnival ran for many years before floats and stewards and organising committees were introduced. The limited degree of organisation which now exists came about precisely because it was believed that the potential for chaos was greater without organised sound systems and other entertainment. Attempting to switch off the carnival in full flood could as easily provoke riots as prevent them.

The real problem is that the carnival is now far too big and is held in the wrong place. It started as a relatively small, local affair and it has become a city-wide attraction. In any case, Notting Hill is no longer the focus for Afro-Caribbean life in London. There are large numbers of people of West Indian origin in the East End, in the north of London and south of the Thames. A series of carnivals, based, say in Finsbury Park, on Wanstead Flats, Clapham Common and one of the Brent parks would be more accessible and would make numbers more manageable. On open ground it would be possible to provide continuous entertainment — concerts and fairground stalls — and allow the floats to parade properly. Every year arts and community bodies decide how much money to give for the creation of elaborate costumes and floats. In future such funds should go only to groups which are prepared to compete away from the streets of Notting Hill.

The Independent Newspaper, 02 September 1987

Notting Hill's street festival goes on trial

From Eileen Battersby, in London

EUROPE'S largest street festival, the Notting Hill Carnival opened yesterday under the dual threat of the promised bad Bank Holiday weather and the knowledge that the entire event is now on trial. Since 1976 when over 600 were injured in a chain reaction series of street battles — the carnival, which takes place in a part of west London which combines both the affluent and the tacky, has become increasingly violent. Police presence is now as much a feature of the carnival as the outlandish costumes and the steel bands which try to outplay each other.

But the carnival, which is now in its 30th year has continued and has grown from the original crowd of 7,000 to an estimated attendance of between 1½ and two million.

It is ironic that the carnival has come to mean violence, as the festival was originally inaugurated by the black communities in answer to the vicious racist attacks of August 1958 when white youths waged an "open season" on blacks. Teddy Boys armed with knives and sharpened bicycle chains, incited by the racial hatred preached by Oswald Mosley's reformed Union Movement, went on the rampage. The incidents became known as the "Notting Hill Riots" and this carnival which is now itself synonymous with theft and muggings was born of the black community's non-violent response to their white persecuters.

Seldom has any event so obviously become the victim of its own success, the carnival swelled by grants and subsidies has grown out of control on its way to becoming a limited company. The spectacle has survived with smiling police officers working hard at giving the impression they're only there for the fun and not for the trouble that's never too far from the surface.

Uneasy goodwill yielded to an open expression of criminal intent last year, on Bank Holiday Monday, when over 1,000 crimes were committed, including murder, and the police made over 240 arrests. Residents finally had their long-awaited excuse for demanding "never again." However, the police decided to give the carnival one more chance.

Last spring, lengthy negotiations between the police and the carnival committee produced a number of new restrictions which included reducing the amount of street trading and the sale of alcolol, the closure of certain streets to give emergency services speedier access, and the police are under orders to prevent the crowds from becoming too concentrated or "massed." In addition to the 10,000 officers on duty there are an extra, specially recruited 500 stewards. Their work will add over £40,000 to the carnival's bill.

Alex Pascall, chairman of the Carnival Arts Committee, is confident that some company will step in to help meet the costs of having these non-police stewards.

The highlight of the two-day carnival is today's big parade and it is hoped that the revellers will heed the police warning and call a halt to "carnival," before 7 p.m. this evening or else this could mark the end of a great public event, the 24th carnival in 30 years.

Source: The Irish Times, 29 August 1988

THE TIMES 2

Allegations over use of public funds by Notting Hill carnival organizers

Police search for 'missing profits'

By Stewart Tendler
Crime Reporter

A Scotland Yard squad is investigating the financial affairs of the Notting Hill carnival organization over the past two years, checking the use of public grants and the possible loss of thousands of pounds in revenue.

At the heart of the investigation is the question of whether hundreds of people might have creamed off the potential profits from the carnival which were intended to be ploughed back into the community.

Key areas of the investigation include allegations over the payment of stewards, payment of bills without receipts, the collection of money for non-existent stall licences, the allocation of genuine licences, the gate returns from public events and the profits from liquor sales.

The funding and future of this year's carnival is under intense scrutiny. Funding groups including the Arts Council have already announced there will be no more money unless recommendations in an accountants' report are implemented.

Coopers & Lybrand called for a overhaul of the event. The Carnival Arts Committee, the organizers, should resign and the carnival should be run by a registered charity.

The report estimated the carnival could generate up to £30 million. Every year the event has ended up with a loss and creditors are owed £100,000. Prize-winners have yet to be paid.

Yesterday the Arts Council, which paid out £98,000 last year, said funding would be conditional on the implementation of the report. A spokesman for Kensington and Chelsea council, which paid £55,000, said the council had told the committee it would get a grant this year only if it had moved "significantly and satisfactorily" towards achieving the report's recommendations.

Since the carnival police have seized a mass of material. One allegation centres on stewards' fees. Each was entitled to £60 a day and between 450 and 600 stewards are alleged to have been paid a total of £20,000. One name allegedly appears 20 times in one day and police are checking what was paid out against reports that the actual number of stewards was little more than 200. Police are checking reports that the stewards' tee-shirts were being sold.

Another allegation involves an event arranged for the carnival on Wormwood Scrubs which charged £6 a head. It is claimed that 4,500 people attended the event and the returns were £2,700.

Street vendors are regulated but in 1987 an inspector in the Westminster council area of the carnival counted more than 1,000 vendors when only 300 licences were given for the event.

In the last carnival there were only 11 liquor licences but many more people were selling drink on the streets. Police are investigating whether people had paid for licences and had receipts but no licences.

Yesterday no one was available at the committee offices to comment.

Source: The Times Newspaper, 21 January 1989

EXPRESS

HURD FACES CALLS FOR STREET BAN AFTER DEATH RIOT

Stop the carnival!

By PAUL WILENIUS Home Affairs Correspondent

HOME Secretary Douglas Hurd was under mounting pressure yesterday to ban the riot-hit Notting Hill Carnival.

Police leaders, Tory MPs, and residents in the embattled London suburb never want the festival to be held in the streets again.

Mr Hurd will soon be getting a report on the violence which broke out last weekend. He will then decide, after talks with police, whether to ban it.

One man was murdered, a woman police constable was stabbed in the back, and 56 people were taken to hospital during the carnival.

There were more than 530 crimes, many including street robberies and assaults. Handbags were snatched, people were beaten up for their money, and some had ammonia sprayed in their faces.

Police said last night that 138 people were arrested in a major operation to quell the riot.

Tory MP John Wheeler is seeking an urgent meeting with the Home Secretary to try to get the festival scrapped.

Violence

"One possible option is to take it off the streets and organise it as a festival in Wembley Stadium," said Mr Wheeler.

"The festival has been going for 22 years, but the residents have been subjected to terrible disruption and violence."

Another Tory MP, Terry Dicks, said: "The police do not want this ludicrously named carnival ever to occur again, nor do the people of London, and the Home Secretary should ban it forthwith."

Police Federation chairman Leslie Curtiss said: "There has to be very serious consideration by all—including the Government—whether this can continue on the streets.

"It has become an excuse for theft and organised crime

Pepe Francis, a carnival organiser, said: "We've been trying for two years to expand into Hyde Park.

Opinion: Page 8

The morning after: A roadsweeper clears a street of rubbish left by carnival revellers

The Express Newspaper, 02 September 1989

Appendix VII

Notting Hill Carnival Organisational Review

Coopers and Lybrand, 1988

Notting Hill Carnival Organisational Review

Coopers and Lybrand
1988

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SUMMARY

1. The Carnival and Arts Committee (CAC) takes overall responsibility for organising the Notting Hill Carnival. Both it and its major funders have become increasingly concerned about the management and financial control exercised by the CAC. Consequently the CAC commissioned Coopers and Lybrand to undertake this review.

2. Carnival's roots are in the Afro-Carribean community in Notting Hill continuing the tradition of annual street festitivities in some Carribean countries. The first event, 20 years ago, was small, unfunded and attracted no outside interest. By contrast, last years Carnival attracted an estimated 1,000,000 spectators from all over the world to see over 100 floats, steel bands, costume bands, masqueraders and numerous side events. CAC's expenditure was about £300,000. Media interest was intense (although largely focussed on potential crime and violence). Roads are closed and up to 1 square mile of urban London is given over to the Carnival for 2 days.

3. The growth of Carnival has made it a contentious event. As with any very large gathering of people there are considerable problems of noise, congestion, litter and damage. Safety and security are major concerns - there have been no fires but street crime has been a running sore. At the same time, for the majority of participants, Carnival is an enlivening and happy time, the result of months of dedicated industry in preparing the costumes and music.

4. Because of the problems there has been antagonism or ambivalence towards the event:-

(a) For the police, Carnival is a public safety headache planned to meet the conflicting demands of the "hands off" approach to avoid provocation and the "hands on" approach to control crime. This is against a background where police/black community relations have never been good and, at time, are openly hostile

(b) Some local Councillors, representing residents who are adversely affected, and who may be hostile anyway to the free-spirited notion of Carnival, would prefer it to be banned. But Carnival is tolerated as in practice it would probably be impossible to ban.

(c) The local authority officers with the budget and management responsibilities for environmental health can find Carnival exasperating and difficult to deal with.

(d) The Home Office, with its public order mandate and, under often intense pressure from the media and some MPs, has to respond to the continuing and, at times, disturbing street crime.

(e) Underlying these tensions is both real and perceived racism or, at least, misunderstanding.

5. Much of the black community in Notting Hill (& throughout London) treasures Carnival as the highlight of the year but, as importantly, as a black event run by black people in a country where black "ownership" and influence is very limited. At the same time, the CAC has tended to organise the Carnival in a laid back and amateur way with few of the systems and controls necessary to properly spend £300,000 annually (most of it public money) and manage the largest public event in Europe (equivalent in sheer numbers to 10 Wembley cup finals).

6. With this ambivalent approach from all parties it is hardly surprising that there have been problems. Few of those involved seem aware of the magnitude of the planning, management, financial, logistics, safety and security tasks now involved. Carnival is now very big business. Its problems are not going to be solved by a traditionally British half hearted approach. Our first recommendation is therefore that all parties commit themselves wholeheartedly to Carnival and to its success and work constructively together to this end.

7. The CAC has, in many respects, unwittingly encouraged by its poor management those who want to "take away" the running of Carnival from the black community. We are very clear in our own minds that the community from which Carnival stems should be responsible for its organisation also. But laid back management and control is no longer appropriate. We recommend that Carnival should continue to be organised mainly by the local black community and that it should be professionally managed.

8. Our principle findings in relation to the CAC are that:-

(a) its Board does not sufficiently represent the Carnival or the Community;

(b) only two paid staff are in place. no overall manager has been appointed and nobody has formal responsibility for the overall management of staff;

(c) there is no distinction between Board and management roles and, in practice, a complete absence of formal accountability for financial and operational actions;

(d) financial systems are inadequate;

(e) financial and management reporting is non-existent;

(f) the Carnival is not professionally managed.

9. Our main recommendations for the CAC are that:-

(a) the status of the CAC should be changed to a charity;

(b) a Board with wider membership and skills should be appointed;

(c) control of the organisation should remain in the local black community;

(d) a new executive management team should be appointed;

(e) specific attention be paid to training needs;

(f) a ledger based accounting system should be implemented;

(g) a better and detailed budgeting system should be devised;

(h) the CAC carnival logo should be registered as a trade mark to secure proprietary rights for merchandising initiatives;

(i) better office accommodation should be sought.

10. Most of these changes can have significant effect only from 1989 Carnival onwards. For 1988 much can still be done. We recommend that:-

(a) appropriate and acceptable staff from funding agencies are seconded to the CAC to provide assistance for the preparation of

(b) Carnival, maximum advantage is taken of the enclosed events leading up to Carnival as a means of earning additional income;

(c) additional attention is to be paid to the provision of information and increased publicity about Carnival;

(d) major merchandising initiatives are initiated to generate both interest in and income from Carnival;

(e) specific attention is paid to the stewarding and the selection and administration of stewards;

(f) financial control procedures are put in lace

11. With the event now of such a size it could -

(a) become self-financing,
b generate significant local economic development

12 We have undertaken some preliminary investigations in the US and elsewhere of comparative experience in organising street carnivals. It is evident that significant income could be generated from:-

a sponsorship of the whole event or individual events;
b authorised temporary food and drink outlets,
c sales of Carnival-based products and souvenirs,
(d) television coverage of the events nationally and internationally,
(e) additional sporting events,
(f) other activities, for example a Carnival Button, which might alone generate as much as £200,000,

and that some of this income could be recycled into local economic development. We recommend that a substantive review concluding with specific proposals is undertaken of income generation and economic development

13 The body of this report is concerned with the organisation structure and financial controls of the CAC Thus, to date, this has been a limited review We appreciate that there is much more to be done, which is not covered by this report in terms of both detailed action planning and implementation and in managing Carnival itself

14 We would like to thank all the various individuals, funding agencies local authorities police independent organisations the Directors and staff of the CAC for their time and assistance in providing the information on which this report is based

I THE CARNIVAL AND ITS PERFORMERS

Brief History of Carnival

1 1 The Notting Hill Carnival historically has drawn its inspiration from the Caribbean. It has been described in one of the official carnival brochures as 'a glorious aberration from England's staid normality, an opportunity for escapism and showmanship in a country not renowned for such qualities' The Carnival has remained predominantly a minority event which to-date, despite its huge attraction of tourists and nationals alike, continues to face opposition from politicians and residents It is also an event the police could do without. Like most large scale public gatherings it creates a public safety and security nightmare However, to the community in Notting Hill which holds Carnival it is both the happy highlight of the year and an important symbol of identity, purpose and pride

1 2 Carnival was begun by slaves who made satirical representations of their masters in the form of celebration, a celebration which became doubly important on emancipation. The emphasis was on music which had its origins in the rhythms of African and aboriginal Indians in Trinidad. The steel drums, or "pans", developed of necessity from oil drums which were the only form of percussion readily available on the island. The music which has resulted from these distant origins is calypso, which is at the heart of carnival Calypso music presents a variety of topical, humorous and critical subjects to a background of traditional African rhythms and benefits today from the sophistication of musical instruments and electronic gadgets Many years later and many thousands of miles away from its origin, the steel bands continue to be the driving force behind the spirit of carnival

1 3 The act of masquerading 'mas' by slaves through mimicking their masters created the art of mas' making and parading in mas 'Playing mas' is to many the most important element of carnival It helps to create the beauty of carnival Very serious preparations are made months in advance to present costumes and masquerades to represent the theme of each band The essence of mas lies in the portrayal of key persons or the personification of an idea The skills are therefore not only physical but also imaginative

Performers in Carnival

1.4 Carnival is claimed to just 'happen'. This is not wholly correct. The series of events which lead up to Carnival's two day street events are a result of detailed planning and organising, and months of dedicated work by the performers and organisers. It is the level and quality of the preparatory work which has determined the extent of the success of the event in the past. The Notting Hill Carnival is currently organised by the Notting Hill Carnival Arts Committee (CAC) who have the formal responsibility for its planning and presentation. Two groups of performers make up Carnival:-

(a) The costume bands;
(b) The musicians.

Costume Bands - The London Costume and Mas Association (LCMA)

1.5 The Costume Bands are the performers who 'play mas'. The participants in each band average about 40 to 50, (although in the Caribbean the number can reach 3,000). The participants are made up of the masqueraders and costume presenters. Most of their bands are represented by The London Costume and MAS' Association (LCMA). About 45 to 50 costume bands participate in Carnival. Although a specific committee takes responsibility for aspects of the children's carnival, the LCMA also provides input to costume and MAS' making for the children. The visual beauty of carnival is represented by this group of performers.

1.6 The LCMA has been in existence as a formally constituted group for about five years. Not all costume bands are registered with the LCMA. There are about 30 costume bands registered. In recognition of the role of the costume bands not only at carnival time, but in the field of the arts generally, the LCMA seeks to provide a formal representation and contact point for its members, and a working relationship with the CAC through its representation on the CAC's Management Committee.

1.7 The Arts Council provides funds for most of the costume bands (£48,750 for 1988) which is allocated by a vetting committee made up of the CAC, Greater London Arts, the Arts Council and the LCMA. There are no

official criteria for this allocation although each band can receive from £250 to £2,800 There has been no performance evaluation mechanism in place to review the quality of output of the funded bands in order to justify continued, reduced or increased allocation for the following year. We understand this is now a condition from the Arts Council for the allocation of grants in the future.

1 8 There are some commercially sponsored bands who do not receive funding from the Arts Council and are funded by the organisations below:-

EBONY by Red Stripe Brewery
COCOYE by BWIA (Carribbean Airline)
STARDUST by CAV Lucas
MANGROVE by the Caribbean Times

1 9 Some of the smaller costume bands currently have problems with -

(a adequacy of funding,
b restriction in size due to a)·
(c) absence of an adequate venue for costume and MAS' making;
d funding to pay for musicians
(e acquiring appropriate trucks as floats.

1.10 The LCMA has the opportunity for representation on the CAC Management Committee although its relationship with the CAC directors is very strained. This emanates from a lack of satisfaction on the part of the LCMA on the services provided by the CAC in terms of presentation, planning and organising of carnival with respect to the costume bands

1.11 The CAC organises a Gala competition and for 1988 over £13,000 has been budgeted as prizes. This does not include cash prizes that can be won 'on the road' on carnival day. All the costume bands who participate look to these prizes as a contribution to their costs and as reward and recognition for their effort.

1.12 The LCMA feel very strongly about their inability to influence and play a major role in planning and organising the CAC Gala competition Their specific complaints include:-

(a) the inappropriateness of the tent at Wormwood Scrubs for the show;
(b) the quality and management of the show due to a lack of expertise and professionalism by the CAC in presenting the show;
(c) inadequate security and control on the gate takings and entry;
(d) poor and uninspiring sponsorship arrangements to finance the show with resulting underfinancing for the actual show and prizes;
(e) a lack of confidence in the ability of the CAC to raise the standard, quality and tone of the show.

1.13 The LCMA is now attempting to organise its own gala night in direct competition with the CAC. We were presented with the plans of the LCMA for this Gala, and found it to be very professionally thought out and planned. Evidently the specific skills of the LCMA in organising their costume bands have been reflected in the level and detail of plans made.

The Musicians

1.14 The musicians are made up of a much wider 'confederation' of performers and includes:-

(a) steel bands, represented by the London Brotherhood of Steel Bands (LBS);
(b) static sound systems represented by the British Association of Sound Systems (BASS).
(c) Soca bands (described as the fusion of soul and calypso music), represented by the London Brotherhood of Soca Sounds (LBSS);

London Brotherhood of Steel Bands (LBS)

1.15 The London Brotherhood of Steel Bands is a group of bands dedicated to the refinement and the raising of standards of steel band music. It has 16 bands as members, the majority of which are based in London. The LBS was formed in 1982 and is part funded by both the London Boroughs' Grant Scheme (LBGS) and Greater London Arts (GLA). The funding from LBGS is by way of a part-time secretary, while the GLA has contributed to the acquisition of instruments for six bands.

1.16 The steel bands are generally expensive to maintain. Pans have to be purchased, replaced and tuned regularly, and uniforms have to be made. However, some bands do earn a reasonable amount of income to contribute to these costs. Performance at charity shows is common. Many young members are active in steel bands and are provided with opportunities for training within each band. A band can have up to 40 performances per annum and charges vary from £350 to £500 per appearance.

1.17 The role of the LBS is to:-

(a) seek and arrange appearances for bands at various events;
(b) organise fund raising activities for the Association and bands;
(c) decide on the allocation of bands to events where a steel band is required;
(d) provide representation for the bands on the CAC Management Committee.

1.18 The LBS also devotes its resources to teaching children the art of playing steel drums. Each band has a young membership which practice regularly and learn from the more experienced players.

1.19 Each band has two appointed representatives in the LBS and two of these represent it on the CAC Management Committee. The President of the LBS is also currently the paid Administrator of CAC. We were informed that the relationship with the CAC Board has not been very cordial. For example at one time the LBS had considered organising its own Panorama and Calypso Monarch competition which is normally organised by the CAC as one of its pre-carnival events. However, the LBS now play a major role in organising the competition although the CAC maintains overall control.

British Association of Sound Systems (BASS)

1.20 The British Association of Sound Systems was formed about two years ago to administer the provision of static sound systems for Carnival. Membership stands at about 65. Prior to this there had been no control, and this has become a major aspect of current negotiations with the police. It has been argued that the static sounds systems create the following problems:-

(a) they block the route of the procession due to the congregation of revellers dancing and listening to their music;
(b) their music is louder than is regarded as tolerable to some residents and has gone on into the night,
(c) music of the steel bands on the passing floats is drowned by the static sounds systems

However, the static sound systems support the 'business' side of carnival because street traders encourage and welcome their presence as a crowd attraction especially where the location is remote from the main carnival route.

1 21 We understand that the number of approved static sounds we understand will now be limited to an agreed number with the CAC BASS and the Police BASS is the mechanism for implementing and administering these agreements but to date has found it difficult to function effectively, reasons which include

a 'pirate' Disc Jockeys especially those not based in London, disregard the BASS organisation because membership of BASS is not regarded as crucial to their performing at carnival;
(b) members do not have any committee experience and do not succeed in holding quorate and meaningful meetings,
(c) no policies procedures, rules, regulations and controls have been established and enforced to give the organisation functional credibility;
(d) participation in BASS only increases just before Carnival thereby failing to provide adequate planning

1.22 The BASS will require a much stronger organisational mechanism to control its members but can only do this through the support of the CAC and the police based on agreed and enforcable policy and procedures

The London Brotherhood of Soca Sound (LBSS)

1 23 The LBSS is the organisation which attempts to promote Soca music which is Caribbean and described as a fusion of soul and calypso music The LBSS is affiliated to the London Brotherhood of Steel Bands Current membership is 9

1 24 The members of LBSS specialise in playing soca music, two of which are live performing bands while the others are disc jockeys who have their equipment geared to open air shows The LBSS assists its members to get engagements which include

(a) boat trips,
(b) dances,
(c) launching ceremonies etc.

1.25 The LBSS provides mobile sound systems to the carnival costume bands and processions Most costume bands are accompanied by music on the floats and where the larger costume bands use steel bands, the smaller costume bands with a smaller budget use the mobile sound systems of the LBSS. Hence, the LBSS have a role to play in the direct participation in the carnival procession Two members of the LBSS sit on the CAC Management Committee

Attitude to Carnival

1 26 The North Kensington Task Force commissioned the Harris Research Centre to conduct a survey of attitudes to Carnival by residents and retailers in the area and to identify the mix of attendance at the Carnival The breakdown of the people surveyed was:-

Retailers

59	White
46	Non-white
Total 105	

Residents

332	White
48	Black
39	Other
Total 419	

1.27 The survey was quite extensive and the full results and comments are to be published by the Task Force. The following extracts are relevant to this report:-

(a) Majority of the residents are in favour of Carnival. Within the age 16-24 were overwhelmingly in favour while the older residents were against. 90% of blacks in the area were pro-carnival.

(b) Most of the people questioned felt that Carnival was good for the area on the whole. A majority agreed strongly that Carnival offered:-

- opportunity for personal expression;
- young people something to do;
- young people an opportunity to participate in different cultures;
- more interesting perspective to living in the area.

(c) Carnival was not perceived as a source of local employment.

(d) A majority of the people interviewed disagreed that Carnival should be banned and agree that it promotes positive race relations.

(e) The extent of participation in Carnival reveals that mainly younger people went to see Carnival. Although there is a higher black participation, of the black people interviewed, only 25% took part while 50% were spectators.

(f) Of the aspects of Carnival which attendees enjoyed the following were prime:-

- the procession of floats of costume bands;
- the central square of the Carnival;
- the atmosphere created;
- the live music from all the bands.

(g) The negative aspects of Carnival which were universally expressed were:-

- fear of crime;
- safety;
- overcrowding;
- noise level;
- litter;
- drunken behaviour.

Despite worries about crime, few people wanted to see more police at Carnival.

(h) Suggestions on how Carnival can be improved were:-

- reduction in the attending crowd;
- employment of more stewards;
- quieter music;
- litter control.

(i) In addition, the use of a full time professional body to plan and manage Carnival was suggested. About half of the people interviewed recommended that the Local Authority should provide funding for Carnival.

(j) The profile of attendance at Carnival revealed that the origins of spectators at Carnival were:-

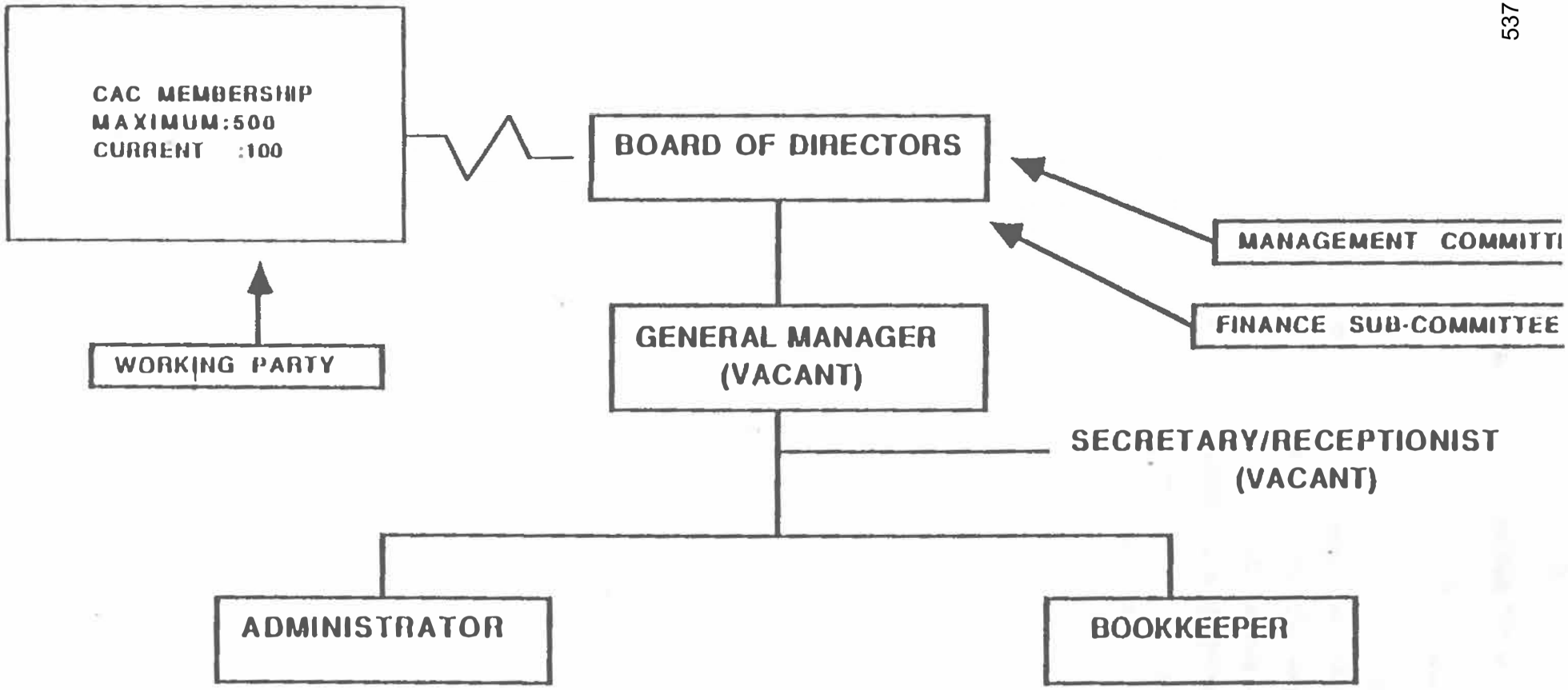
27% Hammersmith, Fulham, Kensington, Chelsea and Westminster
41% Elsewhere in London
20% Outside London and rest of UK
12% Overseas Tourists.

1.28 Thus the attitude towards Carnival is generally positive, although it should be better managed and controlled. The profile of Carnival in terms of its economic impact on the community is low, although the volume of economic activity over the two day street parade is quite high where it is estimated that as many as 1 million people have to be catered for.

1.29 Carnival is a community event and evidently the black community and the younger generation of non blacks identify strongly with it. However, there are many people who are opposed to Carnival generally for the issues mentioned above. The following sections of this report consider how Carnival can be managed and therefore how some of these problems can be resolved.

.NOTTING HILL CARNIVAL ARTS COMMITTEE

CURRENT ORGANISATION STRUCTURE



II CAC ORGANISATION STRUCTURE

Present Arrangements

2.1 The Notting Hill Carnival and Arts Committee Ltd (CAC) is a company limited by guarantee with no share capital. The CAC achieved limited liability company status in 1984 prior to which it was a voluntary organisation run by a management committee. The Memorandum and Articles of Association are shown in Appendix A. The CAC has a board of directors who are duly elected by the membership of the organisation. The Articles of Association of the CAC, permits membership up to 500 people. The current registered membership stands at 100 individual members. There are no corporate members although the Articles of Association permits such membership. There are no specific restrictions on membership or mix of membership.

2.2 The objects for which the CAC is registered are to promote, maintain, improve and advance the education of the public in music, dancing, the arts and in ethnic cultures and good citizenship by the production of educational plays, music, dancing, singing, literature, sculpture and painting. The CAC is based at 7 Thorpe Close, London N10 in offices leased from the North Kensington Amenities Trust.

2.3 The organisation structure of the CAC on the opposite page shows a two tier structure consisting of the board of directors and the team of paid staff led by a General Manager, the position of which is currently vacant and has never been officially filled. In addition to these two basic levels, there are the following sub-groups with specific responsibilities for various aspects of Carnival:-

- Management Committee;
- Working Party;
- Finance sub-committee.

Board of the CAC

2 4 The Board of the CAC by virtue of its statutory and legal obligation is charged with the responsibility for the CAC's policies, resource management and operation. It has six members and is chaired by Mr Alex Pascall. The full membership of the board is:-

1. Mr Alex Pascall - Chairman
2. Mrs Joyce Bacchus - Secretary
3. Mr Victor Chrichlow - Treasurer
4. Mr Daniel Holder
5. Mr Norton Mclean
6. Mr Roland Andrews

2 5 The Board meets at least once a month and although these meetings are not attended by any member of staff, we assume that the General Manager, when appointed, would be in attendance to report formally on the company's activities.

2 6 The absence of a full complement of staff has placed the Board in a peculiar executive role which has resulted in diffused and unclear lines of responsibility with no formal reporting relationship between the staff and the Board. The Board is currently actively participating in the day to day management of the company as the preparation for Carnival begins However we identified an absence of formally allocated roles and responsibilities to the individual members of the Board currently managing the company

2 7 This situation has implications for the financial control that would normally be achieved through the separation of duties between the Board and the executive management. Specifically, the treasurer and secretary are virtually full time managers of the CAC. Both are involved in the approval, authorisation and disbursement of funds This does not satisfy accounting control requirements based on the principles of separation of duties and responsibilities

2.8 The following additional observations were made:-

(a) The Board membership, although made up of dedicated individuals, has not been structured to take on specialists with skills to offer the CAC in the formulation of policy or strategy. Most well-organised voluntary organisations select Board members primarily on the relevant skills they have to offer as well as their commitment to serve in a voluntary capacity.

(b) People who attend do so to see the individuals who perform in Carnival. However, performers in Carnival have no formal representation on the Board through their Associations. There is a strong case for the various bands and groups, who are properly constituted, to have formal representation on the Board. The existing CAC Management Committee does include performing Association representation but with no formal authority.

(c) There is no formal reporting mechanism in place by which the Board can monitor the financial status and operations of the CAC. Under the current circumstances the Board would, if such systems were in place, largely be reviewing the performance of itself acting as the day to day management.

(d) During our interviews, we observed a high incidence of expressed doubt as to the current Board's ability to manage the CAC in the future if its membership is to remain the same. Reasons given were related to professional capabilities, historical relationships with funding organisations, unsatisfactory Board appointments and restrictions in the participation in the planning process.

(e) Strong concerns were expressed to us about the use of funds and income. We have not conducted any investigation in these areas. However, the accounts have been qualified for the past two years by the auditors. The absence of proper financial policies, procedures and practices leaves the Board open both to claims of misuse (whether justified or not) and to changes of not fulfilling their legal obligations under Company Law as Directors.

Head Office Staff

2.9 The Head Office of the CAC is the location for:-

- General Manager (vacant);
- Administrator - Mr P.Frances;
- Bookkeeper - Ms R. Libid;
- Secretary/receptionist (vacant)

and serves as the focal point for pre-carnival preparation. This paid team is normally responsible for the execution of Board policy and charged with the day to day management of the CAC through the leadership of the General Manager. The position of the General Manager has never been filled although funding is provided specifically by the Royal Borough of Kensington and Chelsea (RBKC) at salary level PO5. We understand that the position has been advertised widely three times to recruit a suitable person. The interview panel, which included the RBKC Deputy Leader, did not identify any suitable applicant.

2.10 A tremendous amount of voluntary participation by many individuals has contributed to the presentation of Carnival. The CAC has never employed more than three members of staff who, in conjunction with the voluntary but near full time participation of the Treasurer, Secretary and the Board have arranged Carnival events.

2.11 The following observations were made about the Head Office:-

(a) The role of General Manager has invariably been taken on functionally by the Treasurer who has had much experience in arranging Carnival. Again, this situation has served to diffuse the separation of duties and accountability of managers for expenditure and operation.

(b) The description of the General Manager's role, based on the past recruitment advertisements, does not reflect sufficiently the level of responsibility and range of activities that is expected of the position. It does not demarcate adequately its role from that of the Administrator who finds his functional role threatened.

c The Administrator, who has been in post for over five years, is also an experienced Carnival organiser with much involvement in local community activities The position is full time and he is the most senior paid employee in the CAC, to whom the other staff should formally report at present However reporting lines are not specified for directors who serve in an executive capacity and for paid staff The Administrator's specific duties in the past have included:-

administration of the office;
raising funds for CAC,
liaison with other carnival groups in other parts of the country
negotiating and arranging for the pre-carnival events;
organising for stewards and stalls;
liaison with police.

The Administrator currently sits on 9 different management committees in the community This reduces his availability and concentration on work for CAC.

d The Administrator does not report formally on his activities on an ongoing basis He does not attend Management Committee meetings because he regards it as a waste of time with no productive outcome He consults the Treasurer on problems that need to be resolved

(e) The Bookkeeper has been in employment for under a year and is responsible for posting all financial transactions to the books of account A cash book system is operated. She has no responsibility for authorisations or approvals of payments

f The post of secretary receptionist has been vacant since March 88 and the absence is currently contributing to the increasing pressure on staff The Bookkeeper is doubling up as a receptionist and part secretary at the moment

g The office is ideal in terms of its location within the community but a more aesthetic and becoming appearance would be appropriate for a company which organises such a visually pleasing event

CAC Management Committee

2.12 Membership of this committee consists of the board of directors and elected representatives of the individual organisations connected with Carnival, who are listed below:-

Organisation	Representative
London Brotherhood of Steel (LBS)	Mr. F. Rollock Mr. C. Phillips
London Brotherhood of Soca Sound (LBSS)	Mr. V. Phillips
London Association of Sound Systems (BASS)	Mr. R. Weekes Mr. M. Friday
London Costume and MAS' Association (LCMA)	Mr. B. Delandre Mr. D. Khan
School Carnival Committee	Ms. P. Little-John Mr. T. Carter

2.13 We understand that the purpose of this group is to create a forum for planning Carnival and its related activities and thus provide the opportunity for the representation of the major performers in Carnival. Broad policies are supposed to be decided at this forum but we understand that representatives of each group tend to pursue the interests of their group only as a whole and not the Carnival.

CAC Working Party

2.14 The increasing pressure from funding agencies and the growing realisation by the organisers of the need to formalise the management and planning has resulted in the creation of a Working Party with the expressed responsibility for a strategy for the future development of the CAC and the Carnival. This group is made up of:-

- Alex Pascall - CAC Chairman
- Wilf Walker
- Rodand Gordon
- Joyce Bacchus - CAC Secretary
- Metropolitan Police
- London Borough of Kensington and Chelsea
- London Borough of Hammersmith and Fulham
- London Borough Grants Scheme
- Commission for Racial Equality
- The Home Office

Wilf Walker and Rodand Gordon are ordinary members of the CAC.

This group has formulated and agreed with the Carnival organisers measures relevant to public safety including the Carnival procession route, street trading, and noise levels.

Finance Sub-Committee

2.15 A Finance Sub Committee of the CAC was formed to take on the responsibility for managing the financial aspects of Carnival and to provide interim accounting systems and control. The membership consists of the following people including the Treasurer and Bookkeeper of the CAC.

1. Mr Alex Pascall
2. Mr David Roussel Milner
3. Ms Rosa Libid (Bookkeeper)
4. Mr Victor Crichlow (Treasurer)

2.16 The committee, set up in March 1988, has met twice up to May '88 and has not fully established a strategy, work plan or objectives. No frequency for meetings has been agreed, nor reporting requirements established. However the current high level of daily interaction in the build up to Carnival provides an informal monitoring mechanism and attempts are now being made to devise and implement accounting controls.

Carnival Industrial Project (CIP)

2.17 Out of the Notting Hill Carnival has emerged a commercial venture, Carnival Industrial Projects Limited (CIP) which was formed initially as a voluntary training establishment in 1979 with strong links with the Manpower Service Comission (MSC). The CIP has evolved through different stages over the years and has strong links with the Carnival products. It is an independent organisation, but by implication is linked to the CAC since its activities are linked to Carnival. The CIP is currently inactive and is in the process of negotiation for funds to reactivate the business. The CIP offered training under the Youth Training Scheme of the MSC in:-

- leathercraft;
- silkscreen printing (T-shirts, posters);
- steelpan making;
- welding;
- costume making.

2.18 The CIP could play an important role in local economic development through the recirculation of earnings from Carnival related products. The CIP has produced printed T-shirts, metal stands for steel drums, banners, buntings etc. The CIP currently has a board of directors (formerly a management committee prior to incorporation) consisting of:-

Chairman - Mr Herbert Bukari
Secretary - Mr Saba Sakana
Treasurer - Mr Dada Imarhoqbe
Member - Mr Rodand Gordon

Until recently Mr Victor Crichlow was the manager of the CIP.

Changing Situation

2.19 The Notting Hill Carnival has evolved over twenty one years from being a small local Afro-Carribbean event to a large Black British event. As Carnival continues to grow, so will the influence of its British environment through both the emerging generation of British Afro-Caribbeans and the increasing participation of a wider cultural and ethnic base.

2.20 The Notting Hill Carnival has developed a character of its own. The implications of this gradual evolution are significant:-

(a) the current 'ownership' attitude towards Carnival by the organisers will have to adjust as the community participation increases and a stronger influence is sought;
(b) the membership base of CAC ought to increase to reflect this wider participation. The organisation should recognise and accept this as a necessary process in the growth of any community group;
(c) the Board should represent its membership. Through this, the support for the organisation should be on the strength of a wider community base;
(d) the increasing size of Carnival has already attracted the attention of both local and central government on account of public safety. The public has a right to some influence over the management of an event that is increasingly touching aspects of their lives and environment;
(e) the Carnival's income generation potential is now considerable although generally unrealised.

2.21 Carnival has therefore changed over the years and will continue to do so, possibly more rapidly than before. The Carnival is now a very big business - the largest street event in Europe, with international recognition, equivalent in sheer numbers to up to 10 Wembley cup finals. Few of those involved seem aware of the magnitude of the planning, management, financial, logistics, safety and security tasks now demanded. The CAC has barely changed. Equally, some of the funding and statutory agencies have been slow to respond. It is clear to us that all the major organisations with responsibility for the many facets of Carnival should:-

(a) appreciate the scale of Carnival and its social and economic potential;
(b) be strongly committed to Carnival and to its success;
(c) work together as appropriate to realise this success;
(d) understand and be tolerant of the objectives and rights of others.

Proposed Arrangements for CAC

2.22 In framing our proposals for restructuring the CAC we set five objectives for it to achieve:-

(a) ensuring that the CAC is controlled by and representative of the local black community from which it stems;
(b) securing support of most of the local community for Carnival;
(c) ensuring that the Carnival is professionally managed;
(d) providing the means of accountability to the community, funders and the public;
(e) providing the means for the continued growth and development of the organisation and its activities in line with its main objects.

2.23 If any group of people are to claim 'ownership' of Carnival, then it is the community in North Kensington. The CAC is not a private enterprise nor is it a public company with share ownership. It is a community based organisation which should be run on behalf of the black community which predominantly forms its wider membership. The current structure does not properly represent all the various groups or individuals who contribute to Carnival's success or are affected by its existence. Our proposal is to encourage control by this community through its membership and representatives.

2.24 The debate about the continuation of Carnival is a clear indication of how the concepts of Carnival are still very foreign to the locality in which it takes place. The situation will not improve unless the Carnival organisers take the initiative and accept the responsibility of 'selling' the Carnival to the wider community. Carnival is a good, enjoyable and happy event which at the moment is not shared by enough of the community in which it takes place.

2.25 The need to increase the professionalism in planning and managing Carnival cannot be overemphasised. The implications are considerable, both in the drive for acceptability and support, and in the elimination of pressure to ban Carnival. Management skills which reflect expertise in organising large scale events, financial control, communicating and negotiating at a high level are elements of the level of professionalism which are required.

2.26 While the CAC continues to be grant funded, it should be accountable to the funding agencies for the use of these funds. However, when and if it achieves independence through self-generated income, its financial accountability will be primarily to its membership but wihtin the framework of wider public accountability required by legislation for all formally constituted organisations. Irrespective of the sources of funds for the CAC, such funds will be held in Trust on behalf of its membership, and should be expended within the guidelines of the objects of the organisation.

2.27 If the size of Carnival continues to increase, then the CAC has a requirement to ensure that its growth and development as an organisation in terms of income, staffing and range of activities is commensurate to Carnival. At the same time opportunities for income-generating diversification are considerable and of especial importance where they would benefit the economic status of the local community.

2.28 The structure proposed for the CAC sets out to facilitate the achievement of the five objectives stated above. The principle recommendations are that:-

(a) the CAC should seek to register as a Charitable Trust;
(b) a three tier organisation structure should be established for the management of the CAC and Carnival.

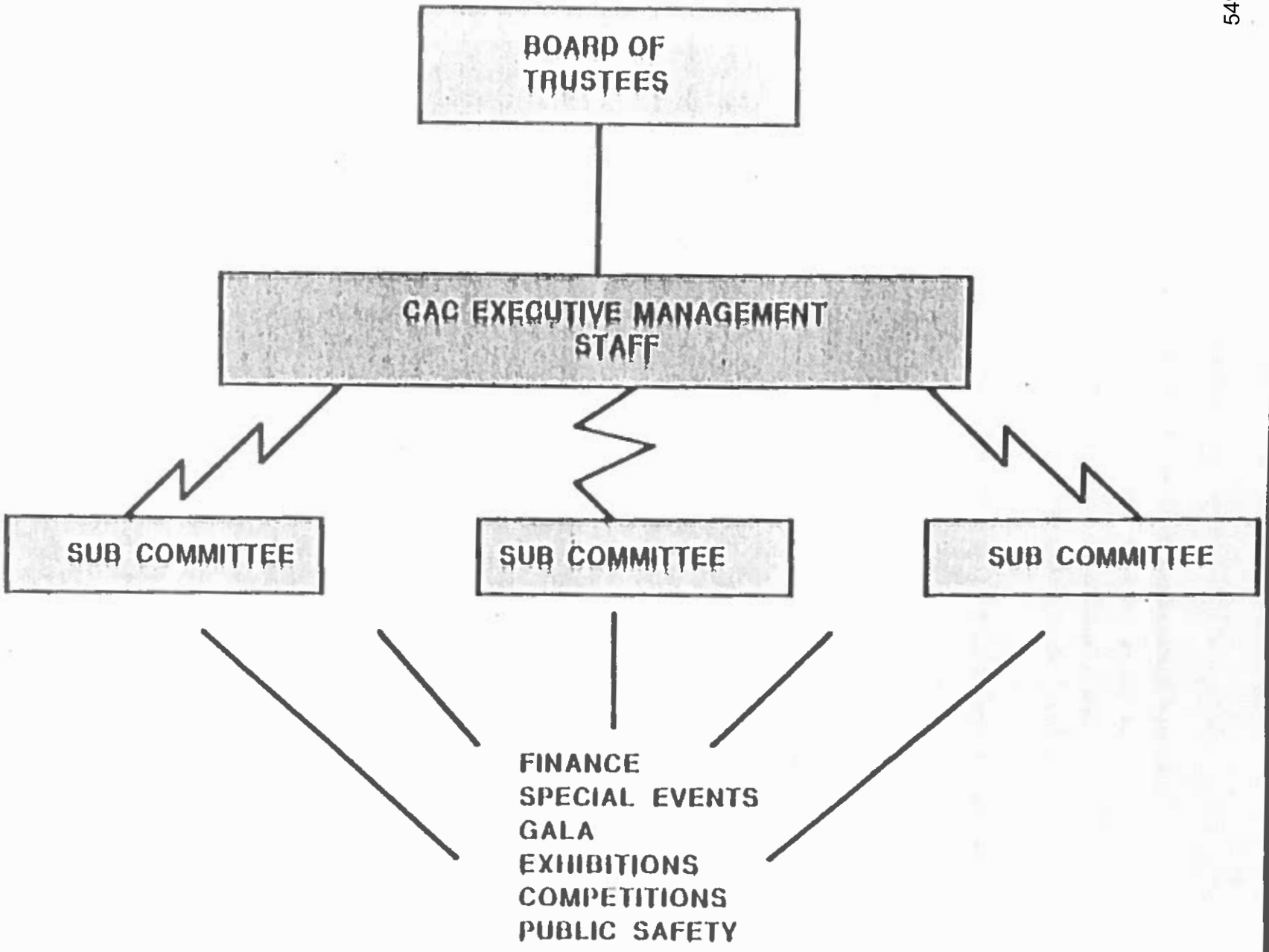
2.29 This organisation and management structure is intended to ensure that:-

(a) decisions are taken and policies formulated;
(b) no one person or group dominates the organisation;
(c) the organisation has stability and continuity;
(d) the membership is aware of what is going on;
(e) new ideas can be introduced.

2.30 We reviewed the old constitution of the CAC before its incorporation and observed that two items which are significant in ensuring that control is with the local community have not been included in its Articles of Association. These relate to:-

FIG.2

PROPOSED ORGANISATION STRUCTURE



(a) the specification of the minimum ratio of membership between residents and non residents in the area of RBKC at 60:40;

(b) specification of eligible members, both individuals and organisations, as those who have strong links with Carnival.

We recommend that these, or similar restrictions be built into a revised constitution.

The CAC as a Charitable Trust

2.31 The main benefit of this type of corprate entity is the implied role it plays in the community as an organisation whose objects, by satisfying the Charities Commission, are geared to serving the best interests of the community while promoting the Arts and Education. Income should be held in Trust on behalf of the membership and be spent on aspects which promote the welfare of its members. There are tax advantages as well. The Trust would have the flexibility, if required, to set up other organisations which could pursue purely commercial ventures, the profit of which could be covenanted to the Trust. The Objects of the CAC should qualify for charitable status, otherwise it should seek to modify its objects to satisfy the charities commission criteria.

Three Tier Organisation Structure

2.32 Figure 2 on the opposite page shows the following levels:-

(a) a Board of Trustees as the highest level in the organisation;

(b) the executive management staff;

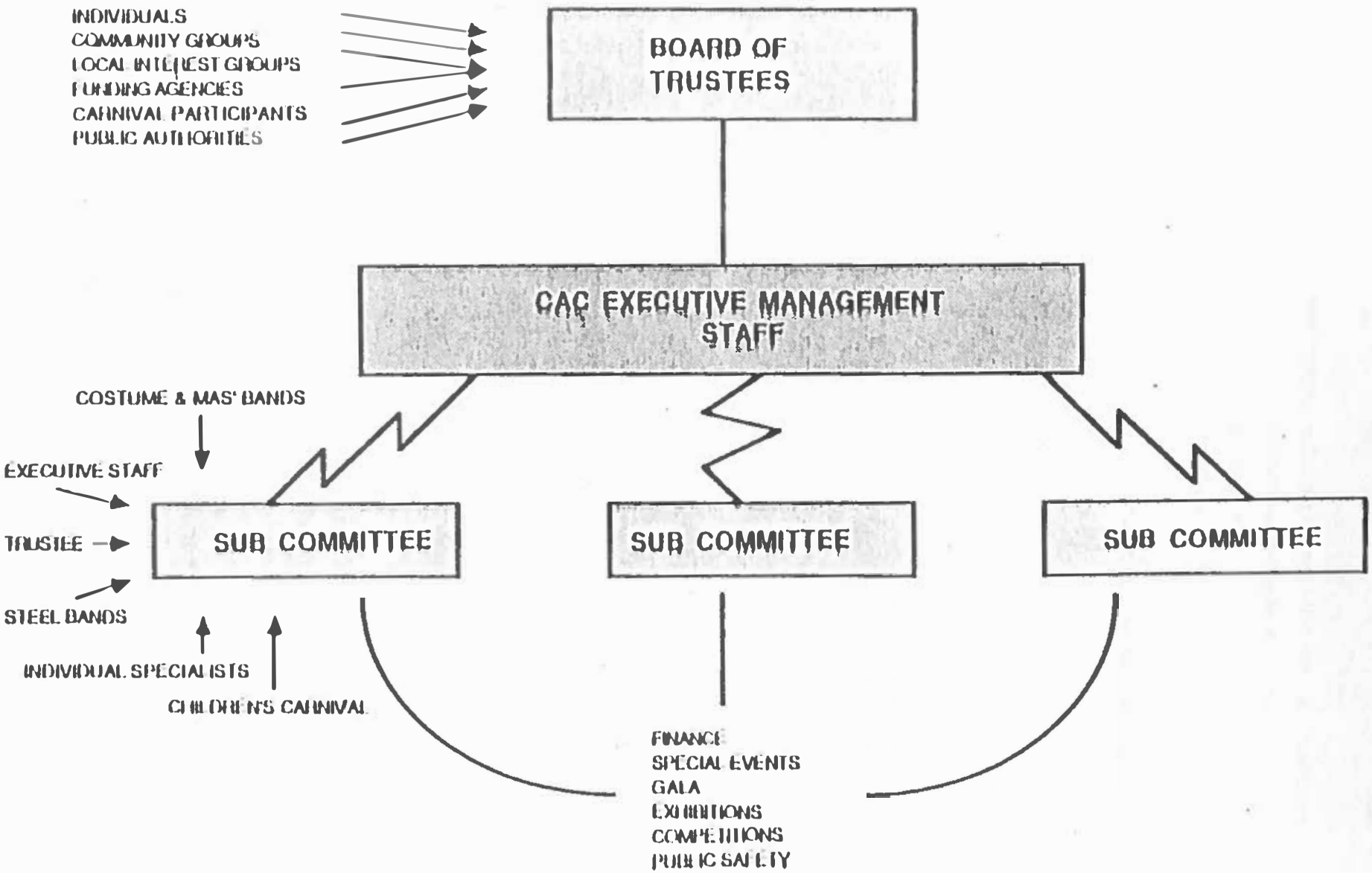
(c) special sub-committees set up permanently or as and when required for specific tasks.

The Board of Trustees

2.33 The Board of Directors of the Carnival and Arts Committee should be reconstituted as a Board of Trustees with membership of up to 15 individuals. The Board of Trustees would, serve as Trustees to the organisation with clearly defined tasks which should include:-

PARTICIPATION IN THE MANAGEMENT AND PLANNING PROCESS

FIG.3



(a) policy formulation and development of a strategy for new initiatives;

(b) control and accountability of the executive management staff;

(c) approval of detailed plans including budgets;

(d) review of performance in carrying out these plans.

2.34 The membership of the board should be drawn from the following groups:-

(a) The performers:-
- Costume and Mas Association
- Steel Band organisation
- Brass Band organisation
- Static Sounds organisation
- Other significant groups if formed.

(b) Elected members of the local community representing active community groups, and individuals, and including for example the church.

(c) Local interest groups:-
- Residents and Tenants Association
- Local Business Association

(d) The funders and public agencies:-
- Royal Borough of Kensington and Chelsea
- Borough of Hammersmith and Fulham
- London Borough Grants Scheme
- The Arts Council
- Commission for Racial Equality
- London Tourist Board.

2.35 The larger and more varied profile of the membership of the board should enhance the recognition and esteem given to the CAC. This will increase its authority and acceptability by other individuals or organisations who currently see the organisation as being purely for an ethnic minority. Figure 3 opposite shows the proposed participants in the CAC.

2.36 The number of Trustees on the Board from each category with full voting rights should be:-

- The performers	4
- Elected members of the local community	4
- Local interest groups	2
- Funders and other public agencies	2
	12

2.37 The CAC Articles of Association permits a maximum of 15 directors but only 12 have voting powers. The arrangement above should ensure there is a majority from the local black community but that other interests have proper influence and representation.

2.38 Appointment or election of Trustees should be based primarily on the individuals' ability to work with other people to successfully organise and develop Carnival. Ideally the Trustees should also contain specific professional skills:-

- Finance and Administration;
- Theatrical and Performing Arts;
- Race, Community and Public Relations;
- Marketing, Franchising' Business Management;
- Safety and Security;
- Legal issues;
- Organisation of large scale open air events.

2.39 The process for representation on the Board should be as follows:-

(a) The performers should' through a formal election process within each Association, nominate an individual for representation on the Board of Trustees'

(b) Local interest groups should make joint nominations of an individual to represent their interests and ensure that aspects which affect the generality of the community are considered, but more importantly' assist to devise policies which promote and integrate the Carnival aspirations without causing undue distress to any particular sections of the community not directly involved'

(c) Other members of the community who, on the strength of their personal contribution, should be elected by the members of the CAC at the Annual General Meeting through a prior postal ballot.

(d) Joint nominations of individuals from the funding and public agencies should be made.

2.40 All nominations to the Board have to be elected or approved by the membership of the CAC at an Annual General meeting. Prior to voting or approval the curriculum vitae of each individual should have been circulated to the membership of the CAC. Specific contributions which nominees can make to the furtherance of Carnival in accordance with the aspirations of the membership should be included.

2.41 The board should have powers to establish sub-committees which should have specific responsibilities and be held accountable to it. Such sub-committees should be chaired by a board member and include whenever possible a member of staff whose work relates to the committee's function.

2.42 One example, where a sub-committee would be useful would be for the Panorama & Calypso Monarch Competition. The responsibilities of the sub-committee in organising this event would include:-

(a) preparation of budgets;
(b) working out details of the event;
(c) identifying and working with the executive team of the CAC on possible commercial and revenue earning initiatives;
(d) preparation of relevant brochures;
(e) liaison with other organisations;
(f) achieving set financial targets;
(g) working within the broad procedures established by the Carnival Trustees.

Each sub-committee would thus plan and organise its own show with the Carnival organisation providing funding, based on approved budgets, and direct assistance from the executive team. We recommend a permanent Finance Sub-Committee.

2.43 Public Safety sub-committee should be permanently established and include the police. The committee should work closely on matters relating to public safety, crowd control and crime prevention. Arrangements on stewarding and related procedures for the management of large scale open-air events should be made by this group. The security of the public should always be paramount to the CAC. It represents an area of major exposure of the organisation to attacks on its ability to manage the event.

2.44 The Director of the CAC (proposed below) should sit on the Board as an ex-officio member with no voting rights but with full accountability to the Board of Trustees.

Other Issues

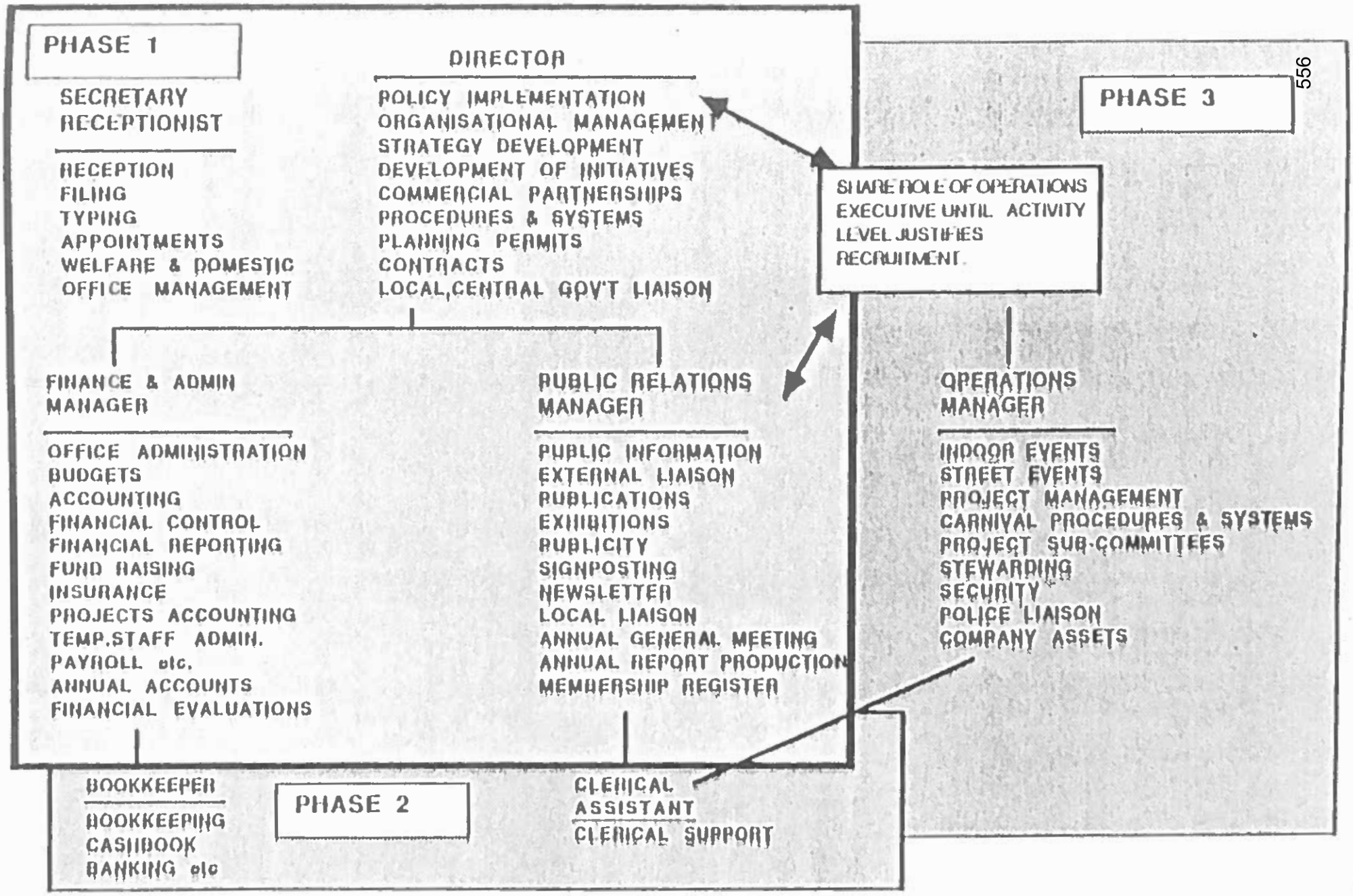
2.45 The office premises of the CAC should be relocated with funds allocated for its set-up. The new executive team, will need:-

- more office space;
- improved communication facilities;
- meeting room;
- furniture;
- wordprocessor.

2.46 The new board should consider purchasing specific assets which will be used annually for Carnival and which could be rented out in between Carnival. The organisation should assess the cost effectiveness of acquiring some warehousing space to store the fixtures and fittings required annually.

2.47 RBKC, in conjunction with other funding agencies, could consider providing office accommodation on a two to three year lease on a peppercorn rent to facilitate the major reorganisation proposed in this report.

(PHASED IMPLEMENTATION OF REQUIRED MANAGEMENT STRUCTURE)



2.48 We were surprised to discover that the most important asset of the CAC - the Carnival logo - is not a registered trademark. The basis of potential franchise arrangements rests with the commercial value attributable to the Carnival logo through which souvenirs, gifts T-shirts can be sold and ownership claimed in cases of copyright infringement. The CAC has been advised to formally register its logo as a trademark as soon as possible.

Executive Management Structure

2.49 The implementation of the proposed CAC executive management structure is proposed over a 3 year period. It assumes that the development of the Carnival will increase the range of responsibilities and workload over that period. We propose a phased approach to the implementation of the executive structure based upon the CAC's ability to fund the posts.

2.50 The 3 phases are shown on figure 4 on the opposite page:-

Phase 1 - Director
- Finance and Administration Manager
- Public Relations Manager
- Secretary/receptionist

Phase 2 - Bookkeeper
- Clerical Assistant

Phase 3 - Operations Manager

Phase 1 staffing would fit with the CAC's current funding. The three management posts are those most urgently required. But with improved income generation from this year's Carnival, the hiring of phase 2 and 3 staff could be brought forward.

2.51 The duties of the Operational Manager could be shared between the Director and the Public Relations Manager in phase 1 and 2 until the workload justifies the recruitment of a new executive. We envisage that phase 3 represents the total complement of the full time staff required for the CAC. It is possible that the Carnival grows further in which case additional staff would be employed

Executive Management Staff

2 52 The proposed executive management structure is based on two broad areas of activity

a) the management of the Carnival organisation
(b) the management of the Carnival process, activity and financial affairs,

Director

2 53 It is proposed that the head of the CAC management team be known as the Director He she should report to the Board. The role of the Director is that of the highest paid executive with responsibility for the day to day affairs of the organisation He/she should be responsible for the achievement of objectives set for the organisation and agreed by the board of Trustees His/her role should primarily be to implement policy and play a significant role in the development of strategy and the initiatives to achieve it

2.54 The following represent the major responsibilities of the Director of the CAC

a implement Board policies
b report to the Board of Trustees on a regular basis on the financial status of the organisation comparing always with the budgeted financial objectives
c report on other activities of the organisation,
d report back on specific tasks given by the Board as and when they arise

(e) set performance objectives for the CAC staff based on the organisation's plans for the year;
(f) manage executive staff in their roles on a day to day basis;
(g) protect the assets of the organisation;
(h) develop strategy;
(i) develop initiatives;
(j) establish commercial partnerships and contacts.

We consider it unlikely that a Director of sufficient calibre will be attracted at a salary under £30,000 p.a.

Finance and Administration Manager

2.55 The Finance and Administration Manager should be responsible for the finances of the CAC and the administration of the office. He/she would be a member of the Finance sub-committee along with the Board Trustee with special responsibility for finance. All initiatives of the CAC should be evaluated financially by the Finance and Administration Manager. Budgets should be prepared and accounting transactions collated to monitor such initiatives. Other responsibilities should include:-

(a) office management and administration, payment of salaries and administration of office expenditure;
(b) implementation of accounting policies and procedures agreed with the finance sub-committe;
(c) preparation of the annual budget of the organisation and of the individual events, projects and special initiatives planned for the year. This should include close liaison with sub-committees set up for specific roles in order to provide financial input to their planning process;
(d) financial coordination of fund raising activities;
(e) financial accounting and bookkeeping activities, including financial reporting and comparison with budgets and plans;
(f) administration of insurance cover for staff, temporary personnel, office facilities and accommodation and Carnival events;
(g) administration of financial receipts and disbursements for Carnival transactions including the financial control system and procedures to safeguard income;

(h) administration of the financial remuneration of all temporary staff including stewards at Carnival, ensuring there are strict control on payments to such persons;

(i) preparation of accounts for the financial year of the organisation and the provision of all necessary working papers for the auditors.

Public Relations Manager

2.56 The role of Public Relations Manager is key to the CAC communicating with the public and presenting Carnival. Success here is vital if major sponsorship and franchising deals are to be secured. During the Carnival season, the provision of detailed information on events, routes, transportation, facilities, brochure presentation etc all fall under the Public Relations Manager's role. The ability of the CAC to generate all year activities and awareness of Carnival depends on the extent to which this manager is effective.

2.57 The broad roles include:-

(a) provision of information to the public on the Calendar of the CAC's activities;

(b) external liaison with other relevant organisations including overseas officials and contacts;

(c) supervising all publications;

(d) arranging exhibitions in conjunction with other organisations as and when the opportunity arises;

(e) publicity for all CAC activities to which members of the public are invited;

(f) generally monitoring the London diary to identify opportunities for CAC participation in events;

(g) assisting the secretary to the Board to prepare for the Annual General Meeting;

(h) maintenance of the list of members;

(i) design and printing of the annual report;

(j) initiating sponsorship relationships;

(k) devising income generation initiatives.

Operations Manager

2.58 The person with the responsibility for planning and executing the direct carnival activities would be the Operations Manager. The Operations Manager's role is primarily that of facilitator. He/she will, based on agreed plans from relevant sub-committees, take responsibility for the implementation of these plans.

2.59 The broad responsibilities will include:-

(a) preparing plans for each Carnival event;
(b) liaison with other managers for their specialist input to the planned activities i.e. budgeting, costing, contractual arrangements, financial disbursements, documentary matters for brochures, newsletters, media releases and publicity by the Public Relations Manager;
(c) development of formalised procedures and guidance on Carnival planning activities, for example a checklist of equipment and facilities required;
(d) location of sites or premises for pre-carnival or other year round events;
(e) stewarding arrangements and recruitment in conjunction with the Finance and Administration Manager;
(f) logistics planning and liaison with the authorities including the police through the public safety sub-committee.

Bookkeeper & Clerical Assistant

2.60 The positions of Bookkeeper and Clerical Assistant should be filled as the volume of activity increases in the CAC. The Bookkeeper will take on the more basic accounting activities from the Finance and Administration Manager. The two positions represent additional resources and, while having specific roles, should be prepared to take on varied responsibilities as required.

2.61 The clerical assistant would be expected to work directly with the Public Relations and Operations Managers.

Training

2.62 In common with many small voluntary organisations, the CAC and the performers associations are generally inexperienced in running and managing organisations. This is not an implied criticism of the many excellent individuals involved by an observation of the organisations and their effectiveness.

2.63 The CAC Board of Trustees should seek to ensure that adequate and relevant training is provided for the Board and all executive staff as required. In addition, the affiliated Associations should benefit from advice on constitutional procedures for organisations, running meetings, conflict resolution, finance, etc. The more organised and structured the affiliated Associations are, the better the quality and level of participation in the management of Carnival. There is a proliferation of documentation, advice and support available for voluntary organisations and the CAC should ensure these services are used.

2.64 We recommend that the funding agencies should tie a small but adequate proportion of their funding to management training and that a skilled and experienced voluntary sector trainer is used in the early definition and provision of this training.

III FINANCIAL CONTROLS

Current System

3.1 The CAC's accounting is based on a cash book system analysed by major income and expenditure headings. We did not review the financial books of account of the CAC as it did not form part of our brief. We examined the broader accounting issues and procedures.

3.2 The CAC's finances are now managed and supervised by a Finance sub committee. The sub committee includes the Treasurer and Bookkeeper. The bookkeeper is responsible for the bookkeeping and accounting administration of the CAC. The job description assumes that the CAC has formal and acceptable accounting procedures in place. Currently, the bulk of the bookkeeper's work is taken up by the preparation of cheques for purchases and payments due, and the posting of such transactions to the cash book. There are no formalised accounting procedures in place. Much could be done to improve the system of control and reporting.

3.4 The CAC operates a cash book accounting system. This was appropriate when its size and level of activity could be supported by such a basic accounting system. Today it is inadequate for the current scale of activity.

3.5 In addition, we observed the following:-

(a) the requirement for three directors to sign cheques is inefficient as a means of control;

(b) the incidence of cash withdrawal to make payments to third parties is too high;

(c) a trial balance or income and expenditure statement is not produced regularly as part of the monthly accounting routines for the company;

(d) the budget of the CAC is not an operational budget because it fails to categorise income and expenditure in a format which sets financial objectives for individuals or groups;

arnival
ard arts
ommittee

CHEQUE REQUISITION

PROJECT _____ DATE _____

SUM REQUIRED (IN WORDS) _____

_____

_____ £ _____

PAYABLE TO _____

_____

PURPOSE _____

_____

ACCOUNT DETAIL _____

PREPARED BY _____ APPROVED BY _____

CHEQUE NO. _____

DESPATCHED/COLLECTED _____ DATE _____

(e) there are no reporting requirements for the board of directors. The annual report is not formatted in the same way as the budget, so comparisons are not easy. Since regular accounting reports are not produced, no comparisons with budgets are possible;

(f) the format of the accounts is misleading. For example, the Income received from Airline tickets is more of a commission or administrative charge and is better presented as such.

Recommendations

3.6 The following specific accounting system changes are recommended and should be implemented under the supervision of the Finance sub-committee as soon as possible.

(a) There should be a formal authorisation process established initially to authorise payments by a director using a cheque requisitioning system (see opposite page), following which cheques would be raised and signed by two other directors. Coupled with this should be a formal agreement on approved authorisation limits for various groups of directors, this is particularly importance since two directors currently also serve in a management capacity.

(b) Payments to third parties should all be by cheque, based on acceptable and authorised invoices, bills or demand notes from such persons. If cash payments are required, then in exceptional circumstances only cheques should be made cashable over the counter accompanied by an authorised letter and backed by adequate identification of the payee to the bank's satisfaction. Approval of a formal cheque requisition for payment should be required as specified in (a) above.

(c) The 1988 carnival events are spread over a ten day period with at least five specific events within that time. The budget should group and cost each event separately and identify income targets to be achieved. This would assist in accounting for actual expenditure by activity or event rather than globally. Individuals or groups given the responsibility for each event should also have a financial plan to work to. Sponsorship for these events is easier to evaluate under these arrangements.

(d) The Board should mandate the Finance sub-committee to present regular financial updates - probably weekly as the carnival draws nearer and financial activity increase.

(e) The monthly accounts of the CAC should include a set of management accounts which provide a comparative analysis of the organisation's financial performance. For activities not directly part of the carnival festivities, the net and not the gross figures should be shown as income or expenditure in order not to distort revenue or cost figures.

3.7 A nominal ledger system should be set up for this year's accounting transactions. The benefits of this are threefold:-

(a) the organisation's expenditure will be categorised correctly and offer opportunity for control;
(b) a basis of budgeting for each event is established for the future;
(c) the economic or commercial success of each event can be evaluated;
(d) accruals can be made for potential costs.

3.8 For the nominal ledger system:-

(a) All income received by the CAC should be categorised by source eg:-
- grant income;
- donations;
- advertising in brochure;
- gate takings for Panorama & Calypso competition;
- bar takings for Panorama & Calypso competition;
- other income from Panorama & Calypso competition etc.

(b) The bookkeeper should establish a 'project accounting' type system which ensures that all income and expenditure directly related to a specific activity is posted to a specific ledger account for each activity.

(c) Every expenditure should be coded or identified to ensure postings are made to the right 'project account'.

(d) The following project accounts should be set up:-
- Supertent;
- Panorama and Calypso;
- Gala and Brassorama;
- Blockorama Show;

- Childrens gala;
- O'l MAS Dance;
- Childrens Carnival;
- Main Carnival;
- Tee Shirts;
- Souveneirs.

(e) The bookkeeper should ensure that every expenditure is chargeable to any of the above accounts or to the CAC main office accounts.

(f) Individuals or groups should be given responsibility for managing and planning each event. This will include the achievement of financial targets and participation in the financial evaluation process.

3.9 Other financial control procedures are required The Finance sub-committee should take responsibility for preparing and implementing these. They include control and security of gate takings, monitoring sales, participation in contractual arrangements bearing financial implications, prosecution of persons or organisations seeking to defraud or deprive the CAC of its income.

NOTTING HILL CARNIVAL AND ARTS COMMITTEE

INCOME EXPENDITURE STATEMENTS

Table 1

	1985	1986	1987	Budget 1988
INCOME				
External Funding				
London Borough Grants Scheme	-	50,000	52,500	52,500
Greater London Arts	500	9,000	5,500	5,500
Arts Council	8,500	61,650	62,300	50,000
Royal Borough of Kensington & Chelsea	5,000	50,000	52,000	52,000
Commission for Racial Equality	11,322	25,275	-	-
Sponsors & Donations	1,888	16,595	40,443	40,000
GLC	94,660	5,000	-	-
Total External Funding	121,970	218,520	212,743	200,000
Carnival Income				
Advertising & brochure sales	8,173	8,402	15,140	20,000
Rental of Stalls	11,102	12,360	13,480	15,000
Sales of Tee Shirts	1,478	2,482	4,836	10,000
Bar, Show & Dance	8,374	15,663	17,691	66,500
Airline Ticket Commission	<250>	251	3,305	-
Carnival Souveniers	-	-	-	20,000
Other	921	1,528	4,033	-
Total Carnival Income	29,798	40,986	58,485	131,500
Total Income	151,668	259,506	271,228	331,500
EXPENDITURE				
Office & Administration				
Salaries & on costs	18,591	19,537	42,051	66,469
Rent, Rates, services, repairs	2,449	7,764	5,541	4,168
Heating & Lighting	1,625	2,020	1,146	2,000
Telephone	2,253	1,581	2,631	2,500
Stationary, Printing, Postage	5,063	1,078	11,641	8,500
Insurance	100	150	4,250	5,000
Audit	661	862	1,092	1,000
Banking Costs	1,971	1,594	1,172	2,500
Transport, Travel	5,174	5,189	4,397	5,300
Total Office & Admin Cost	37,369	40,975	74,311	97,437
Carnival Activity Costs				
Publicity	5,410	12,070	11,910	10,000
Stewards, Voluntary expenses	31,690	56,722	69,309	40,000
Prizes	18,898	24,378	34,049	53,025
Hall & Band Hire, Stalls	35,918	66,342	86,692	12,000
Static & Live Bands				26,000
SUPERTENT - Gala & Shows				55,000
Childrens Carnival				23,000
Bleachers				10,000
Education - School Videos	-	1,300	170	4,000
Food & Drink	5,351	10,553	7,753	
Other	6,302	5,449	3,439	1,500
Total Carnival Activity Costs	103,569	177,514	213,322	234,525
Total Expenditure	141,438	217,589	289,633	331,662
Net Income (loss)	10,230	41,917	(18,405)	(162)

IV FUNDING

Funding Sources

4.1 The CAC depends primarily on grant aid, donations and sponsorships to finance the series of events leading up to the Carnival. In reviewing the annual accounts for 1987/88, we restructured the past accounts in line with the format of the CAC's budget (see table 1 on opposite page) to establish a basis of comparison. Funding of Carnival from agencies and sponsors is either directly to the CAC or to the performing groups of costume bands and the steel bands. The figures shown do not include any direct grants to these performing groups. The following represent the major funding agencies:-

(a) Royal Borough of Kensington and Chelsea;
(b) London Borough Grants Scheme;
(c) Greater London Arts;
(d) Arts Council;
(e) Commission for Racial Equality.

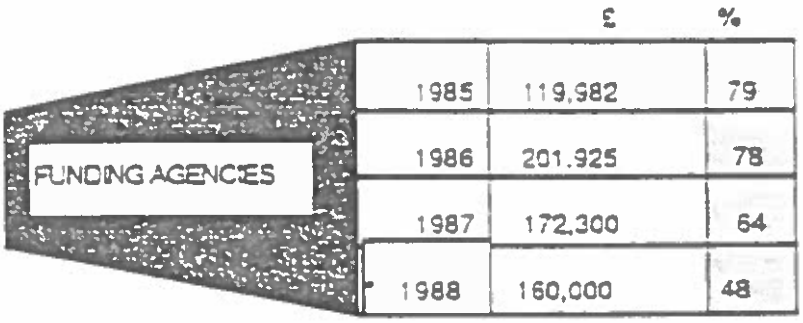
4.2 In addition, there are substantial costs covered by the local councils in respect of cleaning and the provision of other services related to Carnival.

4.3 The total amount received from the three top funding agencies i.e. RBKC, Arts Council, the London Borough Grants Scheme etc was £172,300 in 1987 representing about 64% of total income received (see figures 5 and 6 on next two pages). The budgeted expectation of the CAC from the same sources for 1988 is £160,000 representing less than 50% of projected income. The 1988 budget is relatively aggressive in terms of self generated income.

4.4 Of all funding agencies providing grant aid to the CAC, only the RBKC specifies the exact purpose to which the funds are to be applied. Like most voluntary organisations, funds are required to run the administration and management. Specific and tied funding, although sometimes inflexible, should assure an organisation of a permanent and secure management structure and continued support for its activities.

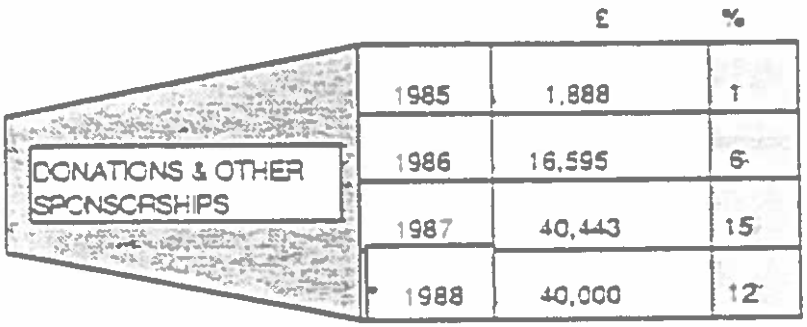
G.5

SOURCE AND CONTRIBUTION TO INCOME



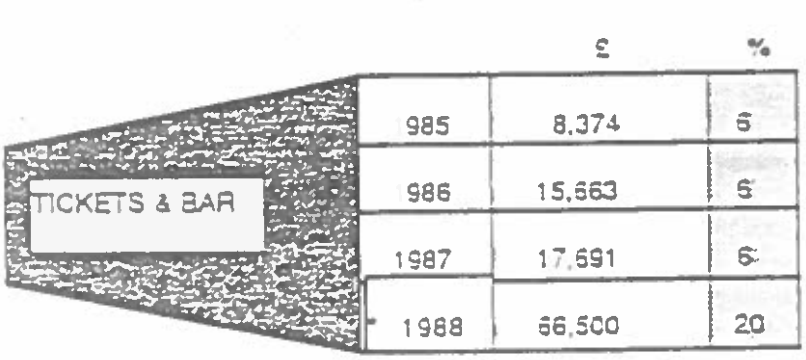
	£	%
1985	119,982	79
1986	201,925	78
1987	172,300	64
• 1988	160,000	48

FUNDING AGENCIES



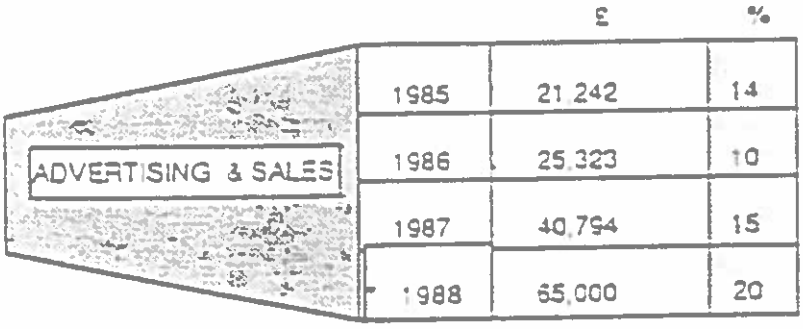
	£	%
1985	1,888	1
1986	16,595	6
1987	40,443	15
• 1988	40,000	12

DONATIONS & OTHER SPONSORSHIPS



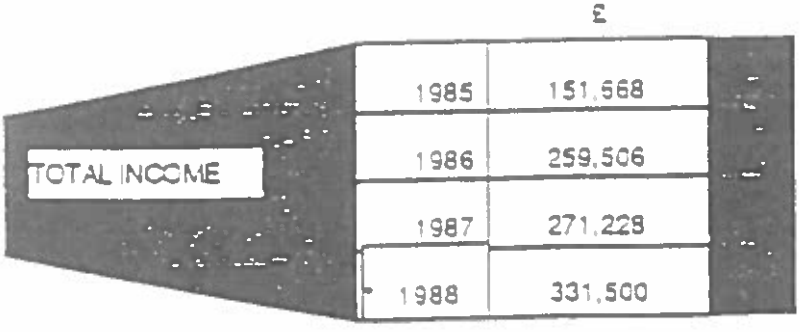
	£	%
985	8,374	6
986	15,663	6
1987	17,691	6
• 1988	66,500	20

TICKETS & BAR



	£	%
1985	21,242	14
1986	25,323	10
1987	40,794	15
• 1988	65,000	20

ADVERTISING & SALES



	£
1985	151,668
1986	259,506
1987	271,228
• 1988	331,500

TOTAL INCOME

KEY

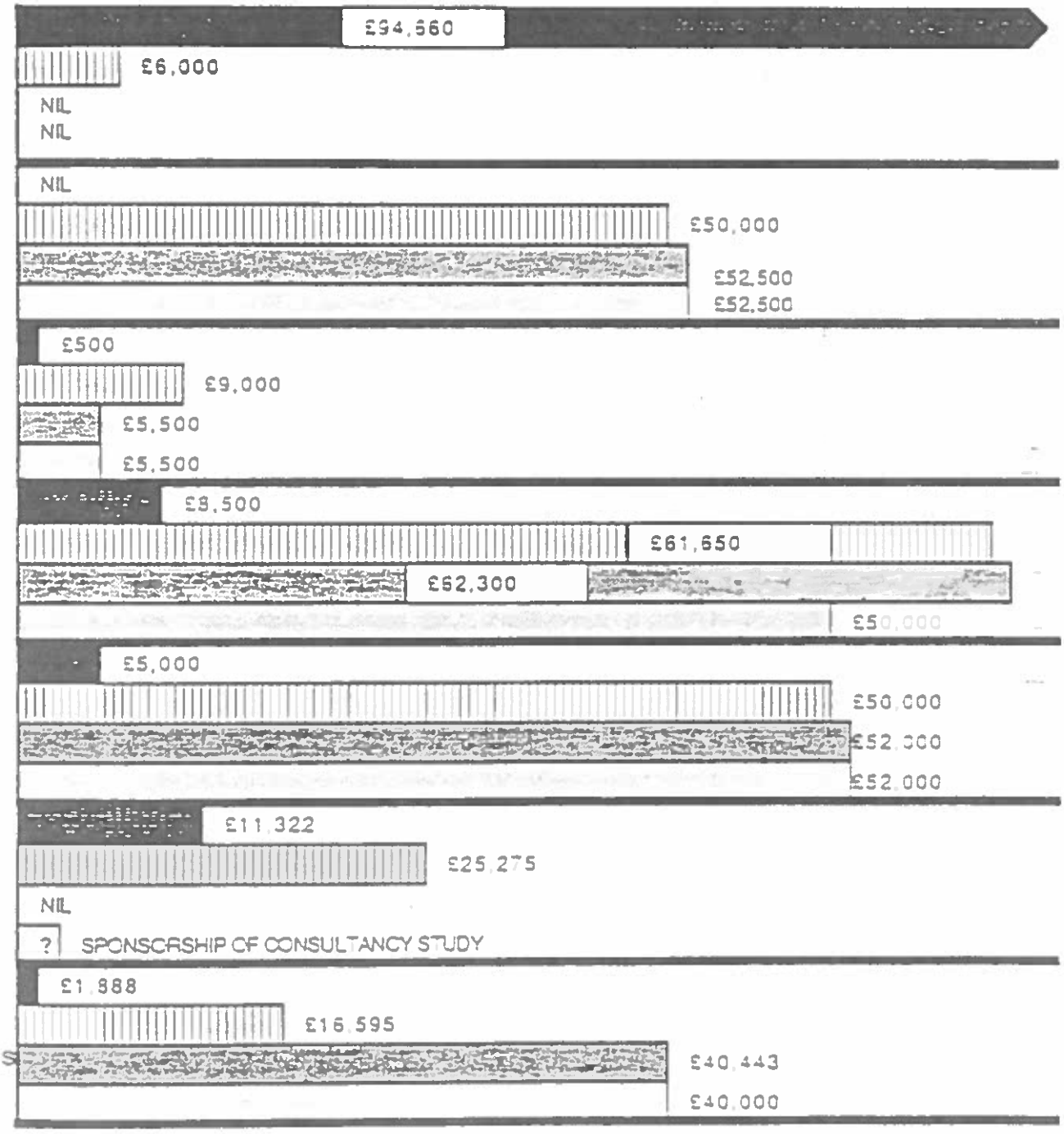
% PERC.CONTRIBUTION TO TOTAL INCOME

£ INCOME VALUE

• BUDGET

G.6

ANALYSIS OF GRANT AIDED FUNDING



GLC GREATER LONDON COUNCIL
LBGU LONDON BOROUGH GRANTS SCHEME
GLA GREATER LONDON ARTS
AC ARTS COUNCIL
RBKC ROYAL BOROUGH OF KENSINGTON & CHELSEA
CRE COMMISSION FOR RACIAL EQUALITY

Funding for 1988 and beyond

4.5 Because of the senior concerns by the funders about the CAC and its management, funds are in some cases being withheld for this year's Carnival. It is the responsibility of funders to ensure public money is being properly spent and the funders have good reason to review this year's funding. However the Carnival will go ahead and withholding funds further is likely to contribute to a worse-managed event rather than a better-managed event at this stage. We, therefore, recommend that for 1988:-

(a) earmarked funds are released;
(b) wherever reasonable these are tied to specific purposes e.g. Childrens Carnival prizes, stewards; and, if practicable, payment is made direct;
(c) where funds are tied to posts which will not be filled for this year, by agreement, funding is diverted to other specific uses including secondment staff, additional press information/publicity, additional road signing and sign posting, professional advice.

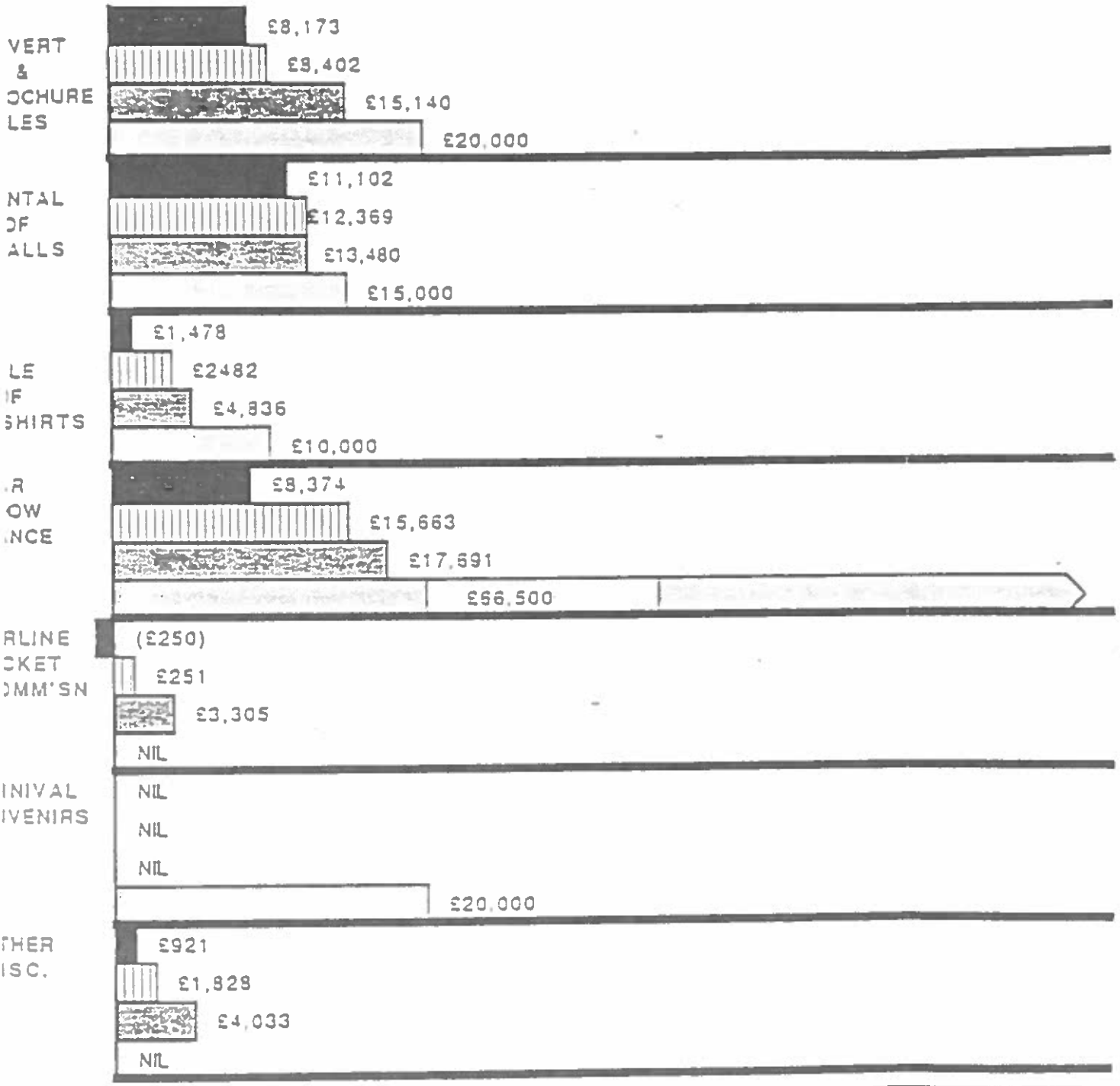
4.7 For 1989 onwards, we recommend that the funders should work closely with the CAC to implement the recommendations of this report (and others which should follow) and that funding is directed towards establishing a successful organisation.

Income generation

4.8 In the current year's budget the CAC is proposing some new and different income generating initiatives from the previous year. The ability of the current organisation to change the direction and fortunes of the CAC in the 1988 Carnival will have much influence on the memberships' perception of their ability to turn the organisation around.

G.7

ANALYSIS OF NON FUNDED INCOME



4.9 The CAC's current approach to generating income beyond that provided through grant aid and donations involves 6 activities and are analysed in fig 7:-

- Advertising and brochure sales;
- Stalls;
- Tee shirt sales;
- Gala receipts;
- Sponsorship partnerships;
- Carnival goods & souvenirs.

4.10 The potential from Carnival for very significant commercial exploitation and income generation is great, as is the case wherever a large number of people come together for a happy and spectacular event. The opportunities include:-

(a) sponsorship of the whole event or individual events;
(b) authorised temporary food and drink outlets;
(c) sales of Carnival based products and souvenirs;
(d) television coverage of the events nationally and internationally;
(e) additional sporting events.

4.11 Through our US firm we have conducted some preliminary investigations of comparative experience in the U.S. One interesting feature of this is set out below. However, because of the very urgent financial and management issues this is not an area we have investigated in any depth. We propose that a separate review be undertaken to identify and implement:-

(a) significant income generation measures;
(b) means to recycle these into the North Kensington community to stimulate local economic development;
(c) policies to ensure Carnival does not become over-commercialised to the detriment of the participants and wider community.

Carnival Button

4.12 It has been generally assumed that a gate fee cannot be charged for the attendance at the street parade. A concept which has been successfully tried in the USA is the sale of what would be a Carnival button.

4.13 This is how it would operate:-

a) The CAC would commission the production of about 4 million Carnival buttons (appropriately designed and marked). The buttons should be of an attractive colour and size.

b) Sponsorship for the button could be sought or a commercial partnership established.

c) A week or more to Carnival, especially at the pre-carnival events, the Carnival buttons would go on sale. A commitment could be made to give a percentage of takings to named charities or public costs.

d) Each button would be sold for about 30 to 50p to every person who plans to attend Carnival as the 'gate fee'. It would not be compulsory but, in the spirit of Carnival, anybody not wearing one would be deemed to have not paid for attending Carnival.

(e) The attendance at Carnival is estimated at 1 million. If 50% of this figure is achieved the CAC stands to gain up to £250 000.

4.14 Obviously the administration of this scheme would be demanding, but it would be made easier if Carnival spectators are informed of a need to 'wear a Carnival button'. Individuals can buy in bulk at cost plus CAC's margin and pick up a commission for themselves. This would facilitate the distribution.

V PROPOSALS FOR 1988 CARNIVAL

The LBGU report

5.1 The London Boroughs Grant Unit provided a detailed report on the 1987 Carnival. The report addresses several issues including suggestions on matters relating to the management of Carnival on the street. The details contained in the report were self explanatory but two key points are notable:-

(a) The CAC staff, some directors and particular individuals have devoted a lot of their time to organising Carnival on a voluntary basis. Although this is commendable, it is insufficient for the scale of the task.

(b) The organisation of Carnival and all the pre-carnival events require much additional planning and presentation. The LBGU report identified various aspects which suffered from inadequate planning and organising in 1987.

5.2 The 1988 Carnival is currently being actively planned by the members of the board of directors and the two paid staff. To assist with implementation, we have proposed and taken steps to arrange for the secondment of appropriate personnel, from willing funding agencies, to the CAC for the period up to Carnival. The combined resources, though predominantly voluntary and temporary should result in a better Carnival. In the two months now available, secondment of competent and skilled people is the most important contribution that can be made. Other changes which can and should be made for 1988 are recommended below.

Enclosed events

5.4 Maximum advantage should be taken of the enclosed events as a source of generating income. There are in total about 5 enclosed events leading up to the 2 day street carnival. The prime sources of self generated finance for the CAC are these enclosed and 'gate fee' entrance events. Specific recommendations in this respect include:-

Carnival and Arts Committee

CARNIVAL 1988 EVENTS

Children's Carnival Workshop
On Sat 11th June 12 noon – 5pm.
Commonwealth Institute
Kensington High Street

Panorama & Calypso Monarch Competition
on Sat 20th Aug.
Super Tent, West London Stadium,
London W12

Carnival Gala & Brassorama Competition
on 21st Aug
Super Tent, West London Stadium,
London W12

Blockorama
on Fri 26th August
Super Tent, West London Stadium,
London W12

Children's Gala
on Sat 27th Aug 12 noon – 6pm
Super Tent, West London Stadium
London W12

Ol' Mas Dance
on Sat 27th Aug 8pm
Super Tent, West London Stadium,
London W12

Children's Carnival
on Sun 28th Aug
On the Road

Parade of the Bands
on Mon 29th Aug
On the Road

For further information on all Carnival events contact the CAC Offices,
7 Thorpe Close, London W10 5XL. Tel: (01) 960 5266/960 9242

a Each event should be treated as a 'profit centre, where all costs budgeted and actual are identified by event including a charge for the super tent. The revenue targets should be identified and broken down in detail and responsibility allocated to specific individuals for achievement

b The CAC should employ an appropriate security or other organisation to provide security and control on entry and takings Ticket sales and collections should be monitored and reconciled to actual takings and the contractor be held contractually responsible for them.

c The finance sub-committee should take responsibility for all cash and other financial transactions. No individual who has responsibility for organising any of the events should be involved in the financial transactions of that event Payments for services should be through the finance sub-committee and cash transactions should be eliminated

Information and publicity

5.5 Advanced and detailed information on the Carnival should be prepared and circulated to:-

a the media-TV, radio and press
b Tourist Boards
c Transport - British Rail and London Transport,
d) International Airlines - Europe and USA

A diary of the 1988 events is shown on the opposite page for distribution

5 6 A Carnival route map and information booklet or 'card' should be developed and printed London Transport normally print cards for the underground. A special limited run could include on one side specific information on transport and routes for Carnival and also serve as a souvenir.

5.7 The Carnival Brochure should be released well in advance and distributed through the newsagents network (through contracted agents who specialise in this field) and the Tourist Board information centres. Information should be provided on:-

(a) Security and safety tips for individuals.
(b) Routes in and out of the area.
(c) Safety, lost children, emergency procedures.
(d) Sitings of various activities.

5.8 The pre-carnival events should be stressed on all publications. Enough people attend the street carnival, but not enough attend the enclosed events, yet these offer a better opportunity to appreciate the beauty of costumes and masquerades and generate gate income.

5.9 More strategically placed street signs should, with traffic police advice, be placed in and around the street carnival area. Both pedestrian traffic and vehicular traffic should be controlled by these signs. Assistance should be sought from the AA, or RAC and the police.

Merchandise

5.10 The CAC should, with its proprietary right on the carnival logo, seek to produce in conjunction with manufacturers, a range of gift items appropriate to the spirit of carnival. Furthermore the CAC, should through a contractual arrangement have 'CAC gift and carnival stalls' strategically placed in two or three locations to provide information as well as sell 'carnival wares' for which only the CAC has proprietary rights.

5.11 Sale of T-shirts should be based on payment at cost by retailers for T-shirts taken from the CAC with provision for return of unsold T-shirts. T-shirts should be sold at key tourist areas before during and after carnival.

Stewarding

5.12 A more striking and definite attire should be worn by stewards displaying the name 'CARNIVAL STEWARD 1988' with possibly a colour matching cap correspondingly marked. The steward's attire could be sponsored with an advertisement displayed appropriately.

5.13 The stewards should be equipped with:-

(a) a road map of the carnival routes;
(b) location of toilets, information centres, transport and other facilities;
(c) judging points, location of approved static sounds, live band performance venues, etc;
(d) other relevant information;
(e) two-way radios for a limited number of senior stewards.

5.14 Qualification requirements for stewardship should be specified and agreed - valid identification, physical features, familiarity with area, authenticated address, etc. A formal advertisement should be placed in relevant newspapers for stewards to apply. The process should be formalised and not presented casually. The assistance of the police should be sought and through the current Working Party for advice on aspects of stewarding, crowd control and establishment of working procedures.

Notting Hill Carnival Annual

5.15 The CAC should approach publishers to present annually a Notting Hill Carnival Annual. This could be a hard back, full colour, limited edition, picture library of all the various costume bands both at the indoor events and on the streets. Not only is a record been kept for posterity and history, but the art of the Notting Hill Carnival could be publicised world wide.

Secondment

5.16 In order to facilitate the planning and execution of these and other initiatives, additional staff should be taken on by the CAC on a secondment basis from organisations prepared to provide them. The objective is not only to provide additional personnel resources but to consciously seek persons who have a professional skill, experience and expertise for specific aspects of the planning. The key roles for which secondment personnel would be most useful are:-

(a) secretary, receptionist.
(b) advertising space sales, publicity, press liaison, public information, etc.
(c) trading manager to handle all trading aspects of carnival i.e. stalls allocation, T-shirt sales, brochures sales etc and work very closely with finance sub-committee.

5.17 The Commission for Racial Equality has agreed in principle to provide an experienced member of staff to the CAC on secondment for the period up to Carnival. We expect the chair of the CAC, to whom he will be reporting, to identify the specific tasks which he is to undertake with respect to the trading.

5.18 The CAC also expects other agencies in the private or public sector to provide staff on a secondment basis as we have suggested and should therefore make specific proposals to the organisations concerned.

VI IMPLEMENTATION AND NEXT STAGES OF THE REVIEW

6.1 The longer term strategy for the development of the CAC can be summarised thus:-

(a) a new corporate structure should be agreed by the members of the CAC;

(b) after the 1988 Carnival the current Board of the CAC should be dissolved and an independent caretaker group established;

(c) the new Trustees should be appointed and elected;

(d) an application to register as a charity should be prepared and submitted;

(e) a new management team should be appointed with a mandate to run the administrative, financial, business and operational aspects of the company;

(f) the new Board should ratify a development strategy, establish formal policies and procedures and initiate the implementation of the strategy;

(g) sound administrative and financial systems should be put in place;

(h) realistic sources of finance should be determined either through direct grant aid or the commercial exploitation of Carnival to the benefit of the proposed Trust. A detailed plan of action should be prepared for implementation;

(i) formal links with all persons or organisations involved in the preparation, participation, funding and commercial partnership arrangements of Carnival should be established;

(j) procedures, formalities and logistics of holding and managing the street Carnival events should be established in conjunction with public agencies e.g. police, fire brigade, ambulance service etc. These should be formalised and documented, assigning responsibilities where appropriate;

(k) formal links should be established with the North Kensington Task Force to address the mutual role that could be played in the economic regeneration of the area.

6.2 This strategy should be geared to the attainment of the financial independence with a long term objective of generating income to finance specific projects for the furtherance of the Carnival arts or any other use to which Trustees deem appropriate.

Action Plans

6.3 The implementation of this programme will require the preparation of detailed action plans for the timing, sequencing and responsibility for each of the sub-actions required under each heading. These plans should be prepared ready for implementation immediately after this year's Carnival.

Next Stages for the Review

6.4 If you wish for us, as management consultants, to continue to provide assistance in the development of Carnival there are two areas where we suggest we would be most useful:-

(a) in assisting with the planning of this year's Carnival and in preparing the detailed action described above;

(b) in building on our preliminary work in the US and elsewhere and investigating and proposing major income generation activities and devising ways to recycle this income into local community economic development.

APPENDIX A

NOTTING HILL

CARNIVAL AND ARTS COMMITTEE

MEMORANDUM OF ASSOCIATION

Appendix A

THE COMPANIES ACT 1948 TO 1980

COMPANY LIMITED BY GUARANTEE AND NOT HAVING A SHARE CAPITAL

MEMORANDUM OF ASSOCIATION
OF
NOTTING HILL CARNIVAL & ARTS COMMITTEE LIMITED

1. The name of the Company is "Notting Hill Carnival & Arts Committee Limited".

2. The registered office of the Company will be situated in England.

3.

(a) The objects for which the Company is registered are to promote, maintain, improve and advance the education of the public in music, dancing, the arts and in ethnic cultures and good citizenship by the production of educational plays, music, dancing, singing, literature, sculpture and painting.

(b) In furtherance of these objects but not further or otherwise the Company shall have the following power:-

(i) To present, promote, organise, provide, manage, publish and produce such festivales, concerts, displays, plays, ballets, operas, operettas, films, radio broadcasts, television performances, lectures, exhibitions, books, magazines and other musical, artistic, dramatic and literary entertainments and social and cultural activities, performances, exhibitions and publications as are conducive to the promotion, maintenance and advancement of education and the arts and particularly the education of the public regarding ethnic cultures and to formulate, prepare and establish schemes therefor.

(ii) To promote, organise, provide, manage, produce, and to assist in all these ways the annual celebration of Notting Hill Carnival on the streets of North Kensington and its adjoining areas for the defence, protection and preservation of the Carnival and to ensure its annual celebration.

(iii) To take on lease, hire, purchase or otherwise acquire any real or personal property and any rights or privileges which shall be necessary or convenient for the promotion of the objects of the Company and to build, construct, alter, maintain, enlarge, pull down, remove or replace and to work, manage and control any buildings, works or conveniences as may be necessary or convenient for the work of the Company.

(iv) To co-operate with other charities for the advancement of objects similar to those held by the Company.

(v) To subscribe for, take or otherwise acquire and hold shares, stocks, debentures or other securities of any association having objects altogether or in part similar to those of the Company or carrying on any business capable of being conducted so as directly to benefit the Company.

(vi) To borrow or raise money in such amounts and manner and upon such terms as the Company shall think fit, and when thought desirable, to execute and issue security of such kind, subject to such conditions, for such amount, and payable in such place and manner, and to such person, as may be thought expedient to promote the objects of the Company, including in the power aforesaid (and without prejudice to its terms) the power to issue as primary, or collateral, or other security, debentures, debenture stock (perpetual or otherwise), mortgages, charges or securities over the whole or any part of its assets, present or future subject nevertheless to such conditions (if any) and such consents (if any) as may for the time being be imposed or required by law and subject also as hereinafter provided.

(vii) To receive loans at interest or otherwise from and to lend money and give credit to, to take security for such loans or credit and to guarantee and become or give security for the performance of contracts by any person or company as may be necessary or convenient for the work of the Company.

(viii) To draw, accept, endorse, issue or execute promissory notes, bills of exchange, bills of lading, warrants, and other negotiable, transferable, or mercantile instruments, for the purpose of or in connection with the objects of the Company.

(ix) To invest and deal with the moneys of the Company not immediately required in such manner as the Company may from time to time determine subject nevertheless to such conditions (if any) and such consents (if any) as may for the time being be imposed or required by law and subject also as hereinafter provided.

(x) To enter into any arrangements with any Governments or authorities supreme, municipal, local or otherwise or any person from the Company or association that may seem conducive to the objects of the Company, or of any of them and to obtain any such Government, authority, person, Company or association any right, privileges, charters, contracts, licences and concessions which the Company may think it desirable to obtain and to carry out, exercise and comply with.

(xi) To accept gifts which may or are intended to further the objects of the Company.

(xii) To purchase or otherwise acquire such rights and property as may be necessary, convenient or usually used for the purpose of or in connection with the objects of the Company and to remunerate whether the cash payment or otherwise any person, Company or association which undertakes work of whatever kind and in whatever manner for the Company in furtherance of its object.

(xiii) To do all such other lawful things as shall further the attainment of the objects of the Company or any of them.

4. The income and property of the Company whencesoever derived shall be allied solely towards the promotion of the objects of this Company as set forth in the Memorandum of Association and no portion thereof shall be paid or transferred directly or indirectly as divided bonus or otherwise howsoever by way of profit to the Members of the Company provided that nothing herein shall prevent the payment in good faith of reasonable and proper remuneration to any Directors or other officers or servants of the Company or to any Member of the Company for services actually rendered nor prevent the payment of interest at a reasonable and proper rate on money lent or reasonable and proper rent for premises demised or let by any Member to the Company subject nevertheless to the condition that no Member shall be entitled to vote on a resolution concerning the appointment of him

as a Director of the Company nor any resolution concerning the payment to him of remuneration for services rendered by him to the Company or the payment of interest to him on money lent by him to the Company or the payment of rent for premises demised or let by him to the Company.

5. The liability of the Members is limited.

6. Every Member of the Company undertakes to contribute to the assets of the Company in the event of its being wound up during the time that he is a Member or within one year afterwards for payment of the debts and liabilities of the Company contracted before he ceases to be a Member and of the costs, charges and expenses of winding up the same and for the adjustment of the rights of the contributories amongst themselves such amount as may be required not exceeding in the case of any Member the sum of £1.

7. If upon the winding up or dissolution of the Company there remains after satisfaction of its debts and liabilities any property whatsoever the same shall not be paid to or distributed among the Members but shall be given or transferred to some other charitable society, institution or organisation having objects similar to those of the Company and which shall be established for charitable purposes only and which shall prohibit the distribution of its or their income and property among its or their Members to an extent at least as great as imposed on the Company by Clause 4 hereof such society, institution or organisation to be determined by the Members of the Company at or before the time of dissolution and if and so far as effect cannot be given to the aforesaid provision then to some charitable object.

8. True accounts shall be kept of the sums of money received and expended by the Company and the matters in respect of which such receipts and expenditure take place and of the property, credits and liabilities of the Company and subject to any reasonable restrictions that may be imposed in accordance with regulations of the Company for the time being in force shall be open to the inspection of the Members. Once at least in every year the accounts of the Company shall be audited and the correctness of the balance sheet ascertained by a properly qualified auditor.

APPENDIX B

NOTTING HILL

CARNIVAL AND ARTS COMMITTEE

ARTICLES OF ASSOCIATION

THE COMPANIES ACTS 1948 TO 1960

COMPANY LIMITED BY GUARANTEE AND NOT

HAVING A SHARE CAPITAL

1827151 3

ARTICLES OF ASSOCIATION

OF

SCOTT C HILL CARNT AL & ARTS COMMITTEE LIMITED

INTERPRETATION

In these Articles-

"the Act" means the Companies Act 1948.

"the 1967 Act" means the Companies Act 1967

"the Seal" means the common seal of the Company

"Secretary" means any person appointed to perform the duties of the Secretary of the Company

"the United Kingdom" means Great Britain and Northern Ireland.

Expressions referring to writing shall, unless the contrary intention appears, be construed as including references to printing, lithography photography and other modes of representing or reproducing words in a visible form.

Unless the context otherwise requires words or expressions contained in these Articles shall bear the same meaning as in the Act or any statutory modification thereof in force at the date at which these Articles become binding on the Company

OBJECTS

2. The Company is established for the purposes expressed in the Memorandum of Association.

3. The number of Members with which the Company proposes to be registered is 500.

4 a) The subscribers to the Memorandum of Association and such other persons as the Directors shall admit to membership shall be members of the Company.

b) The rights and privileges of a Member shall not be transferable

c) No person shall be admitted to membership unless he is prepared to assist to the best of his ability in the advancement of the main objects of the Company.

1 JUN 1961

CERTIFIED A TRUE COPY OF DOCUMENT BY THE REGISTRAR

D. RAINBOW
An Authorised Officer

5. A Member shall cease to be a Member of the Company:-

(a) upon his giving notice in writing to the Company that he resigns his membership;

(b) upon a majority of two-thirds of the Directors of the Company giving him notice requiring him to resign his membership provided that he shall have a right of appeal against such a notice to the next General Meeting of the Company and that if he exercises that right of appeal he shall cease to be a Member of the Company only if the notice is confirmed by simple majority of that next General Meeting;

(c) (if an individual) upon his dying, becoming of unsound mind, or bankrupt, or his compounding with his creditors;

(d) (if a corporation) upon its having a winding up resolution passed or winding up petition presented or a receiver being appointed of any of its assets.

REGISTERS

6. The Directors shall cause the following registers to be kept at the Registered Office of the Company:-

(a) A Register of Members;

(b) A Register of the interests of the Directors in debentures of the Company or its associated Companies;

7. The Directors shall cause such Registers as are kept under the provisions of Regulation 6 hereof to be completed and made available for inspection in accordance with the provisions of Part IV of the Act and Sections 29 and 34 of the 1967 Act.

GENERAL MEETINGS

8. The Company shall in each year hold a General Meeting as its Annual General Meeting in addition to any other meetings in that year, and shall specify the meeting as such in the notice calling it; and not more than fifteen months shall elapse between the date of one Annual General Meeting of the Company and that of the next. Provided that so long as the Company holds its first Annual General Meeting within eighteen months of its incorporation, it need not hold it in the year of its incorporation or in the following year. The Annual General Meeting shall be held at such time and place as the Directors shall appoint.

9. All General Meetings other than Annual General Meetings shall be called Extraordinary General Meetings.

10. The Directors may, whenever they think fit, convene an Extraordinary General Meeting, and Extraordinary General Meetings shall also be convened on such requisition, or, in default, may be convened by such requisitionists, as provided by Section 132 of the Act. If at any time there are not within the United Kingdom sufficient Directors capable of acting to form a quorum, any Director or any two Members of the Company may convene an Extraordinary General Meeting in the same manner as nearly as possible as that in which meetings may be convened by the Directors.

NOTICE OF GENERAL MEETINGS

11. An Annual General Meeting and a meeting called for the passing of a Special Resolution shall be called by twenty-one days' notice in writing at the least, and a meeting of the Company other than an Annual General Meeting or a meeting for the passing of a Special Resolution shall be called by fourteen days' notice in writing at the least. The notice shall be exclusive of the day on which it is served or deemed to be served and of the day for which it is given, and shall specify the place, the day and the hour of meeting and, in case of special business, the general nature of that business and shall be given, in manner hereinafter mentioned or in such other manner, if any, as may be prescribed by the Company in General Meeting, to such persons as are, under the Articles of the Company, entitled to receive such notice from the Company:-

Provided that a meeting of the Company shall, notwithstanding that it is called by shorter notice than that specified in this Article be deemed to have been duly called if it is so agreed:-

(a) in the case of a meeting called as the Annual General Meeting, by all the Members entitled to attend and vote thereat; and

(b) in the case of any other meeting, by a majority in number of the Members having a right to attend and vote at the meeting, being a majority together representing not less than ninety-five per cent of the total voting rights at that meeting of all the Members.

12. The accidental omission to give notice of a meeting to, or the non-receipt of notice of a meeting by, any person entitled to receive notice shall not invalidate the proceedings at that meeting.

PROCEEDINGS AT GENERAL MEETINGS

13. All business shall be deemed special that is transacted at an Extraordinary General Meeting, and also all that is transacted at an Annual General Meeting, with the exception of the consideration of the accounts, balance sheets, and the reports of the Directors and Auditors, the election of Directors in the place of those retiring and the appointment of, and the fixing of the remuneration of the Auditors.

14. No business shall be transacted at any General Meeting unless a quorum of Members is present at the time when the meeting proceeds to business; save as herein otherwise provided, Members present in person or by proxy shall be a quorum.

15. If within half an hour from the time appointed for the meeting a quorum is not present, the meeting, if convened upon the requisition of Members, shall be dissolved; in any other case it shall stand adjourned to the same day in the next week, at the same time and place, or to such other day and at such other time and place as the Directors may determine, and if at the adjourned meeting a quorum is not present within half an hour from the time appointed for the meeting the Members present shall be a quorum.

16. The Chairman, if any, of the Board of Directors shall preside as Chairman at every General Meeting of the Company, or if there is no such Chairman, or if he shall not be present within fifteen minutes after the time appointed for the holding of the meeting or is unwilling to act the Directors present shall elect one of their number to be Chairman of the meeting.

17. If at any meeting no Director is willing to act as Chairman or if no Director is present within fifteen minutes after the time appointed for holding the meeting, the Members present shall choose one of their number to be Chairman of the meeting.

18. The Chairman may, with the consent of any meeting at which a quorum is present (and shall if so directed by the meeting), adjourn the meeting from time to time and from place to place, but no business shall be transacted at any adjourned meeting other than the business left unfinished at the meeting from which the adjournment took place. When a meeting is adjourned for thirty days or more, notice of the adjourned meeting shall be given as in the case of an original meeting. Save as aforesaid it shall not be necessary to give any notice of an adjournment or of the business to be transacted at an adjourned meeting.

19. At any General Meeting a resolution put to the vote of the meeting shall be decided on a show of hands unless a poll is (before or on the declaration of the result of the show of hands) demanded (a) by the Chairman or (b) by at least two Members present in person or by proxy or (c) by any Member or Members present in person or by proxy and representing not less than one-tenth of the total voting rights of all the Members having the right to vote at the meeting. Unless a poll be so demanded a declaration by the Chairman that a resolution has on a show of hands been carried or carried unanimously, or by a particular majority, or lost, and an entry to that effect in the book containing the minutes of proceedings of the Company shall be conclusive evidence of the fact without proof of the number or proportion of the votes recorded in favour of or against such resolution. The demand for a poll may be withdrawn.

20. Except as provided in Article 22 if a poll is duly demanded it shall be taken in such manner as the Chairman directs, and the result of the poll shall be deemed to be the resolution of the meeting at which the poll was demanded.

21. In the case of an equality of votes, whether on a show of hands or on a poll, the Chairman of the meeting at which the show of hands takes place or at which the poll is demanded, shall be entitled to a second or casting vote.

22. A poll demanded on the election of a Chairman, or on a question of adjournment, shall be taken forthwith. A poll demanded on any other question shall be taken at such time as the Chairman of the meeting directs, and any business other than that upon which a poll has been demanded may be proceeded with pending the taking of the poll.

23. Subject to the provisions of the Act a resolution in writing signed by all the Members for the time being entitled to receive notice of and to attend and vote at General Meetings (or being corporations by their duly authorised representatives) shall be as valid and effective as if the same had been passed at a General Meeting of the Company duly convened and held.

24. If at any General Meeting any votes shall be counted which ought not to have been counted, or might have been rejected, the error shall not vitiate the result of the voting unless it be pointed out at the same meeting, and not in that case unless it shall, in the opinion of the Chairman of the Meeting, be of sufficient magnitude to vitiate the result of the voting.

VOTES OF MEMBERS

25. Every Member shall have one vote.

26. No Member shall be entitled to vote at any General Meeting if either:-

(a) all moneys presently payable by him to the Company have not been paid; or

(b) he is prevented from voting under Clause 4 of the Memorandum of Association of the Company.

D. RAINSOW

27. On a poll votes may be given only personally.

CORPORATIONS ACTING BY REPRESENTATIVE AT MEETING

28. Any corporation which is a member of the Company may by resolution of its Directors or other governing body authorise such persons as it thinks fit to act as its representative at any meeting of the Company, and the person so authorised shall be entitled to exercise the same powers on behalf of the corporation which he represents as that corporation could exercise if it were an individual member of the Company.

DIRECTORS

29. Until otherwise determined by a General Meeting the number of Directors shall be not less than two nor more than fifteen. The subscribers to the Memorandum of Association shall be the first Directors of the Company.

30. The Directors shall have power at any time and from time to time, to appoint any person to be a Director, either to fill a casual vacancy or as an addition to the existing Directors, but so that the total number of Directors shall not at any time exceed the number fixed in accordance with these Articles and that the total number of Directors with the right to vote shall not at any time exceed twelve. Any Director so appointed shall hold office only until the next following Annual General Meeting, and shall then be eligible for re-election, but shall not be taken into account in determining the Directors who are to retire by rotation at such meeting.

31. No person who is not a Member of the Company shall be entitled to hold office as a Director.

32. No Director shall vacate his office or be ineligible for re-appointment as a Director nor shall any person be ineligible for appointment as a Director by reason only of his having attained any particular age.

BORROWING POWERS

33. The Directors may exercise all the powers of the Company to borrow money, and to mortgage or charge its undertaking and property, or any part thereof, and to issue debentures, debenture stock and other securities, whether outright or as security for any debt, liability or obligation of the Company or of any third party.

POWERS AND DUTIES OF DIRECTORS

34. The business of the Company shall be managed by the Directors, who may pay all expenses incurred in promoting and registering the Company, and may exercise all such powers of the Company as are not, by the Act or by these Articles, required to be exercised by the Company in General Meeting, subject nevertheless to the provisions of the Act or these Articles and to such regulations, being not inconsistent with the aforesaid provisions, as may be prescribed by the Company in General Meeting; but no regulation made by the Company in General Meeting shall invalidate any prior act of the Directors which would have been valid if that regulation had not been made. In particular the Directors shall have power to make rules and bye-laws for regulating the use by Members and others of any property of the Company.

35. All cheques, promissory notes, drafts, bills of exchange and other negotiable instruments, and all receipts for moneys paid to the Company, shall be signed, drawn, accepted, endorsed, or otherwise executed, as the case may be, in such manner as the Directors shall from time to time by resolution determine.

D. BANKSON

36. The Directors shall cause minutes to be made of all appointments of officers made by them, of the names of the Directors present at each meeting of the Directors and of any committee of the Directors, and of all resolutions and proceedings at all meetings of the Company, and of the Directors, and of committees of Directors and any such minutes if signed by the Chairman of such meeting or by the Chairman of the next succeeding meeting shall be sufficient evidence without any further proof of the facts therein stated.

37. The Directors may act notwithstanding any vacancy in the Board but if the number of Directors is less than the minimum prescribed herein they may only act as Directors to admit persons to membership of the Company fill vacancies in the Board of Directors or summon a General Meeting.

DISQUALIFICATION OF DIRECTORS

38. The office of Director shall be vacated if the Director:-

(a) has a receiving order made against him or makes an arrangement or composition with his creditors generally; or

(b) becomes prohibited from being a Director by reason of any Order made under Section 188 of the Act; or

(c) becomes of unsound mind; or

(d) resigns his office by not ice in writing to the Company; or

(e) is removed from office by a resolution duly passed pursuant to Section 184 of the Act; or

(f) ceases to be a Member of the Company;or

(g) is directly or indirectly interested in any contract with the Company and fails to declare the nature of his interest in manner required by section 199 of the Act.

(h) For whom the disqualification of Directors fails to attend three consecutive meetings of the Directors, unless the Directors decide at each subsequent meeting of the Directors that he shall retain such office until the next such meeting.

39. (a) At every Annual General Meeting of the Company all the Directors shall retire from office.

(b) A retiring Director shall be eligible for re-election.

(c) The Company may from time to time by ordinary resolution increase or reduce the number of Directors.

40. The Company may by ordinary resolution, of which special notice has been given in accordance with section 142 of the Act, remove any Director before the expiration of his period of office notwithstanding anything in these articles or in any agreement between the Company and such Director.

41. The Company may by ordinary resolution appoint another person in place of a Director removed from office under the immediately preceding article. Without prejudice to the powers of the Directors under article 30 the Company in General Meeting may appoint any person to be a Director wither to fill a casual vacancy or as an additional Director.

PROCEEDINGS OF DIRECTORS

42. (a) The Directors may meet together for the despatch of business, adjourn, and otherwise regulate their meetings, as they think fit .

D. RAINBOW

Questions arising at any meeting shall be decided by a majority of votes. In the case of an equality of votes the Chairman shall have a second or casting vote. A Director may, and the Secretary on the requisition of a Director shall, at any time summon a meeting of the Directors. It shall not be necessary to give notice of a meeting of Directors to any Director for the time being absent from the United Kingdom. The quorum necessary for the transaction of the business of the Directors shall be two.

(b) The Directors shall elect a Chairman, Vice Chairman and Treasurer and determine the period for which they are to hold office; but at any meeting the Chairman or Vice Chairman is not present within five minutes after the time appointed for holding the same, the Directors present may choose one of their number to be Chairman of the meeting.

43. The Directors may delegate any of their powers to committees consisting of such Directors as they think fit; any committee so formed shall in the exercise of the powers so delegated conform to any regulations that may be imposed on it by the Directors.

44. A committee may elect a Chairman of its meetings; if no such Chairman is elected, or if at any meeting the Chairman is not present within five minutes after the time appointed for holding the same, the Members present may choose one of their number to be Chairman of the meeting.

45. A committee may meet and adjourn as it thinks proper. Questions arising at any meeting shall be determined by a majority of votes of the Members present, and in the case of an equality of votes the Chairman shall have a second or casting vote.

46. All acts done by any meeting of the Directors or of a committee of Directors, or by any person acting as a Director, shall notwithstanding that it be afterwards discovered that there was some defect in the appointment of any such Director or person acting as aforesaid, or that they or any of them were disqualified, be as valid as if every such person had been duly appointed and was qualified to be a Director.

47. A resolution in writing, signed by all the Directors for the time being entitled to receive notice of a meeting of the Directors, shall be as valid and effectual as if it had been passed at a meeting of the Directors duly convened and held.

THE SECRETARY

48. The Secretary shall be appointed by the Directors for such term, at such remuneration and upon such conditions as they may think fit; and any Secretary so appointed may be removed by them.

49. A provision of the Act or these Articles requiring or authorising a thing to be done by or to a Director and the Secretary shall not be satisfied by its being done by or to the same person acting both as Director and as, or in place of, the Secretary.

THE SEAL

50. The Directors shall provide for the safe custody of the Seal, which shall only be used by the authority of the Directors or of a committee of the Directors authorised by the Directors in that behalf, and every instrument to which the Seal shall be affixed shall be signed by a Director and shall be countersigned by the Secretary or by a second Director or by some other person appointed by the Directors.

Appendix VIII

Notting Hill Carnival Enterprise Limited

Five-Year Carnival Development and Business Plan

1991/92 - 1995/96

Notting Hill Carnival Trust

Carnival Development Plan 1996/7 – 2000/01

NOTTING HILL CARNIVAL ENTERPRISE LIMITED

FIVE-YEAR CARNIVAL DEVELOPMENT AND BUSINESS PLAN (1991/92 - 1995/96)

NOTTING HILL CARNIVAL ENTERPRISE LIMITED

A Strategy For The Notting Hill Carnival

1991/92 - 1995/96

FOREWORD

This document provides details of Notting Hill Carnival's Development Strategy for the period 1991/92 to 1995/96. The strategy has been developed within the framework of a street festival that attracts more than a million spectators to the streets of Notting Hill in London.

The Carnival Development Plan provides a single vision of purpose to which all organisations, and funding bodies involved in the administration and execution of the Notting Hill Carnival can define or redefine their respective roles.

The Strategy for the Notting Hill Carnival defines the specific objectives, strategies and actions required to ensure the safety and comfort of the over one million Carnival spectators who throng the streets of North Kensington in August.

By placing emphasis on business planning and marketing, NCEL will be able to achieve its goal of bringing the best of Carnival Arts in music, costume design and dance to the public within a secured and comfortable environment.

This Development Strategy is geared to the stability and effective management of the Notting Hill Carnival with a long-term objective of generating income to finance specific projects for the furtherance of the Carnival Arts.

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NOTTING HILL CARNIVAL ENTERPRISE LIMITED

FIVE-YEAR CARNIVAL DEVELOPMENT AND BUSINESS PLAN

(1991/92 - 1995/96)

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1. THE NOTTING HILL CARNIVAL OF LONDON

1.1 The Notting Hill Carnival has been held in one form or another since the mid-60s. In that time it has evolved into what is believed to be the biggest street festival in Europe, and second only to the Rio Carnival of Brazil.

1.2 The street festival of arts attracts over a million people to the street of Notting Hill during the August Bank Holiday weekend. The art and science of masquerading is brought to life during the Carnival to create an atmosphere of joy, beauty and harmony. The festival takes place in the heart of North Kensington, around the Notting Hill and Ladbroke Grove areas. It is a festival of music, dance, drama, food and street trading, with colourful parades of costumes, some designed around comical, satirical, historical and pastoral themes. It creates a mass movement of people, some on floats with steel bands, calypso, soca and jazz music. In addition, there are three live music stages which feature over 50 local and international artists.

1.3 The Notting Hill Carnival is considered to be the largest European Carnival attracting more than a million spectators. For the safety and comfort of the million people who attend the Carnival, the organisation and management of the process cannot be left at the door of chance. Without a development plan it will be difficult to ensure the safety of the spectators and to achieve the long term success in enhancing and developing the Carnival process. This plan helps to identify future goals and maps out the best way of fulfiling them.

2. THE MISSION OF THE NCEL

The principal purposes of the Notting Hill Carnival Enterprise Limited are:

- To ensure the safety and comfort of the Carnival spectator

- To develop and improve on the Carnival Arts

- To ensure the continued success and popularity of Notting Hill Carnival; and safeguard its financial future

- To advise and co-operate with relevant Government departments and Local Authorities and other bodies on any matters concerned with the foregoing objects

3. *AIMS, OBJECTIVES AND PRIORITIES*

NCEL aims to:

- promote a clean and comfortable Carnival environment

- put in place a highly efficient management organisation to ensure the safety of the Carnival spectators

- facilitate the artistic and cultural expressions of the Carnival arts

- ensure that the Carnival arts and music are recognised and valued as an integral part of the society in general

- ensure that the Carnival arts are maintained as powerful and visual forms of learning

- ensure that the Carnival arts are valued and maintained as an integral part of education at all levels

- encourage and promote innovation in form and content within the Carnival arts

- provide the basis to enable traditional understanding of the range and scope of the Carnival arts

- extend the concept of Notting Hill Carnival as the largest street festival of arts in Europe

- ensure the understanding that Notting Hill Carnival encompasses the whole range of Britain's diverse cultures and that this is recognised nationally and internationally

- defend and protect the development of the Carnival arts through the maintenance of freedom of artistic expression

- support the best possible Carnival arts and practices, and the achievement of the highest quality

- ensure that all residents and visitors to the Notting Hill Carnival have equality of opportunity to experience, enjoy and participate in the Carnival arts

- develop and safeguard the physical access to the Carnival arts

- provide information, education and encouragement which enables people to be aware of the opportunities of the Carnival

4. GENERAL MANAGEMENT AND ORGANISATION

4.1 The need for professionalism in planning and managing the Notting Hill Carnival cannot be over emphasised. The implications are considerable, both in the safety of the million carnival spectators and the drive for credibility, acceptability and support for the process.

4.2 Management skills which reflect expertise in organising large scale events, financial control, communicating and negotiating at a high level are elements of the level of professionalism required for the effective management of the Notting Hill Carnival.

4.3 The organisation and management structure has been designed to ensure that:

Effective decisions are made and policies formulated

No one person or group dominates the organisation

The organisation has stability and continuity

The membership is aware of what is going on

New ideas can be introduced to meet the challenge of growth and change

4.4 The Notting Hill Carnival is managed by:

- Board of Directors
- Executive Management Staff
- Special sub-committees (as and when required for specific tasks)

4.5 The Board of Directors have the following clearly defined tasks:

- Policy formulation and development of strategies for new initiatives:
- Control and accountability of the Executive Management Staff
- Approval of detailed plans
- Review of performance in carrying out these plans

4.6 The increasing size of Notting Hill Carnival has already attracted the attention of both local and central government on account of Public Safety. The safety of the public can only be ensured through an effective management organisation that works to co-ordinate and harmonise the Carnival Process. A recent organisational review by Coopers & Lybrand Deloitte proposed an executive management structure which would be adequate for the task in hand. That staffing arrangement cannot fit the current funding of the NCEL. But with improved income generation in the future, it is hoped to implement the executive structure based upon Coopers & Lybrand Deloitte's Report.

4.7 The NCEL will be able to attain the targets in its Five-Year Development plan only if it implements the executive structure mentioned earlier. Officers of the Company will need to learn additional skills, especially in the fields of marketing and business planning.

4.8 The NCEL's staffing needs will be assessed with great care and the present establishment revised accordingly. There has been some investment in information technology and there are plans for a computerised data-base. This continuing investment will assist good planning and will enable speedier and more streamlined conduct of NCEL's business.

4.9 The office premises of NCEL should be relocated. RBK&C in conjunction with other funding agencies should consider providing office accommodation on a two to four year lease on a peppercorn rent to facilitate the major re-organisation and development proposed in this business plan. The NCEL will need more office space, improved communication facilities and a meeting room.

4.10 The NCEL will ensure that adequate and relevant training is provided for the Board and all Executive Staff as required.

4.11 The NCEL will assist the affiliated associations in the management of their organisations and provide advice on constitutional issues, running meetings, conflict resolution, finance etc. It is realised that the more organised and structured the affiliated associations, the better the quality and level of participation in the management of Carnival, and more harmonious will be the Carnival process. There is a proliferation of documentation, advice and support available for voluntary organisations and the NCEL will ensure that these services are used for the benefit of the Carnival management.

4.12 In promoting the development and stability of the Notting Hill Carnival, it is clear that all the major organisations with responsibility for the many facets of the Carnival will have to:

- appreciate the scale of Carnival and its social and and economic potential:

- be strongly committed to Carnival and to its success:

- work together as appropriate to realise this success:

- understand and be tolerant of the objectives and the rights of others.

4.13 The NCEL realises this as one of the major goals to achieve in order to introduce harmony, continuity and stability into the management of the Notting Hill Carnival. An appropriate education and publicity drive will be set in motion to counteract the negative tendencies that arise from lack of knowledge.

4.14 If the size of the Notting Hill Carnival continues to increase, then the NCEL has responsibility to ensure that its growth and development as an organisation in terms of income, staffing and range of activities is commensurate to the Carnival size in order to ensure the maximum safety of the public.

4.15 In view of the inadequacy of the current staffing levels, the board will establish sub-committees which should have specific tasks and responsibilities, and which should be held accountable to the Board. Such sub-committees will be chaired by a board member and will include whenever possible a member of staff whose work relates to the committee's tasks or function.

5. FINANCIAL MANAGEMENT AND ORGANISATION

5.1 NCEL had the opportunity to put in place a new administrative and financial controls to enhance and stabilise and contribute to the credibility of the Carnival process.

5.2 The company formulated its own "Guidelines for accountability of Resources and the System of Financial Controls and Accounting". These were adopted as policy and implemented with the full support of all the statutory funders.

5.3 There will always be the need to review and revise and improve on all management control procedures to ensure that correct and relevant information is available to management in time to take corrective action.

5.4 Better financial control and information is required at every stage to improve the quality of support given to the management. Thus NCEL will see to it that the management tool of control through responsibility accounting and budgetary planning and control are reviewed and rigidly enforced.

5.5 Planning is not a completely unrelated activity to budgeting, and there is considerable merit, if we can see the annual budget within the context of the longer term development plan of the NCEL. This will ensure that budgets are prepared within a strategic framework, with possible future implications taken care of.

5.6 The basic objectives of this development plan is the improvement of the general financial posture of the Notting Hill Carnival to keep it stable and dynamic in order to ensure the safety of the public.

5.7 There are many aspects of the NCEL's activities other than financial management and control, which influence the development of the much needed secured and comfortable environment at the Carnival. Attention to these other aspects will be an integral part of any programme to improve and ensure the safety of the public.

5.8 NCEL will adopt that continuous process of monitoring and awareness, adaptation and change, and a determined attempt to grasp issues before they become critical, thus avoiding crisis management.

5.9 Effective planning is one of the major solution to the problems of the Notting Hill Carnival, but it is by no means an automatic panacea. It can be used to yield beneficial results if used wisely, and create an appaling mess if used badly.

5.10 In order for the plan to succeed, it will require a total commitment by the NCEL to a style of management different in nature and outlook from what it is today. It will further require a total commitment by the external funding agencies and the central government to produce a plan for the financial support and development of the Notting HIll Carnival to ensure the maximum safety of the public through an effectively managed and co-ordinated process.

5.11 That plan will identify the agreed roles which the funding agencies and the Central Government will play in the implementation of the Carnival Development Plan.

5.12 It is the responsibility of Funders to ensure that public money is being properly spent and accounted for. NCEL will always maintain sound financial control and accounting practices in line with the provisions of the Company Acts and approved Accounting Practices and Regulation.

5.13 The core of the Financial Policy and Management of the NCEL is summarised as follows:

- Maintain fully integrated financial policies and objectives, and sound systems of financial management.

- Assess risk generally and ensure viability.

- Maximise income and provide for future expenditure.

- Control costs and operate with financial efficiency.

- Plan and control finances by means of a management plan and budget and reports on out-turn.

- Be open and accountable to the public and to those it serves.

6. CARNIVAL OPERATIONS AND DEVELOPMENT

6.1 To strengthen the fabric of the Carnival arts by creating an optimum environment for the development of the best possible artistic expression at the Notting Hill Carnival.

6.2 NCEL will build on the present provision and develop new facilities and outlets for the expression of the Carnival arts.

6.3 NCEL will provide additional support to improve the effectiveness of the Carnival arts organisations.

6.4 NCEL will encourage and invest in the Carnival organisations to allow greater creative flexibility and better rewards for their work.

6.5 NCEL will make the Carnival arts more available and accessible by increasing local activity and taking the Carnival arts to the people.

6.6 NCEL will encourage the use of marketing and promotional techniques to attract more participants to the Carnival process.

6.7 The NCEL will support a broad range of programmes and projects which bring the Carnival arts and education sectors into productive relationships.

6.8 Training has a crucial role to play in assisting the Carnival organisations to cope with the rapidly changing world around them. The NCEL will encourage and assist the organisations in their efforts to achieve this crucial objective. Innovative work is essential to the continuing development and health of the Carnival arts. This activity will be looked

at systematically over the next five years and prioritised in the light of available resources.

6.9 NCEL will seek and liaise with a number of strategic service organisations which can assist Carnival arts organisations through information, administration, advice, advocacy and training.

6.10 NCEL will address barriers caused by inadequate and a threatening or unattractive physical environment. The major issues in this approach include general public safety at the Carnival.

6.11 NCEL will encourage the improvement of ancillary facilities, comfort, welcome and attractiveness of the Carnival arts facilities. This will include decoration of specific areas and the development of ancillary facilities like bars and play ground for children.

6.12 The major long-term solution to the negative perception of the Notting Hill Carnival must lie in education and awareness of its more positive aspects. NCEL will therefore take action to regularise the situation by:

- Maintaining stability and harmony of the Carnival process.

- Improving and expanding on the provision of public safety management services.

- De-mystifying the Carnival Arts by improving understanding.

- Increasing awareness of the traditional and cultural basis of the Carnival process.

6.13 Actions will be taken to encourage the production of Carnival arts which are relevant to the spirit of the Carnival process and to the wide range of people who attend the Carnival.

6.14 Action will be taken to minimise physical and other barriers which prevent participation and enjoyment of the Carnival arts of Notting Hill. (It is clear that there are genuine physical, emotional and intellectual barriers which shut out a number of people from fully understanding the Carnival and from enjoying it let alone to participate in it).

6.15 Action will be taken to improve and develop the Pre-Carnival Activities as an essential prelude to the main Carnival with the objective of introducing stability and goal congruence into the process.

6.16 Action will be taken to maintain and improve the relationship between the Carnival Management Organisation and the residents of the Carnival area.

6.17 Action will be taken to maintain and improve the relationship between the Carnival Management Organisation and the Carnival Support Group.

7. MARKETING AND PROMOTIONAL SERVICES

7.1 Marketing initiatives are necessary to get more people to participate in the Carnival. There are Carnival audience who perceive the arts of Carnival to be difficult and expensive. Marketing techniques are needed to break down these perceptions and encourage a view of the Carnival arts as a desirable and attractive leisure activity.

7.2 There will be a need to adopt a greater use of marketing consultancies in this field but action will be taken along the following lines to attract more people to participate in the Carnival:

- Through use of the local media and radio.

- Encourage and develop a network of friends and supporters of Carnival.

- School visits and Lectures.

- Seminars for participants on target marketing.

- Training programmes in marketing skills for Carnival organisations.

- Support to enable Carnival organisations to meet latent demand.

- Develop and maintain a large mailing list of participants.

- Develop and circulate "an invitation to participate brochure".

8. PUBLIC SAFETY MANAGEMENT

8.1 The security and safety of the public will always remain paramount to the NCEL. Apart from ensuring the safety of the Carnival spectator or visitor, it represents an area of major exposure of the organisation to attacks on its ability to manage the event.

8.2 Action will be taken to establish a Public Safety Management Committee (PSMC) on permanent basis. The Committee will work closely on matters relating to public safety, crowd control, and crime prevention. It will further be responsible for the arrangements for the provision of public safety officers and related procedures for the management of large scale open-air events.

8.3 Action will be taken to ensure that the PSMC maintains a formal link on

an "on-going" basis with all persons or organisations involved in the protection of the spectators at the Notting Hill carnival and other subsidiary events.

8.4 Effective and planned public safety operations will be introduced, based on sound management and organisational principles. Operations of the system will include random inspections and checks on work done to ensure that the quality of service provided is improved and adequate for the objectives intended.

8.5 The formalities, procedures and logistics of servicing the safety of the public will be established in conjunction with public agencies eg. police, fire brigade, ambulance services etc.

9. MANAGEMENT AND ORGANISATION OF AFFILIATED ASSOCIATIONS

9.1 The more organised and structured the affiliated associations are, the better the quality and level of participation in the management of the Notting Hill Carnival.

9.2 There is a need for the Carnival associations to become integrated within a broader social, economic and cultural climate.

9.3 It is also realised that the Carnival arts do not only contribute to the cultural and leisure industry, but play an essential role in the development of areas such as education, the economy and the physical environment. The economic sector of the Carnival process offers great opportunity for collaboration and influence.

9.4 In order to achieve or realise these inherent opportunities, the NCEL will embark on the following courses of action:

- Must work to develop coherent and effective Carnival associations.

- Be supportive of events and opportunities that have implications for development of the Carnival associations.

- Must enlist the confidence of the Carnival associations.

- Develop a more coherent and effective corporate identity from which it can express authoritative views.

- Give good advice, distribute accurate information and make the strongest possible case for the Carnival Arts.
- Must seek a more recognisable status within the Carnival community and the public.

- Create a more viable market for all the Carnival arts and create better understanding of the issues of the Carnival process.

- Assist Carnival associations to develop long-term plans to ensure the continuity of the process.

- Encourage Local Authorities to establish local sponsorship, support and incentive schemes for the Carnival associations in their boroughs including non- financial benefits.

- NCEL will ensure that Carnival associations do manage and control their activities by:

- making and reviewing policy and set objectives.

- having a suitable structure for the activities they undertake.

- having appropriate and clear operational procedures.

- having well structured and documented meetings.

- producing and receiving adequate reports to monitor their activities.

- reviewing activity in the light of reports and ensuring action as necessary.

- NCEL will work with Carnival associations in order to identify their problems and assist them to solve them.

10. CARNIVAL DEVELOPMENT FUNDING PROGRAMMES

10.1 Innovative work is essential to the continuing development and health of the Notting Hill Carnival. It is what moves the Carnival arts forward and prevents them becoming stale and lifeless. All the strategies in this document are intended to create a financial framework for the promotion of innovative work.

10.2 Action will be taken to establish significant levels of financial support specially for the continued development of innovatory work throughout the Carnival arts and community in order to nurture new ideas and ways of improving the Notting Hill Carnival.

10.3 NCEL will offer financial support according to its income generation levels as follows:

- Substantially improved Appearance Fees.

- Substantially improved Competition Prizes.

- Introduction of a new category of fees to be called "Carnival Development Funding". This will be targeted to reach all the Carnival associations.

- There will be a major long-term strategy to improve the financial base of the Carnival associations through the creation of a Carnival Development Fund.

10.4 It is only through greater wealth will the NCEL be able to achieve this goal - to bring the benefits of Carnival to those who make it happen.

10.5 The problems facing the Carnival bands are considerable. In the main the NCEL plans to deal with the following issues:

- Absence of adequate venues for costume and mas' making.

- Funding programmes to assist in the provision of float logistics like music, etc.

- Funding programmes to assist in the acquisition of appropriate trucks to be used as floats.

11. THE ROLE OF EXTERNAL FUNDING

11.1 By placing emphasis on business planning and marketing, the NCEL intends to raise money from other sources. But the reality of the situation is that funds from the present and new funding agencies will remain essential to the survival of the Carnival process and Public Safety for a long time to come.

11.2 Presently the Notting Hill Carnival is funded by the following agencies:

- Arts Council of Great Britain

- Royal Borough of Kensington and Chelsea

- London Boroughs Grant Scheme

- Commission for Racial Equality

- London Arts Board

11.3 These funding agencies provide finance for the organisation and direction of the largest street festival in Europe which attracts over a million spectators. The already thin financial resources from these agencies is to grow even thinner because RBK&C has taken steps to phase out its funds for the Carnival process and LBGS has also served notice to do the same.

11.4 If the current resources are to be put to the best use, funders must be prepared to support the management organisation of the Notting Hill Carnival to a greater extent until the process can be turned around to make it economically viable.

11.5 The role of the funders must be to create the optimum climate and condition in which the Notting Hill Carnival can flourish in a stable manner in the interest of public safety. The challenge is to develop ways of maintaining an effective and stable organisation to co-ordinate all the various activities of the Carnival. It is crucial that funders must seek to improve the conditions and the framework in which the Carnival operates.

11.6 Concerns over public safety is one thing that cannot be ignored. The first step toward the provision of safety is that the Notting Hill Carnival must be organised and directed from the centre and not from the periphery. Thus the approach of the funding agencies must be determined by the needs and concerns of the audience at the Carnival.

11.7 It is the responsibility of the funding agencies providing finance to take such measures as they deem appropriate to satisfy themselves that the purposes for which funds are provided make sense from a broad economic point of view. However, economic appraisal should not be regarded as the only technique for doing this. There are a number of aspects to economic appraisal - technical, financial, social, political, economic, etc. - all equally important. If the objective is to provide for the general safety of the public at the Carnival, then what aspects are we concerned with?

12. BUSINESS SPONSORSHIP OF THE CARNIVAL AND ARTS

12.1 During the last few years business sponsorship of the arts has expanded considerably. One result of this development has been an explosion in the number of arts organisations seeking business sponsorship.

12.2 Many businesses receive a large number of sponsorship requests each week, the majority of which continue to be turned down. The main reason for turning down such requests is budgeting constraints. Nevertheless, in far too many cases, requests are still unsuccessful because they are poorly presented, inappropriate, irrelevant and badly prepared.

12.3 It is known that decisions to sponsor are increasingly being made on the same basis as that of buying advertising space. Thus the expenditure is assessed in the light of the business benefits received. Such a pragmatic view of sponsorship need not disqualify Notting Hill Carnival from seeking it. It should however affect its thinking and approach to issues of raising money through sponsorship.

12.4 Organisations across the entire artistic spectrum have been successful in attracting business sponsorship. What they have in common is a willingness to commit resources to so doing and an ability to meet business on its own commercial ground.

12.5 It follows that Notting hill Carnival will have to be managed effectively within a framework of harmony, stability and continuity of purpose. NCEL will therefore continue to adopt professional and commercial approach to the administration of its marketing and sponsorship strategies.

12.6 Many companies who sponsor the arts are expecting returns on their sponsorship expenditure in terms of:

- Corporate Image Enhancement

- Product awareness

- Employee loyalty and / or Recruitment

- Improved Contact with Opinion Formers

12.7 The success of most companies depends on their ability to communicate with those groups in the community that affect their business environment; their customers, their shareholders, their employees and opinion formers at both national and local levels.

12.8 NCEL realises that sponsorship is no different from other business processes in that it will work better if it is governed by a clear policy and through a coherent management organisation. Action will be taken to establish or re-define the following requirements:

- What sponsorship might do to help achieve the objectives of the NCEL.

- How sponsorship could strengthen the promotion and development of the Carnival Arts and products.

- How sponsorship should fit the character of the Carnival process.

- To develop a practical and workable marketing and sponsorship strategy.

12.9 NCEL realises that sponsorship is most easily attracted to successful and soundly managed organisations. It is one of the objectives of this strategic plan to improve the management of the Notting Hill Carnival in order to make the process attractive to sponsors.

12.10 NCEL has identified four areas for which it will seek sponsorship:

- Revenue Funding I (General Sponsorship)

- Revenue Funding II (Direct Sponsorship for Carnival Bands)

- Capital Expenditure Funding

- Project Funding (Pre-Carnival Activities, etc.)

12.11 Action will be taken to recruit or hire the appropriate personnel to handle the work load required to achieve these objectives.

12.12 The responsibilities of the personnel or consultant in charge of Marketing and Sponsorship Project of the Notting Hill Carnival will be deemed as follows.

- Assessment of Notting Hill Carnival and its organisation to identify its requirements and resources.

- Development of Marketing and Sponsorship programmes, together with appropriate benefits to the sponsors.

- Assessment of the Marketing strengths and weaknesses, and opportunities and threats as they exist in the Carnival environment.

- Researching of the market place, and the development of an Information Bank.

- Development of strategies for making successful approaches to sponsors.

- Development and maintenance of good working relationships with sponsors.

- Development and marketing of the products of the Carnival i.e. the artistic impressions that constitute the process of Carnival.

12.13 It is the Carnival process and its products which attract the spectators and it is the spectators who will attract the sponsors. Therefore, the NCEL will evolve policies to develop and harmonise the three factors as follows:

- THE ARTISTIC PRODUCTS:	Quality Improvement and Expansion
- THE SPECTATORS:	Effective Management of the Carnival Comfortable and Secure Environment Confidence in the Notting Hill Carnival
- THE SPONSORS:	Appropriate Benefits and Services Value for Money Considerations

12.14 Many of the needs and issues identified in the strategies relating to Marketing and Sponsorship are relevant to Franchising and Merchandising Arrangements that NCEL will like to pursue as appropriate. These strategies will be redrawn to fit the framework of the Carnival process at the point of delivery. The sum of this strategic business plan is that the corporate identity and respectability of the Carnival management organisation will be strengthened both internally and externally. This is one major requirement and the driver for successful sponsorship, franchising and merchandising initiatives.

12.15 It is known that there is a large constituency in the arts world which does not have ready access to sponsorship cash. It will therefore be better for the management of the Notting Hill Carnival to seek increases in funding from public sources at the initial stages of its development.

13. PRINCIPLES OF THE IMPLEMENTATION OF CARNIVAL DEVELOPMENT AND BUSINESS PLAN

UNITY OF PURPOSE

13.1 If the Carnival Development and Business Plan is to be successful, carnival associations and individual members of the company must be involved and committed to its implementation. It is the responsibility of the NCEL to ensure that that commitment develops.

13.2 In order to ensure a unity of purpose, the management must be able to communicate effectively and must be able to work together as a team, and must be able to build the organisation in a productive way as detailed in the plan.

13.3 The management will have to recognise the strengths and weaknesses that go hand in hand with what the primary behaviour patterns are in the

organisation. They will have to accept these strengths and weaknesses and recognise the validity of holding up the mirror of other people's opinions and discovering lessons therein.

13.4 Further, managers will have to be able to recognise the excellence in other people's styles when they are different from their own. Whenever different styles are present in an organisation conflict automatically is present. One of the key requirements of the Carnival management organisation is to be able to manage conflict productively.

13.5 The only kind of organisation where there is no conflict is a dead organisation. But the conflict must be managed productively. A manager has to be able to put up with ambiguity, accept differences and meld these differences in a positive way. Where this cannot be done, there will be hard decisions to initiate the necessary alterations in the organisation, not to make changes to eliminate differences but produce teamwork between individuals of different style.

13.6 NCELwill work towards the production of proper teamwork. Healthy and happy executives produce dynamic and exciting organisations that will help build the social good, and to achieve the goals set in the Carnival Development and Business Plan. A good team can always accomplish more than a mere group of individuals. Proper teamwork, with a balance of strengths, is a liberating force. NCEL will form teams that are best able to create the future of Notting Hill Carnival.

The Requirements For A Successful Organisation (The Human Side)

13.7 The success of The Carnival Development and Business Plan will require a good management team. NCEL will identify or recognise the style characteristics associated with a certain set of behaviour and determine whether or not that is what they would like to have for the efficient working of the organisation. If not, NCEL will develop strategies for change. If this is what is desired, strategies will be developed to enable repetition of the pattern by design, rather than trusting in luck to create such conditions again in the future.

13.8 For a successful delivery of the strategic objectives set up in this document, NCEL will have to develop a balance between the sorts of individuals responsible for the organisation. There is a need for the individuals with the following characteristics:

(I) The Analytical:

For careful dissection of issues. These are the individuals that NCEL will count on to sift through the details to make sure that nothing has gone uncovered. He/she is the system builder, the person who can

provide the logic and the rationale to make the organisation work. He/she is the individual or individuals who figure out how to do things, the maker of plans, the mapper of progress. This is a tremendous asset to the organisation.

(II) The Organiser:

Is the action man/woman, the producer of results, the bringer of structure, the applier of a sense of urgency. He/she asks what are the objectives and brings the urgency to accomplish them.

(III) The Visionary:

Provides the entrepreneurial spirit and motivates and stimulates those in the group. He/she is the promoter or the front man of the organisation. He/she is the person with the intuitive grasp of the situation and will take the big risk. This style is absolutely necessary for the success of the development of Carnival, but by itself is not sufficient for the success of the organisation.

(IV) The Integrator:

To develop the good people necessary to ensure the success of the Carnival Development Plan, and the continued existence of the organisation. He/she is the person who pulls together people and ideas. He/she provides the counsel and support for everyone in the organisation; the glue that holds the organisation together. It provides the backbone upon which everything is hinged. Without the integrating function an organisation soon becomes too tense to work; stress levels become so high that productivity declines.

13.9 Action will be taken by the Carnival Management Organisation to ensure that these styles are developed or recognised in order for the organisation to function effectively and and in order for the managerial group to perform as a team. Assistance and training will be required in helping to structure a Carnival Management Organisation that can successfully lead and manage the Carnival process into the future.

Management Structure and Managerial Roles:

13.10 The formal managerial structure of Notting Hill Carnival Enterprise Limited is attached in Appendix IV.

13.11 The Board will provide clear and decisive leadership to the organisation as a whole. This involves planning, control and direction of the organisation.

13.12 The Board has a very important role in both the formal and informal communications between different Carnival associations, and ensuring

that there is good inter-Carnival association co-ordination.

13.1 The Board cannot be effective in an ivory tower and Carnival associations must ensure 'their' representative on the Board is in a position to make a broad-ranging contribution to the process.

13.14 The Board will be an effective vehicle for organising decision-making and communication. This role will be viewed with the utmost concern in view of the special characteristics of Notting Hill Carnival, in terms of individual interests and aspirations.

13.15 The Board will see to the achieving of the essential and desired goals of the organisation and by the efficient, effective and economical use of resources. This will be done by undertaking the following classical managerial tasks:

* Planning
* Organisation
* Delegation
* Motivation
* Control
* Performance Evaluation
* Communication
* Authorising Actions

13.16 The management of the Notting Hill Carnival organisation, in terms of policy formulation and execution, is the exclusive responsibility of the Board (collectively and individually). But the Board members have a very important and fundamental management role to play. The role of individual members of the Board involves:

- Participating in the collective leadership of the organisation.

- Being alert to the key issues affecting other divisions of the organisation and Notting Hill Carnival as a whole.

- Being able to communicate effectively the key issues to their respective Carnival associations and the community.

- Ensuring that key targets and operational plans are set and monitored.

- Understanding each and every member of the Board and maintaining a clear understanding of policy matters.

- Maintaining good working relationships (or creating them) with the management staff. Working with members is also a vital task, in addition to ensuring that the organisation remains coherent and respectable.

- Maintaining good and responsible communications and good relations externally.

- Ensuring that there is competent and adequate management staff to implement the policies of the Board, in order to achieve the objectives set in this plan.

- Ensuring there is an effective management organisation, and this must be given attention for management development purposes.

13.17 This list is by no means exhaustive, but is a good illustration of the key management responsibilities required to make the Carnival Development and Business Plan successful.

Implementation of Plans

13.18 The overall implementation programme will be established according to the following schedule and practices:

The Carnival Development and Business Plan is the guide for preparing the Annual Budgets:
The Annual Budget will define actions that need to be taken in the current period, in order to fulfil the long-term Carnival organisational objectives:

The 1991/92 Annual Budget will represent the first one-year span of the long term plan:

The function of the Budgetary Planning Process will be to co-ordinate the various activities of the Carnival organisation, in order to achieve company rather than divisional or individual objectives:

Objectives for each section of the Carnival Organisation, which are in harmony with the organisation as a whole, will be established.

NCEL will review its own progress in implementing the Carnival Development and Business Plan.

Resources and effort will be targeted according to priorities, needs and circumstances, which fit the overall plan.

Fundamental to the success of the CDBPis a commitment to support and develop work which is of the highest quality. Quality will not be judged by a single standard, but rather by a set of varied standards which have quantitative, qualitative, social, cultural etc. implications.

There is already a great deal of exciting and admirable work going on in NCEL. The strategy must seek to build on the strengths of the existing developments in the organisation.

There will be research and a continuous consultation process, leading to the identification of the needs and aspirations of the various corners of the Carnival process:

* The Spectators (public)
* The Funding Agencies
* The Carnival Disciplines
* The Sponsors
* The Residents
* The Market Stall Holders
* The Membership

13.19 Without co-operation from a range of local and national bodies, the Carnival Development Strategy cannot succeed. NCEL will play a leading role in enabling this co-operation to take place. This will be done through supplying agencies with relevant information, and through advocacy and advice.

13.20 A considerable amount of time and effort will be devoted to management training and development. This is regarded as an essential investment in the future of the Carnival organisation and the individuals concerned. Pay-offs from this investment will be gradual and cumulative.

13.21 What is clearly set out in this document is not a firm promise that everything will be improved upon overnight, but that there is a very strong commitment to achieving tangible managerial change as quickly as possible, but not to the exclusion of all other considerations. One is tempted to quote the Dean of Harvard Business School:

"If you think education is expensive, look at the cost of ignorance".

13.22 There will be a strict attitude towards the management of time, both in terms of individual tasks and the time spent in meetings. Time is money and needs to be used just as efficiently as money. More emphasis will be given to techniques available to managers and Board Members, to manage time and priorities.

13.23 The final area of review and monitoring will relate to the physical performance and outputs of the management and staff, rather than inputs. Not all performance and output of the organisation can be reduced to simple numerical terms. Where this is not possible, a qualitative approach will be used, even if only 'better'/'same'/'worse'/.

13.24 It is felt that a clear distinction is needed between the three types of standards to be used. These are:

(i) OUTPUT - What is finally 'produced'.

(ii) EFFORT - What is put in by the individual or team.

(iii) PERFORMANCE - How well the individual or team performs a task.

13.25 Management will ensure that there is a consistent approach in monitoring and reviewing performance. NCEL will adopt a very open form of assessment, grading achievement into bands which relate to a philosophy of percentage ratings as follows:

120% = EXCELLENT
100% = IDEAL
80% = ACCEPTABLE
60% = NOT FULLY ACHIEVED
40% = NOT ACHIEVED

40% and 60% achievements will not necessarily be equated with failure individually or collectively.

13.26 Action will be taken to produce key targets in every budget period. At least with the existence of explicit targets, there can be explicit decisions about changes to them. Targets will be identified in three categories:

* Critical
* Necessary
* Desirable

to try to reflect a more realistic view of the importance of individual targets. Key targets will be monitored in detail monthly at management meetings, and also at specific Board meetings.

14 FINANCIAL IMPLICATIONS OF THE CARNIVAL DEVELOPMENT AND BUSINESS PLAN

14.1 The decision criteria used in the development of this plan carry the implication that if an activity shows a positive social and cultural return, it must be undertaken irrespective of the return it shows measured in accounting and economic terms.

14.2 There are however a number of important reasons for carrying out a cash flow analysis of the activities in terms of economic and financial consideration, in order to establish whether NCEL will be able to meet its year-by-year cash liabilities from its own revenues, and whether the various sources of external finance for Notting Hill Carnival have been clearly identified. Thus the cash flow analysis is necessary in order to assess direct budgetary implications of carrying out the Development and Business Plan.

14.3 The valuation of the main inputs and outputs usually cause the greatest divergence because apart from measuring the quality of the Carnival arts, the greatest measure of success is the stability of the process, and the provision of maximum security, safety and comfort for the public. Thus the financing requirements and arrangements have a high degree of significance and positive direction.

14.4 The cash flow analysis of an investment desirable on social cost benefit analysis criteria will reveal the extent of any subsidy it may require explicitly or implicitly from general revenues. The financial requirements of NCEL are not different from this criteria.

14.5 The external funding agencies may be required to ensure a satisfactory cash flow, through modifications of the philosophy on which finance is provided to NCEL. We are aware that any financial subsidy will have budgetary implications, depending on its size, in relation to the national budget or the budget of the funding agency. A further consideration may be the number of projects which will need subsidies of this kind. With regard to Notting Hill Carnival, there is only one project, and that is 'Provision for the Security, Safety and Comfort of the Public'.

14.6 The necessity for external funding may also have implications for the financial management of NCEL, since arrangements will be needed to ensure that the way in which the funds are provided does not undermine any financial objectives, which are set to ensure efficient management.

14.7 Generally these objectives have been designed to ensure the efficient allocation of resources between alternative uses and what levels of external funds are required, whether direct or disguised. These are issues which may have important implications for public policy, which lie beyond the control of NCEL, but can be dictated by the needs of public safety at Notting Hill Carnival.

14.8 The cash flow stream has been calculated on the basis of the financial needs of the organisation, and a careful prediction of the rate of inflation at about 5%. The appropriateness of the financing structure has been influenced by the present condition and nature of Notting Hill Carnival, and its inability to attract sponsorship at this stage of its development.

14.9 The supreme importance of good management for the success of the Carnival Development and Business Plan has been kept in mind. It is likely to affect not only the prices paid for inputs or realised for outputs, but will also have an important effect upon the physical environment within which the Carnival takes place.

14.10 The assessment of the quality of the management organisation of Notting Hill Carnival will be done against the background of the levels of financial provision. The measure of financial availability will be one of the most significant issues, and one that is subject to the greatest uncertainties. This Carnival Development and Business Plan is intended to address this issue, and to pave the way for more effective management and direction of Carnival.

14.11 NCEL has been facing a saving constraint in the sense that it has difficulty in mobilising sufficient resources to achieve the desired level of financial requirements. The immediate manifestation of this can be seen in the Balance Sheet of 1990, which shows a deficit of £9,900. It is the objective of this plan to improve that situation, to strengthen the financial base of NCEL.

14.12 The financial implications of Carnival Development and Business Plan1991/92 - 1995/96 are summarised as follows:

14.12

I. Income and Expenditure:

ITEM	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
	£	£	£	£	£
Income	402,920.	413,200.	449,200	476,930	504,100
Expenditure	382,340.	410,000.	448,000.	472,000.	501,150
INCOME SURPLUS:	**£20,580.**	**£12,200.**	**£1,200.**	**£4,930.**	**£2,950.**

The measurement of performance is not related to the size of the income surplus, but the Social Cost-Benefit derived from the project.

Social Cost-Benefit Analysis is the calculation (and comparison) of the costs and benefits to society at large of a particular course of action, usually an expenditure approach.

II. Cash Flow Analysis:

ITEM	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
	£	£	£	£	£
Total Cash Inflow	426,710.	444,010.	489,010.	512,940.	547,540
Total Cash Outflow	410,700.	422,000.	475.000.	497,100.	526,000.
SURPLUS CASH BALANCE:	**£16,010.**	**£22,010.**	**£14,010.**	**£15,840.**	**£21,540.**

III. Net Worth of NCEL:

	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
	£	£	£	£	£
Net Fixed Assets	8,250.	11,250.	18,250.	19,750.	23,250.
Net Current Assets	2,430.	11,630.	5,830.	9,260.	8,710.
NET TOTAL ASSETS:	**£10,680.**	**£22,880.**	**£24,080.**	**£29,010.**	**£31,960.**

IV. Income and Expenditure Ratio Analysis:

ITEM	1991/92	1992/93	1993/94	1994/95	1995/96
	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
INCOME:	%	%	%	%	%
External Funding Sources	52.4	53.2	51.4	49.9	48.6
Sponsorship and Franchise	33.8	32.9	34.7	36.9	38.9
Market Stalls Rental	12.4	12.1	12.3	11.5	10.9
Income From Other Sources	1.4	1.8	1.6	1.7	1.6
TOTAL INCOME (%)	100.0	100.0	100.0	100.0	100.0
EXPENDITURE:					
Office Administration and Management	31.4	31.2	28.6	27.5	26.5
Publicity and Marketing	7.8	8.0	8.0	8.1	7.6
Administration of Market Stalls	5.8	6.2	5.6	5.9	5.9
Public Safety Management	10.5	10.0	10.0	10.0	10.0
Direct Carnival Related Activity	44.5	44.6	47.8	48.5	50.0
TOTAL EXPENDITURE (%)	100.0	100.0	100.0	100.0	100.0

Direct Carnival Related Activity:

Award Presentation Ceremonies:
Carnival Competition Prizes:
Carnival Procession and Activities:
Pre-Carnival Activities:
Carnival Development Initiative:
Carnival Development Funding:

14.13 NCEL has identified broad corporate objectives which are general statements of policy which represent the ideals of Notting Hill Carnival. Goals have been derived from these objectives, and specific targets have been established. These organisational goals and targets have been quantified and shown in the attached:

Forecast Balance Sheet

Forecast Income and Expenditure Account

Forecast Cash Flow Statement:

14.14 In order to achieve or realise the targets set in these forecast financial statements, NCEL will ensure that there is an effective management process in which the following functions are appropriately executed:

Planning
Organising
Controlling
Communicating
Motivating

14.15 One of the crucial and most important management actions will be one that encourages, develops and maintains a desirable organisational behaviour at the various levels of the Carnival organisation. It is realised that the success of any external funding and the attraction of sponsorship, among other things, will depend on how the Carnival Management organisation conducts itself, individually or collectively.

Appendix I

NOTTING HILL CARNIVAL ENTERPRISE LIMITED

FORECAST BALANCE SHEETS AT 30 SEPTEMBER

	1991/92	1992/93	1993/94	1994/95	1995/96
	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
	£	£	£	£	£
NET ASSETS EMPLOYED					
FIXED ASSETS:					
Net Tangible Assets	8,250.00	11,250.00	18,250.00	19,750.00	23,250.00
CURRENT ASSETS:					
Stocks	-	-	-	-	-
Debtors	69,420.00	71,200.00	84,820.00	97,820.00	104,170.00
Cash	16,010.00	22,010.00	14,010.00	15,840.00	21,540.00
	85,430.00	93,210.00	98,830.00	113,660.00	125,710.00
LESS:					
CURRENT LIABILITIES:					
Creditors	18,000.00	20,000.00	23,600.00	20,000.00	30,000.00
Carnival Competition Prizes	50,000.00	55,000.00	60,000.00	60,000.00	65,000.00
Accrued Expenses and Tax	15,000.00	6,580.00	9,400.00	24,400.00	22,000.00
	83,000.00	81,580.00	93,000.00	104,400.00	117,000.00
Net Current Assets	2,430.00	11,630.00	5,830.00	9,260.00	8,710.00
Total Assets Less Current Liabilities	10,680.00	22,880.00	24,080.00	29,010.00	31,960.00
FINANCED BY:					
Long Term Creditors	-	-	-	-	-
Income and Expenditure Account	10,680.00	22,880.00	24,080.00	29,010.00	31,960.00
	£10,680.00	£22,880.00	£24,080.00	£29,010.00	£31,960.00

NOTTING HILL CARNIVAL ENTERPRISE LIMITED

FORECAST INCOME AND EXPENDITURE ACCOUNT FOR THE PERIOD 1991/92 - 1995/96

	1991/92 YEAR 1	1992/93 YEAR 2	1993/94 YEAR 3	1994/95 YEAR 4	1995/96 YEAR 5
INCOME:	£	£	£	£	£
External Funding Sources	211,120.00	220,000.00	231,000.00	237,930.00	245,100.00
Sponsorship and Franchise	136,000.00	136,000.00	156,000.00	176,000.00	196,000.00
Market Stalls Rental	50,000.00	50,000.00	55,000.00	55,000.00	55,000.00
Income From Other Sources	5,800.00	7,200.00	7,200.00	8,000.00	8,000.00
TOTAL INCOME:	**£402,920.00**	**£413,200.00**	**£449,200.00**	**£476,930.00**	**£504,100.00**
EXPENDITURE:					
Office Administration and Management	120,000.00	125,000.00	128,000.00	130,000.00	133,000.00
Publicity and Marketing	30,000.00	32,000.00	36,000.00	38,000.00	38,000.00
Administration of Market Stalls	22,000.00	25,000.00	25,000.00	28,000.00	29,500.00
Award Presentation Ceremonies	12,200.00	14,000.00	14,000.00	16,000.00	16,000.00
Carnival Competition Prizes	55,000.00	50,000.00	55,000.00	60,000.00	60,000.00
Carnival Procession and Activities	33,140.00	35,000.00	35,000.00	35,000.00	35,000.00
Public Safety Management	40,000.00	40,000.00	45,000.00	47,200.00	50,000.00
Pre-Carnival Activities	50,000.00	40,000.00	45,000.00	45,000.00	50,000.00
Carnival Development Initiative	20,000.00	20,000.00	20,000.00	22,800.00	30,000.00
Carnival Development Funding	-	20,000.00	45,000.00	50,000.00	60,000.00
TOTAL EXPENDITURE:	**£382,340.00**	**£401,000.00**	**£448,000.00**	**£472,000.00**	**£501,150.00**
EXCESS OF INCOME OVER EXPENDITURE:	**£20,580.00**	**£12,200.00**	**£1,200.00**	**£4,930.00**	**£2,950.00**

NOTTING HILL CARNIVAL ENTERPRISE LIMITED

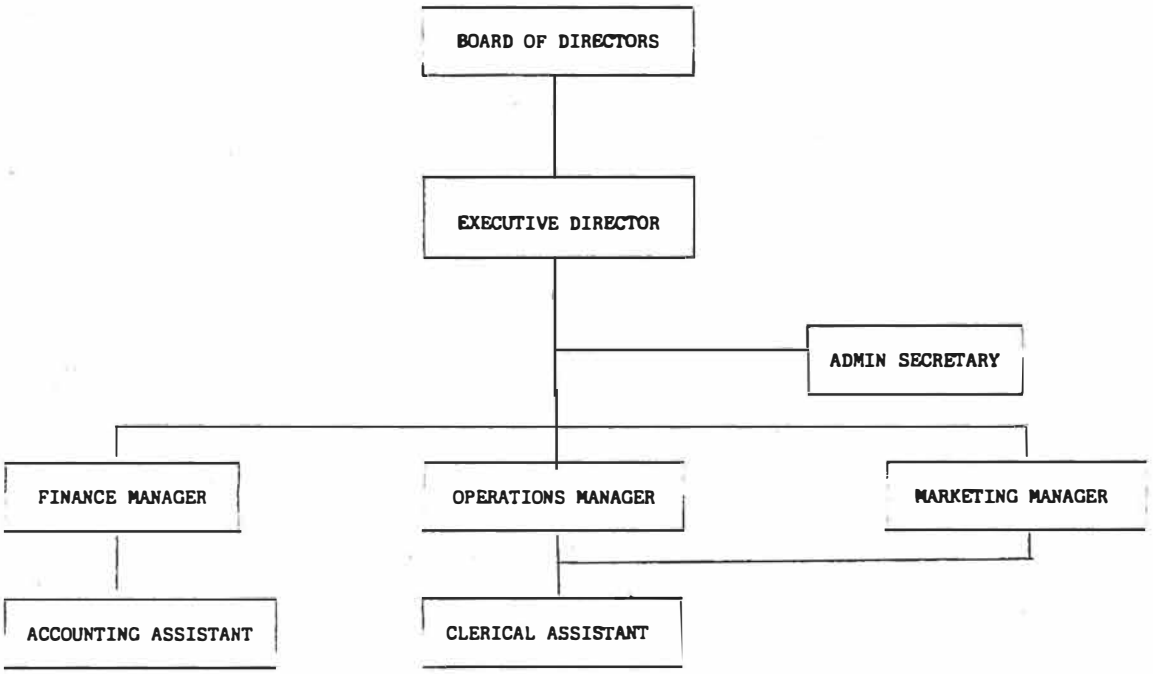
FORECAST CASH FLOW STATEMENT FOR THE PERIOD 1991/92 to 1995/96

	1991/92 YEAR 1	1992/93 YEAR 2	1993/94 YEAR 3	1994/95 YEAR 4	1995/96 YEAR 5
CASH INFLOW:	£	£	£	£	£
Opening Cash Balance	9,590.00	16,010.00	22,010.00	14,010.00	15,840.00
External Funding Sources	211,120.00	220,000.00	231,000.00	237,930.00	245,100.00
Sponsorship and Franchise	136,000.00	136,000.00	156,000.00	176,000.00	196,000.00
Market Stalls Receipts	50,000.00	50,000.00	55,000.00	55,000.00	55,000.00
Receipts From Other Sources	20,000.00	22,000.00	25,000.00	30,000.00	35,000.00
TOTAL CASH INFLOW:	**£426,710.00**	**£444,010.00**	**£489,010.00**	**£512,940.00**	**£547,540.00**
CASH OUTFLOW:					
Staff Remuneration	72,000.00	75,000.00	77,000.00	80,850.00	90,980.00
Office Expenses and Services	44,500.00	46,000.00	48,000.00	44,650.00	38,520.00
Market Stalls Licence	11,760.00	11,760.00	12,180.00	12,600.00	12,600.00
Market Stalls Administration	10,240.00	13,240.00	12,820.00	15,400.00	16,900.00
Publicity and Marketing	30,000.00	32,000.00	36,000.00	38,000.00	38,000.00
Award Presentation Ceremonies	12,200.00	14,000.00	14,000.00	16,000,00	16,000.00
Carnival Procession and Activities	33,140.00	35,000.00	35,000.00	35,000.00	35,000.00
Public Safety Management	40,000.00	40,000.00	45,000.00	47,200.00	50,000.00
Pre-Carnival Activities	50,000.00	40,000.00	45,000.00	45,000.00	50,000.00
Carnival Development Initiative	20,000.00	20,000.00	20,000.00	22,800.00	30,000.00
Carnival Development Funding	-	20,000.00	45,000.00	50,000.00	60,000.00
Carnival Competition Prizes	55,000.00	50,000.00	55,000.00	60,000.00	60,000.00
Payment to Creditors	31,860.00	18,000.00	20,000.00	23,600.00	20,000.00
Capital Expenditure	-	7,000.00	10,000.00	6,000.00	8,000.00
TOTAL CASH OUTFLOW:	**£410.100.00**	**£422,000.00**	**£475,000.00**	**£497,100.00**	**£526,000.00**
SURPLUS CASH BALANCE:	**£16,010.00**	**£22,010.00**	**£14,010.00**	**£15,840.00**	**£21,540.00**

Appendix IV

NOTTING HILL CARNIVAL ENTERPRISE LIMITED

ORGANISATIONAL AND MANAGEMENT STRUCTURE



SUMMARY OF JOB ROLES:

1. **DIRECTOR:**

Policy Implementation
Organisational Management
Strategy Development
Development of Initiatives
Fund Raising
Development of Procedures & Systems
Contracts and Contractual Relations
Local, Central Govt. Liaison
Other Duties as Directed
Liaision with Carnival Associations (Policy)

2. **FINANCE MANAGER**

Budgetary Planning
Financial Control and Accounting
Project Accounting
Annual Accounts
Financial Evaluations
Payroll Administration
Financial Reporting
Management Accounting
Insurance etc.
Company Assets (Control)

3. **OPERATIONS MANAGER**

Carnival Procedures & Systems
Project Management
Public Safety Management
Indoor and Outdoor Events
Police Liaision
Market Stalls Adminiatration
Liaision with Carnival Assns. (Operations)

4. **MARKETING MANAGER**

Public Relations
Public Information
Sponsorship and Marketing
Newsletter and Publications
Publicity and Exhibitions
Annual General Meeting
Annual Report Production
Membership Register
Signposting
External Liaision Esq

5. **ADMINISTRATIVE SECRETARY**

Office Administration
Reception
Typing and Filing
Appointments
Welfare and Domestic
Recording of Minutes

6. **ACCOUNTING ASSISTANT**

Book-keeping
Cashbook
Nominal Ledger
Banking etc.
Basic Accounting Activities

7. **CLERICAL ASSISTANT**

Clerical Support
Basic Office Activities

NB: This is the minimum staff requirement and structures required to make NCEL functional and effective.

Oct 96 N21

NOTTING HILL CARNIVAL LIMITED

CARNIVAL DEVELOPMENT PLAN 1996/97 - 2000/01

Photographer: Timothy Holt

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NOTTING HILL CARNIVAL LTD.
CARNIVAL DEVELOPMENT PLAN 1996/97 - 2000/01

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NOTTING HILL CARNIVAL LTD

A Strategy for the Notting Hill Carnival

Foreword

This document provides details of Notting Hill Carnival's development strategy for the period 1996/97 to 2000/01. The strategy has been developed within the framework of a street Festival of Arts that attracts two million spectators and over 10,000 Carnival participants to the streets of Notting Hill in London in August of every year.

The Carnival Development Plan provides a single vision of purpose to which all organisations, funding bodies and sponsors involved in the administration and execution of the Notting Hill Carnival, can define or redefine their respective roles on the account of the changing and dynamic environment of the Carnival.

By placing emphasis on long-term planning and strategies to cope with change, NCL will be able to achieve its goal of bringing the best of Carnival Arts in music, costume design and dance to the public within a secure and comfortable environment.

This Development Strategy is geared to the stability, harmony and effective management of the Carnival and the general improvement and enhancement of Carnival Arts. It is also aimed at a long-term objective of generating income to finance specific projects and general activities regarding the development of the Carnival Arts and the Carnival Process.

Effective planning is one of the major solutions to the problems of the Notting Hill Carnival, but it is by no means an automatic panacea. It can be used to yield beneficial results if used wisely, and create an appalling mess if used badly.

In order for the plan to succeed, it will require a total commitment by the NCL to a style of management different in nature and outlook from what it is today. It will further require a total commitment by the external funding agencies and the central government to produce a plan for the financial support and development of the Notting Hill Carnival to ensure the maximum safety of the public through an effectively managed and co-ordinated process.

This Carnival Development Plan is based on the age old philosophy and spirit of the Carnival as expressed below:

- *Carnival is celebration of cultural diversity.*

- *Carnival is liberation and freedom of movement.*

- *Carnival is creation of unity and community.*

- *Carnival is social harmony and equality.*

- *Carnival is freedom to party and dance freestyle.*

1. THE NOTTING HILL CARNIVAL OF LONDON

1.1 The Notting Hill Carnival has been held in one form or another since the mid-60s. In that time it has evolved into what is believed to be the biggest street festival in Europe, and second only to the Rio Carnival of Brazil.

1.2 The street festival of arts attracts some two million people to the street of Notting Hill during the August Bank Holiday weekend. The art and science of masquerading is brought to life during the Carnival to create an atmosphere of joy, beauty and harmony. The festival takes place in the heart of North Kensington, around the Notting Hill and Ladbroke Grove areas. It is a festival of music, dance, drama, food and street trading, with colourful parades of costumes, some designed around comical , satirical, historical and pastoral themes. It creates a mass movement of people, some on floats with steel bands, calypso, soca and jazz music. In addition, there are three live music stages which feature over 50 local and international artists.

1.3 The Notting Hill Carnival is considered to be the largest European Carnival attracting two million spectators. For the safety and comfort of the millions of people who attend the Carnival, the organisation and management of the process cannot be left at the door of chance.

1.4 Without a development plan it will be difficult to ensure the appropriate direction of the process in order to provide that safe environment for the spectators and the participants at the Carnival. Further, a plan will be required to achieve the long-term success in enhancing and developing the Carnival process and the Arts of Carnival. This plan helps to identify future goals and maps out the best way of fulfilling them. It also identifies the opportunities and structures available for the implementation of the Carnival Arts Development Initiative - the future of Notting Hill Carnival.

2. THE MISSION OF NOTTING HILL CARNIVAL LTD.

Develop and sustain the continued success and popularity of Notting Hill Carnival as the largest and safest Street Festival of Arts in Europe, and the best Carnival of its kind in the world.

3. *THE GOALS OF NOTTING HILL CARNIVAL LIMITED*

3.1 Notting Hill Carnival Limited will support the development and improvement of the Carnival arts of music, costume design and dance as a contribution towards high quality of life, social justice and economic development.

3.2 Notting Hill carnival Limited aims to become an effective vehicle for the maintenance of the safety and comfort of the Carnival spectator and participant.

3.3 Notting Hill Carnival Limited will develop policies that ensure the continued success and popularity of Notting Hill Carnival of London and safeguard its financial future and growth.

3.4 Notting Hill Carnival Limited will support these policies by developing and sustaining a creative partnership and relationship with all the organisations involved with any matters concerned with the foregoing objects.

4. *THE OBJECTIVES OF NOTTING HILL CARNIVAL LIMITED*

(i) Operational Objectives

4.1 NCL will work to achieve and maintain very high attendance at the Notting Hill Carnival through the production of very successful and safe Carnivals.

4.2 NCL will put in place a highly efficient management organisation to ensure the safety of the Carnival spectators and Carnival participants by promoting a clean and comfortable carnival environment.

4.3 NCL will ensure that the carnival arts and music are recognised and valued as an integral part of the society in general by facilitating the artistic and cultural expressions of the Carnival arts.

4.4 NCL will ensure that the Carnival arts are valued and maintained as an integral part of education at all levels by maintaining the carnival arts as powerful and visual forms of learning.

4.5 NCL will encourage and promote innovations in form and content within the Carnival arts by providing the basis to enable traditional understanding of the range and scope of the Carnival arts.

4.6 NCL will ensure the understanding that Notting Hill Carnival encompasses the whole range of Britain's diverse cultures and that this is recognised nationally and internationally, and also extend the concept of Notting Hill Carnival as the largest street festival of arts in Europe.

4.7 NCL will defend and protect the development of the Carnival arts through the maintenance of freedom of artistic expression and will support the best possible Carnival arts and practices, and the achievement of the highest quality and creativity.

4.8 NCL will ensure that all residents and visitors to the Notting Hill Carnival have equality of opportunity to experience, enjoy and participate in the Carnival arts by:

(a) Developing and safeguarding the physical access to the Carnival arts.

(b) Providing information, education and encouragement which enables people to be aware of the opportunities of the Notting Hill Carnival.

(ii) Financial Objectives

4.9 The stability and continued success of the Notting Hill Carnival will be assured through the planned development of the Carnival into a coherent multi-disciplinary arts institution to enable the mobilisation of increased financial support from both the private and public sectors.

4.10 To keep its place as the largest Street Festival of Arts in Europe, NCL will ensure that Notting Hill Carnival remains relevant, practical and useful, and must anticipate and respond to change through the provision of appropriate financial incentives to carnival participants and the creation of adequate reserves to safeguard the financial future and growth of Notting Hill Carnival.

4.11 NCL is committed to excellence in every aspect of the Notting Hill Carnival. Therefore one key area of responsibility as the Management Organisation of the Carnival is to provide a financial framework to support that commitment.

4.12 By the year 2001, NCL aims to achieve a total revenue of over £600,000 per annum, and over 40% of this sum will be appropriated towards Carnival Appearance Fees.

4.13 NCL is committed to the production of safe and successful carnivals. Among other things NCL will support this commitment by increased allocation of financial resource to protect and enhance the standards of stewarding and Carnival route management, and to ensure that the standards of quality and skills are adequate for a modern street festival of arts.

5. GENERAL MANAGEMENT STRUCTURE

5.1 The need for professionalism in planning and managing the Notting Hill Carnival cannot be over emphasised. The implications are considerable, both in the safety of the millions of Carnival spectators and the drive for credibility, acceptability and support for the process.

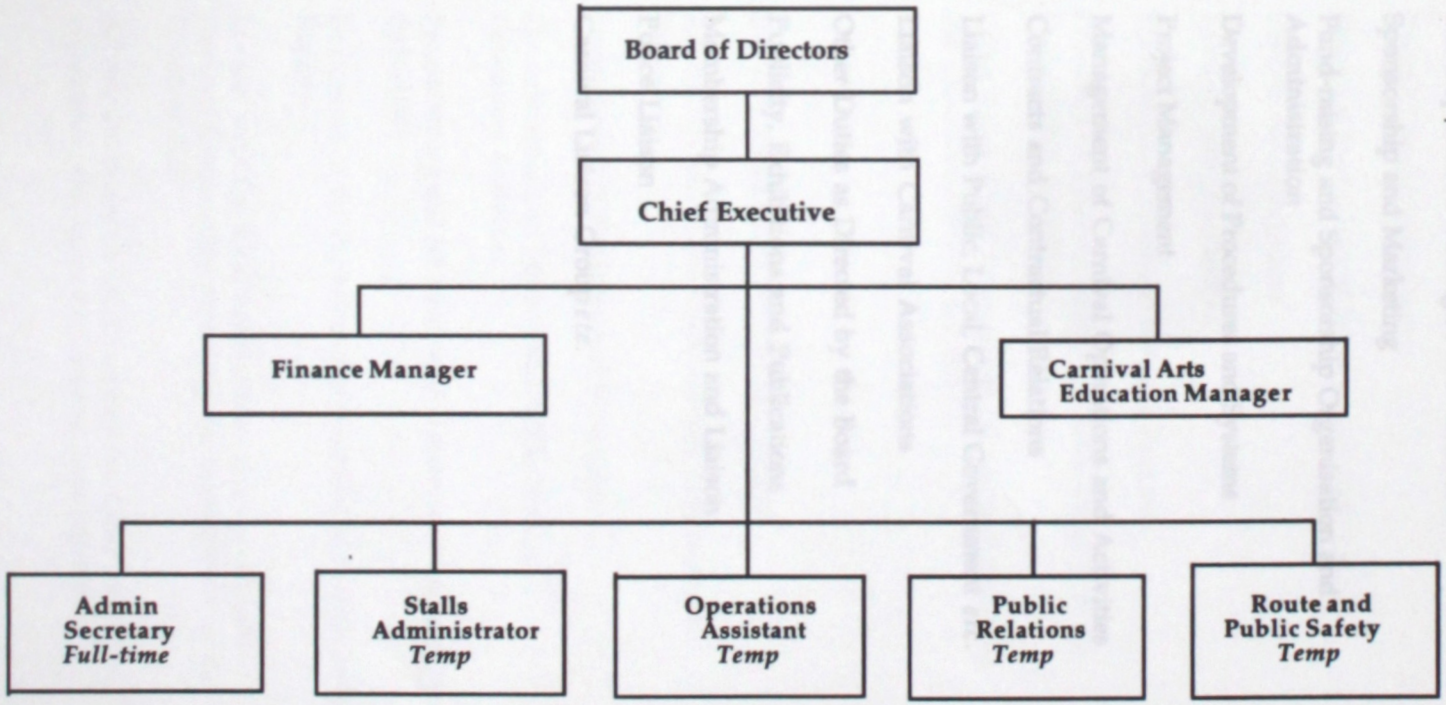
5.2 Management skills which reflect expertise in organising large scale events, financial control, communicating and negotiating at a high level are elements of the level of professionalism required for the effective management of the Notting Hill Carnival.

5.3 The organisational structure is designed to achieve the above goals. During the period of this development effort will be made to strengthen and sustain the base of the structure as the need arises.

5.4 Further, the organisation and management structure has been designed to ensure that:

- Effective decisions are made and policies formulated.
- No one person or group dominates the organisation.
- The organisation has stability and continuity.
- The membership is aware of what is going on.
- New ideas can be introduced to meet the challenge of growth and change.

5.5 *Organisational and Management Structure*



5.6 SUMMARY OF JOB ROLES

1. CHIEF EXECUTIVE

- Policy Implementation
- Organisational Management and Direction
- Development of Strategies and Initiatives
- Sponsorship and Marketing
- Fund-raising and Sponsorship Organisation and Administration
- Development of Procedures and Systems
- Project Management
- Management of Carnival Operations and Activities
- Contracts and Contractual Relations
- Liaison with Public, Local, Central Government *etc.*
- Liaison with Carnival Associations
- Other Duties as Directed by the Board
- Publicity, Exhibitions and Publications
- Membership Administration and Liaison
- Police Liaison
- Carnival Liaison Group *etc.*

2. FINANCE MANAGER

- Financial Control and Accounting
- Budgetary Planning and Control
- Project and Activity Accounting
- Preparation of Annual Accounts
- Provision of Financial Reports and Information
- Control Company Assets *etc.*
- Financial Evaluation of Projects and Activities
- Payroll Administration
- Taxation and Insurance *etc.*
- Preparation of Returns to Funding Agencies
- Provision of Financial Administration Support to all Projects and Activities
- Other Related and Appropriate Duties as directed by the Chief Executive or the Board.

3. CARNIVAL ARTS EDUCATION MANAGER

- Administration of the Carnival Arts Development Initiative
- Organisation of Facilities and Structures
- Co-ordination and Supervision of Carnival Arts Education Activities
- Programming and Scheduling of Lectures and Performing Activities
- Evaluation of the Project and preparation of Performance Reports
- Liaison with Carnival Associations and the general Carnival Community regarding the development of the Carnival Arts
- Advise the Board of Directors and the Chief Executive on matters relating to the Carnival Arts Education

4. **Administrative Secretary**

- Office Administration and Cleanliness
- Typing and Filing
- Reception and Hospitality
- Organisation of Appointments for the Chief Executive
- Recording of Minutes
- Other Duties as directed by the Chief Executive

5. **Stalls Administrator**

- Street-Trading Operations and Other Related Duties as directed by the Chief Executive

6. **Operations Assistant**

- Assisting the Chief Executive in the organisation and Management of the Carnival Operations and Pre-Carnival Activities

7. **Route and Public Safety**

- Route Management Operations
- Public Safety Management Operations (Stewards)

8. **Public Relations Officer**

- Public Relations and Publicity
- Provision of Public Information
- Assistance with Sponsorship Administration
- Assistance with Newsletter and Publications
- Other Duties as directed by the Chief Executive

The management structure of Notting Hill Carnival Limited as anticipated above, works as follows:

(i) Board of Directors

- The Board of Directors have the following clearly defined tasks and responsibilities:

  - Policy formulation and development of strategies for new initiatives.

  - Control and accountability of the Executive Management Staff.

  - Approval of detailed plans.

  - Review of performance in carrying out these plans.

(ii) Executive Management Staff

- The Executive Management Staff shall exercise management control and tactical planning. It will be concerned with decisions about efficient and effective use of NCL's resources to achieve goals and policies set out by the Board of Directors.

- The Executive Management Staff shall also see to it that specific tasks of the organisation are carried out effectively with economy.

- The Chief Executive shall be the head of the executive management staff and shall be responsible for the day to day running of the operations and administration of the company.

- Control and effective management of the Company shall depend on an honest partnership between the Board of Directors acting through the Chief Executive and the Staff.

6 STRATEGIC IMPERATIVE OF THE MANAGEMENT STRUCTURE

6.1 The management structure of Notting Hill Carnival is designed to address or deal with the various variables that operate in the environment of the carnival, both internally and externally.

- The increasing size of Notting Hill Carnival has already attracted attention of both local and central government on account of Public Safety. The safety of the public can only be ensured through an effective management organisation that works to co-ordinate and harmonise the Carnival Process.

- To provide for the implementation of the Carnival Arts Development Initiative which will provide a window and facility for liaison with schools and provide opportunities and development initiatives for young people to contribute to their own cultural heritage.

- The NCL's staffing needs will be assessed with great care and the present establishment revised accordingly. There has been some investment in information technology and there are plans for a computerised data-base. This continuing investment will assist good planning and will enable speedier and more streamlined conduct of NCL's business.

6.2 The NCL will ensure that adequate and relevant training is provided for the Board and all Executive Staff as required for increased productivity.

6.3 The NCL will assist the affiliated associations in the management of their organisations and provide advice on constitutional issues, running meetings, conflict resolution, finance etc. It is realised that the more organised and structured the affiliated associations, the better the quality and level of participation in the management of Carnival, and more harmonious will be the Carnival process. There is a proliferation of documentation, advice and support available for voluntary organisations and NCL will ensure that these services are used for the benefit of the Carnival management.

6.4 For efficient running of the company and on account of the Carnival Arts Development Initiative, the office premises of NCL should be relocated. The City Challenge in conjunction with the National Lottery should consider the proposals submitted by NCL regarding the Carnival Arts Development Initiative. This is to facilitate the major reorganisation and development of the Carnival Arts in Great Britain.

6.5 In promoting the development and stability of the Notting Hill Carnival it is clear that all the major organisations with responsibility for the many facets of the Carnival will have to:

- Appreciate the scale of Carnival and its social and economic potential
- Be strongly committed to Carnival and its success
- Work together as appropriate to realise this success
- Understand and be tolerant of the objectives and the rights of others.

6.6 The NCL realises this as one of the major goals to achieve in order to introduce harmony continuity and stability into the management of the Notting Hill Carnival. An appropriate education and publicity drive will be set in motion to counteract the negative tendencies that arise from lack of knowledge.

6.7 If the size of the Notting Hill carnival continues to increase, then NCL has responsibility to ensure that its growth and development as an organisation in terms of income, staffing and range of activities is commensurate to the Carnival size in order to ensure the maximum safety of the public and the participants.

6.8 From time to time, the Board will establish sub-committees which should have specific tasks and responsibilities, and which should be held accountable to the Board. Such sub-committees will be chaired by a Board member and will include wherever possible a member of staff, or a *bona fide* member of the company whose work or experience relates to the committee's tasks or functions.

6.9 NCL will adopt that continuous process of monitoring and awareness, adaptation and change, and a determined attempt to grasp issues before they become critical, thus avoiding crisis management.

7. FINANCIAL MANAGEMENT AND CONTROL

7.1 In 1989, NCL formulated and implemented a system of financial controls code-named *"Guidelines for Accountability of Resources and System of Financial Controls and Accounting"*. The success of the policies enshrined in this system has meant stability and credibility to the Carnival process.

7.2 NCL intends to review and revise and improve on all management control procedures to ensure that correct and relevant information is available to management in time to take corrective action. It is also to ensure that there is an effective and efficient system of responsibility accounting operating in the company.

7.3 Better financial control and information is required at every stage to improve the quality of support given to the management. Thus NCL will see to it that the management tool of control through responsibility accounting and budgetary planning and control are reviewed and rigidly enforced.

7.4 Planning is not a completely unrelated activity to budgeting and there is considerable merit, if we can see the annual budgeting , and there is considerable merit, if we can see the annual budget within the context of the longer term development plan of the NCL. This will ensure that budgets are prepared within a strategic framework, with possible future implications taken care of.

7.5 The basic objectives of this development plan is the improvement of the general financial posture of the Notting Hill carnival to keep it stable and dynamic in order to ensure the safety of the public and firm development of the Carnival Arts.

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7.6 There are many aspects of the NCL's activities other than financial management and control, which influence the development of the much needed secured and comfortable environment at the Carnival, and the development of Arts at the Carnival. Attention to these other aspects will be an integral part of any programme to improve and ensure the safety of the Carnival spectators and the Carnival participants.

7.7 It is the responsibility of Funders to ensure that public money is being properly spent and accounted for. NCL will always maintain sound financial control and accounting practices in line with the provisions of the Company acts and approved Accounting Practices and Regulations.

7.8 The core of the Financial Policy and Management of the NCL is summarised as follows:

- Maintain fully integrated financial policies and objectives, and sound systems of financial management.

- Assess risk generally and ensure viability.

- Maximise income and provide for future expenditure.

- Control costs and operate with financial efficiency.

- Plan and control finances by means of a management plan and budget and reports on out-turn.

- Be open and accountable to the public and to those it serves.

- Financial regulations govern the way financial transactions are conducted, recorded, monitored and checked:

- Maintaining proper and up-to-date system of accounting which suit the size and nature of NCL.

- Keep firm control on cash forecasting and monitoring, and reconciliation of cashflows to the original budgets and bank statements.

8. CARNIVAL OPERATIONS AND DEVELOPMENT

8.1 In the course of more than thirty years, NCL has accumulated a vast experience in the organisation and direction of the Notting Hill Carnival. However, NCL has been much less systematic in capitalising on this rich experience.

8.2 The operational policies of NCL can only be established in the context of objectives, needs and priorities of the Notting Hill Carnival as a whole. In this respect, NCL will be orientated toward new goals in relation to its performance of the following activities which encompass the staging of the Notting Hill Carnival:

- Carnival Procession and Activities
- Carnival Route Management and Activities
- Organisation/co-ordination of pre-Carnival Activities
- Organisation of Street trading Operations
- Public Safety Management Operations (Stewards)
- Facilitation of Sponsorship Activities
- Stage Construction and Management
- Public Relations and Press Operations
- Organisation of Live Stages at Carnival
- Organisation of Bar Sites at Carnival
- Production of Carnival Magazine

- Co-ordination of Disciplines of Carnival
- Liaison with Police and Emergency Services
- Liaison with Residents of the Carnival locale
- Liaison with the Royal Borough of Kensington & Chelsea
- Dealing with complaints from spectators

8.3 NCL will denote more attention toward the execution of these activities. Effective and planned Carnival operations will be introduced, based on sound management and organisational principles.

8.4 The operations plan will include random inspections and checks on work done to ensure that the quality of service or delivery is improved and adequate for the objectives intended.

8.5 The formalities, procedures and logistics required to undertake those activities will be established in conjunction with public agencies, for example, the police, the fire brigade, ambulance service, environmental concerns *etc.* as appropriate.

8.6 NCL will address barriers caused by inadequate and a threatening or unattractive physical environment. The major issues in this approach include general public safety at the Carnival.

8.7 NCL will encourage the improvement of ancillary facilities, comfort, welcome and attractiveness of the Carnival Arts facilities. This will include decoration of specific areas and the development of ancillary facilities like bars and play grounds for children.

8.8 The major long-term solution to the negative perception of the Notting Hill Carnival must lie in education and awareness of its more positive aspects. NCL will therefore continue to take action to regularise the situation by:

- Maintaining stability and harmony of the Carnival process.
- Improving and expanding on the provision of public safety management services.
- Demystifying the Carnival Arts by improving understanding.
- Increasing awareness of the traditional and cultural basis of the Carnival process.

8.9 Action will be taken to minimise physical and other barriers which prevent participation and enjoyment of the Carnival Arts of Notting Hill. *(It is clear that there are genuine physical, emotional and intellectual barriers which shut out a number of people from fully understanding the Carnival and from enjoying it, let alone to participate in it).*

8.10 Action will be taken to improve and develop the pre-Carnival Activities as an essential prelude to the main Carnival with the objective of introducing stability and goal congruence into the process.

8.11 Action will be taken to maintain and improve the relationship between the Carnival Management Organisation and the residents of the Carnival area and the Carnival Support Group.

8.12 If the Carnival Development Plan is to be successful, the Carnival associations, individual members of the company and the general Carnival community must be involved and committed to its implementation. NCL has the responsibility to ensure that that commitment develops. This will be achieved through motivation and greatly improved contact and lines of communications. Thus new insights will develop which will help NCL to explore creative new ways of co-operating and working together for the benefit of Notting Hill Carnival.

8.13 NCL aims to ensure that any changes affecting Notting Hill Carnival are in the best interests of members and the general Carnival community.

8.14 By looking at the barriers to the development of the Carnival Arts, and developing strategies for overcoming those barriers, NCL will help to improve the prominence of Notting Hill Carnival as the largest street festival in Europe and also enhance opportunities for the Carnival Community.

8.15 The Staffing and Management structure for the execution of the identified Carnival operations and activities will be based on the core organisational structure of the NCL except that the company will remain flexible to respond to any changes that will require a rethinking of the existing structure.

8.16 NCL will work towards the production of efficient and proper teamwork as necessary. NCL realises that healthy and happy executives produce dynamic and exciting organisations that will help build the social good, and to achieve the goals set in the Carnival Plan. A good team can always accomplish more than a mere group of individuals. Thus the concept of teamwork, is a cornerstone objective of NCL with its balance of strength and liberating force. NCL will, therefore, form teams that are best able to create the future of Notting Hill Carnival.

8.17 Action will be taken by NCL to ensure that the appropriate personnel who incorporate the key characteristics for a successful organisation are in place from time to time. These key characteristics are identified as follows:

- The Analytical
- The Organiser
- The Visionary
- The Integrator

8.18 NCL will ensure that these styles are developed or recognised in order for the organisation to function effectively and in order for the management group to perform as a team. It is realised that assistance and training will be required in helping to structure a Carnival Management Organisation that can successfully lead and manage the Notting Hill Carnival process into the future.

8.19 Fundamental to the effectiveness and efficiency of NCL undertaking the identified activities is a commitment to support and develop work which is of the highest quality. Quality, in this respect, will not be judged by a single standard, but rather by a set of varied standards which have quantitative, qualitative, social, cultural *etc.* implications.

8.20 Apart from financial performance, NCL will focus on the following measures:

- Quality of Service
- Flexibility
- Resource Utilisation
- Innovation

8.21 In general terms the company will look at issues like:

- Communications
- Competence
- Courtesy
- Friendliness
- Reliability
- Respectability
- Responsiveness
- Security
- Punctuality

8.22 From the financial point of view the performance of NCL in executing or implementing the Carnival activities will be judged in terms of inputs and outputs with regard to the *"value for money"* criteria which calls for Economy, Efficiency and Effectiveness.

9. PUBLIC SAFETY AND ROUTE MANAGEMENT

9.1 The security, safety, and comfort of the spectator at Carnival will always remain paramount to NCL. Apart from working to ensure the safety of the Carnival spectator, or visitor, it is also important to ensure the comfort and mobility of the Carnival participant, hence the Route Management concept.

9.2 Action will be taken by NCL to establish a Public Safety and Route Management Committee (PSRMC) on a permanent basis to research the problems arising from these aspects for study and corrective actions to be taken.

9.3 The Committee will work closely on matters relating to stewarding, crowd control, and a free flow procession of the Carnival. It will further be responsible for arrangements for the provision of stewards and route control officers, and the related procedures for the management of large scale open-air events.

9.4 Action will be taken to ensure that PSRMC maintains a formal link on an *"on-going basis"* with all persons or organisations involved in providing for the comfort of spectators and crowd control at the Notting Hill Carnival and other subsidiary events. For co-ordination purposes it is proposed that Chairman of the PSRMC should be the Chief Executive of Notting Hill Carnival Ltd.

9.5 Effective and planned public safety and route management operations will be introduced, based on sound management and organisational principles. Operations of the system will include random inspections and checks on work done to ensure that the quality of service provided is of the required standard and adequate for the objectives intended.

9.6 The formalities, procedures and logistics of servicing the process will be established in conjunction with public agencies (*e.g.* police, fire brigade, ambulance services *etc.*) where and when necessary.

10. THE DISCIPLINES OF NOTTING HILL CARNIVAL

10.1 Like any good hybrid the Notting Hill Carnival consists of five different disciplines which complement and nourish each other through costume, music and dance. These five disciplines are represented by the following associations:

- London International Carnival Mas' Association
- British Association of Steel Bands and Pan Players Academy
- Association of British Calypsonians
- Caribbean Music Association
- British Association of Sound Systems

10.2 The importance of and prominence of these associations in the development of the Carnival cannot be underestimated and NCL recognises this for the following reasons:

- The more organised and structured the Carnival associations are, the better the quality and the level of participation in the management of the Notting Hill Carnival.
- There is a need for the Carnival Associations to become integrated within a broader social, economic and cultural climate.
- It is also realised that the Carnival Arts do not only contribute to the cultural and leisure industry, but play an essential role in the development of areas such as education, the economy and the physical environment.
- The economic sector of the Carnival process offers great opportunity for collaboration and influence.

10.3 In order to achieve or realise these inherent opportunities the NCL will embark on the following courses of action:

- Must work to develop coherent and effective Carnival Associations

- Be supportive of events and opportunities that have implications for development of the Carnival Associations

- Develop a more coherent and effective corporate identity from which it can express views

- Give good advice, distribute accurate information and make the strongest possible case for the Carnival

- Must seek a more recognisable status within the Carnival community and the public to enhance its relationship with the associations

- Create a more viable market for all the Carnival arts and create better under standing of the issues of the Carnival process

- Assist Carnival associations to develop long-term plans to ensure the continuity of the process

- Encourage Local Authorities to establish local sponsorship, support and incentive schemes for the Carnival associations in their boroughs, including non-financial benefits

- Work towards specific sponsorship opportunities for the members of the various associations according to an agreed criteria

10.4 NCL will help to ensure that Carnival associations do manage and control their activities by:

- Making and reviewing policy and set objectives.
- Having a suitable structure for the activities they undertake.
- Having appropriate and clear operational procedures.
- Having well-structured and documented meetings.
- Producing and receiving adequate reports to monitor their activities.
- Reviewing activity in the light of reports and ensuring action as necessary
- NCL will work with Carnival associations in order to identify their problems and assist them to solve them.
- NCL will seek and liaise with a number of strategic service organisations which can assist Carnival arts organisations through information, administration, advice, advocacy and training.

10.5 NCL will develop guidelines and procedures to achieve the above mentioned objectives and requirements in respect of the Carnival Associations of the Notting Hill Carnival.

11. CARNIVAL ARTS DEVELOPMENT INITIATIVE.

11.1 NCL will develop initiatives to strengthen the fabric of the Carnival Arts through the creation of an optimum environment for the development of the best possible artistic expression in costume design, music and dance at the Notting Hill Carnival.

11.2 NCL realises that innovative work is essential to the continuing development and health of the Notting Hill Carnival. It is that innovative work that moves the Carnival arts forward and prevents them from becoming stale and lifeless. All the strategies in this document and the Carnival Arts Development Initiative (CADI) are intended to create an artistic and financial framework for the promotion of innovative work.

11.3 Action will be taken to establish significant levels of financial support, especially for the continued development of innovatory work throughout the Carnival arts and community in order to nurture new ideas and ways of improving Notting Hill Carnival.

11.4 Actions will be taken to encourage the production of Carnival arts which are relevant to the spirit of the Carnival process and to the wide range of people who attend the Carnival - reference to cultural and traditional purity.

11.5 Through the implementation of the Carnival Arts Development Initiative, NCL will work towards achieving the following goals:

- NCL will build on the present provision and develop new facilities.
- NCL will provide additional support to improve the effectiveness of the Carnival arts organisations.
- NCL will encourage and invest in the Carnival organisations to allow greater creative flexibility and better rewards for their work.

- NCL will make the Carnival arts more available and accessible by increasing local activity and taking the Carnival arts to the people.

- NCL will encourage the use of marketing and promotional techniques to attract more participants to the Carnival process.

- The NCL will support a broad range of programmes and projects which bring the Carnival arts and education sectors into productive relationships.

- Training has a crucial role to play in assisting the Carnival organisations to cope with the rapidly changing world around them. The NCL will encourage and assist the organisations in their efforts to achieve this crucial objective.

11.6 The Carnival Arts Development Initiative will provide the window and facility for liaison with schools and provide opportunities and development initiatives for young people to contribute to their own cultural heritage.

- In addition, it will provide for cross-cultural opportunities to enhance and promote the development of good community relationships at the formative years.

- The premises will provide a centre for basic education in Carnival Arts through lectures, seminars and workshops.

- It will help establish and create the foundation for development and consolidation of the future potential for Carnival and its culture.

- The Initiative will also provide job opportunities for teachers and development staff.

- The Initiative will become a focal point of contact for the community, an information and advice centre for members of the Carnival community and their families.

- Shows and presentations would be organised to encourage participation and educate the community to add to their quality of life in various respects.

11.7 One of the NCL's key roles is to make sure that the Carnival participants are given the right opportunities to create excellence. In this respect, NCL will offer appropriate financial support according to levels of income generation as follows:

- Substantially increased Appearance Fees for bands taking part in the two days of Carnival.

- Appearance Fees for participants at the Mas Gala, Steelband Panorama, Calypso Monarch Competition and other Carnival related Pre-Carnival Activities.

- Introduction of a new category of fees to be called "Carnival Development Funding". This will be targeted to reach all the Carnival disciplines to reward innovation and cultural purity.

11.8 Thus NCL aims to bring the benefits of Carnival to those who make it happen in a constructive and appropriate manner

11.9 NCL further recognises the considerable problems facing bands in the following areas:

- Absence of adequate venues for costume and mas' making

- Absence of adequate "changing facilities" near the Carnival area

- Problems of Float logistics like music provision *etc.*

- Acquisition of appropriate trucks to be used as floats *etc.*

11.10 NCL aims to be able to help or contribute in dealing with these issues. Plans will be formulated with the appropriate Carnival associations to examine the long-term effects of these problems for appropriate strategies to be developed.

11.11 Marketing initiatives are necessary to get more people to participate in the Carnival. There are Carnival audiences who perceive the arts of Carnival to be difficult and expensive. Marketing techniques are needed to break down these perceptions and encourage a view of the Carnival arts as a desirable and attractive leisure and cultural activity.

11.12 There will be a need to adopt a greater use of marketing concepts in this field but action will be taken along the following lines to attract more people to participate in the Carnival:

- Through use of the local media
- Encourage and develop a network of friends and supporters of Carnival
- School visits and lectures
- Seminars for participants on target marketing
- Training programmes in marketing skills for Carnival organisations
- Support to enable Carnival organisations to meet latent demand
- Develop and maintain a large mailing list of participants
- Develop and circulate *"an invitation to participate"* brochure

12 BUSINESS SPONSORSHIP AND MARKETING

12.1 NCL will work to extend its network of media contacts to increase the quantity and quality of its media coverage over the period of this Carnival plan.

12.2 NCL will further develop a programme of meetings with the funding agencies , and the various government departments whose activities have bearing on the Notting Hill Carnival. This will help to ensure that the views and interest of Notting Hill Carnival are heard and taken into account.

12.3 A positive media coverage and relation will lead to enhanced sponsorship for the Carnival . NCL will, therefore, develop the PR organisation and structures according to circumstances to reinforce the positive aspects of the Carnival.

12.4 It is known that decisions to sponsor are increasingly being made on the same basis as that of buying advertising space. Thus, the expenditure is assessed in the light of the business benefits received. Such a pragmatic view of sponsorship need not disqualify Notting Hill Carnival from seeking it. It should, however, affect its thinking and approach to issues of raising money through sponsorship.

12.5 Organisations across the entire artistic spectrum have been successful in attracting business sponsorship. What they have in common is a willingness to commit resources to so doing and an ability to meet business on its own commercial ground.

12.6 It follows that Notting Hill Carnival will have to be managed effectively within a framework of harmony, stability and continuity of purpose. NCL will, therefore, continue to adopt professional and commercial approach to the administration of its marketing and sponsorship strategies.

12.7 The success of most companies depends on their ability to communicate with those groups in the community that affect their business environment; their employees and opinion forgers at both national and local levels. The size and structure of spectatoring at the Notting Hill Carnival provides an effective forum where sponsors can communicate as required.

12.8 NCL recognises that it is the Carnival process and its products which attract the spectators and it is the spectators who will attract the sponsors. Therefore, NCL will evolve policies to develop, harmonise, and sustain the three factors as follows:

- Artistic products => Quality improvement and expansion

- Spectators => Effective Management of the Carnival
  Comfortable and secure environment
  Confidence in the Notting Hill Carnival

- Sponsors => Appropriate Benefits and services
  Value for money considerations

12.9 NCL realises that sponsorship is no different from other business processes in that it will work better if it is governed by a clear policy and through a coherent management organisation. Action will be taken to establish or redefine the following requirements:

- What sponsorship might do to help achieve the objectives of the NCL.

- How sponsorship could strengthen the promotion and development of the Carnival Arts and products.

- How sponsorship should fit the character and culture of the Carnival process.

- To develop a practical and workable marketing and sponsorship strategy.

12.10 NCL further realises that sponsorship is most easily attracted to successful and soundly managed organisations. It is, therefore, one of the objectives of this strategic plan to sustain and enhance the improvement of the management of the Notting Hill Carnival in order to make the process more attractive to sponsors.

12.11 In this respect NCL will mount a Marketing and Sponsorship Project with the following activities to perform:

- Assessment of Notting Hill Carnival and its organisation to identify its requirements and resources.

- Development of Marketing and Sponsorship programmes, together with appropriate benefits to the sponsors.

- Assessment of the Marketing strengths and weaknesses, and opportunities and threats as they exist in the Carnival environment.

- Researching of the market place, and the development of an Informa tion bank.

- Development and maintenance of good working relationships with sponsors.

- Development of strategies for making successful approaches to sponsors.

- Development and marketing of the products of the Carnival *i.e.* the artistic impressions that constitute the process of Carnival.

12.12 Many of the needs and issues identified in the strategies relating to Marketing and Sponsorship are relevant to Franchising Merchandising Arrangements that NCL will like to pursue as appropriate. These strategies will be redrawn to fit the framework of the Carnival process at the point of delivery. The sum of this strategic Carnival plan is that the corporate identity and respectability of the Carnival management organisation will be strengthened both internally and externally. This is one major requirement and the driver for successful sponsorship, franchising and merchandising initiatives.

12.13 NCL recognises that a new trend in arts sponsorship is to use a brand rather than a corporate identity to tag a commitment. This approach worked very well for Lilt, a Coca Cola brand. For this reason the Lilt Notting Hill Carnival 1995 carried off the First Time Sponsor Prize for backing the Notting Hill Carnival at the FT/ABSA Awards for Business and the Arts for 1995/96.

12.14 Through the Carnival Arts Development Initiative, NCL plans to get business to back educational projects that will bring excitement and some opportunities to the youth through an active workshop programmes.

13. THE IMPORTANCE OF PUBLIC FUNDING.

13.1 By placing emphasis on strategic planning and marketing, the NCL intends to raise money from other sources. But the reality of the situation is that funds from the present and new funding agencies will remain essential to the survival of the Carnival process for a long time to come because of the uncertainty and instability inherent in the sponsorship opportunities.

13.2 It is also known that there is a large constituency in the arts world which does not have ready access to sponsorship cash on a regular basis. It will therefore be better for the management of the Notting Hill Carnival to seek to sustain its funding from public sources.

13.3 Presently the Notting Hill Carnival is funded by the following agencies:

- Royal Borough of Kensington and Chelsea
- London Boroughs Grant Scheme
- London Arts Board

13.4 The role of the Funders must be to create the optimum climate and condition in which the Notting Hill Carnival can flourish in a stable manner in the interest of public safety. The challenge is to develop ways of maintaining an effective and stable organisation to co-ordinate all the various activities of the Carnival. It is crucial that Funders must seek to improve the conditions and the framework in which the Carnival operates.

13.5 Concern over public safety is one thing that cannot be ignored. The first step toward the provision of safety is that the Notting Hill Carnival must be organised and directed from the centre and not from the periphery. Thus the approach of the funding agencies must be determined by the needs and concerns of the audience at the Carnival.

13.6 It is the responsibility of the funding agencies providing finance to take such measures as they deem appropriate to satisfy themselves that the purposes for which funds are provided make sense from a broad economic point of view. However, economic appraisal should not be regarded as the only technique for doing this. There are a number of aspects to economic appraisal - technical, financial, social, political, economic, *etc.* - all equally important. If the objective is to provide for the general safety of the public at the Carnival, then what aspects are we concerned with ?

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14. IMPLEMENTATION OF THE CARNIVAL DEVELOPMENT PLAN.

14.1 For a successful delivery of the strategic objectives set up in this document, NCL will have to develop a balance between the sorts of individuals responsible for the organisation as mentioned earlier.

14.2 The Board will provide clear and decisive leadership to the organisation as a whole. This involves planning, control and direction of the organisation. The Board has a very important role in both the formal and informal communications between different Carnival associations, and ensuring that there is good inter-Carnival association co-ordination.

14.3 The Board cannot be effective in an ivory tower and Carnival associations must ensure *"their"* representative on the Board is in a position to make a broad-ranging contribution to the process.

14.4 The Board will be an effective vehicle for organising, decision-making and communication. This role will be viewed with the utmost concern in view of the special characteristics of the Notting Hill Carnival, in terms of individual interests and aspirations.

14.5 The Board will see to the achieving of the essential and desired goals of the organisation and by the efficient, effective and economical use of resources. This will be done by undertaking the following classical managerial tasks:

- Planning
- Organisation
- Delegation
- Motivation
- Control
- Performance Evaluation
- Communication
- Authorising Actions

14.6 The management of the Notting Hill Carnival organisation, in terms of policy formulation and execution, is the exclusive responsibility of the Board *(collectively and individually)*. But the Board members have a very important and fundamental management role to play. The role of individual members of the Board involves:

- Participating in the collective leadership of the organisation.
- Being alert to the key issues affecting other divisions of the organisation and Notting Hill Carnival as a whole.
- Being able to communicate effectively the key issues to their respective Carnival associations and the community.
- Ensuring that key targets and operational plans are set and monitored.
- Understanding each and every member of the Board and maintaining a clear understanding of policy matters.
- Maintaining good working relationships (or creating them) with the management staff. Working with members is also a vital task, in addition to ensuring that the organisation remains coherent and respectable.
- Maintaining good and responsible communications and good relations externally.
- Ensuring that there is competent and adequate management staff to implement the policies of the Board, in order to achieve the objectives set in this plan.
- Ensuring there is an effective management organisation, and this must be given attention for management development purposes.

This list is by no means exhaustive, but is a good illustration of the key management responsibilities required to make the Carnival Development Plan successful.

14.7 The overall implementation programme will be established according to the following schedule and practices:

- The Carnival Development Plan is the guide for preparing the Annual Budgets.

- The Annual Budget will define actions that need to be taken in the current period, in order to fulfil the long-term Carnival organisational objectives.

- The 1996/97 Annual Budget will represent the first one-year span of the long term plan.

- The function of the Budgetary Planning Process will be to co-ordinate the various activities of the Carnival organisation, in order to achieve company rather than divisional or individual objectives.

- Objectives for each section of the Carnival Organisation, which are in harmony with the organisation as a whole, will be established.

- NCL will review its own progress in implementing the Carnival Development Plan.

- Resources and effort will be targeted according to priorities, needs and circumstances, which fit the overall plan.

- Fundamental to the success of the CDP is a commitment to support and develop work which is of the highest quality. Quality will not be judged by a single standard, but rather by a set of varied standards which have quantitative, qualitative, social, cultural etc.. implications.

14.8 There is already a great deal of exciting and admirable work going on in NCL. The strategy must seek to build on the strengths of the existing developments in the organisation.

14.9 There will be research and a continuous consultation process, leading to the identification of the needs and aspirations of the various corners of the Carnival process:

- The Spectators (public)
- The Funding Agencies
- The Carnival Disciplines
- The Sponsors
- The Residents
- The Market Stall Holders
- The Membership
- Any other constituent of Carnival

14.10 Without co-operation from a range of local and national bodies, the Carnival Development Strategy cannot succeed. NCL will play a leading role in enabling this co-operation to take place. This will be done through supplying agencies with relevant information, and through advocacy and advice.

14.12 A considerable amount of time and effort will be devoted to management training and development. This is regarded as an essential investment in the future of the Carnival organisation and the individuals concerned. Pay-offs from this investment will be gradual and cumulative.

14.13 What is clearly set out in this document is not a firm promise that everything will be improved upon overnight, but that there is a very strong commitment to achieving tangible managerial change as quickly as possible, but not to the exclusion of all other considerations.

14.14 There will be a strict attitude towards the management of time, both in terms of individual tasks and the time spent in meetings. Time is money and needs to be used just as efficiently as money. More emphasis will be given to techniques available to managers and Board Members, to manage time and priorities.

14.15 The final area of review and monitoring will relate to the physical performance and outputs of the management and staff, rather than inputs. Not all performance and output of the organisation can be reduced to simple numerical terms. Where this is not possible, a qualitative approach will be used, even if only 'better' / 'same' / 'worse'.

14.16 It is felt that a clear distinction is needed between the three types of standards to be used. These are:

(i) OUTPUT - What is finally 'produced'.

(ii) EFFORT - What is put in by individual or team.

(iii) PERFORMANCE - How well the individual or team performs a task.

14.17 Management will ensure that there is a consistent approach in monitoring and reviewing performance. NCL will adopt a very open form of assessment, grading achievement into bands which relate to a philosophy of percentage ratings as follows:

120% = EXCELLENT

100% = IDEAL

80% = ACCEPTABLE

60% = NOT FULLY ACHIEVED

40% = NOT ACHIEVED

40% and 60% achievements will not necessarily be equated with failure individually or collectively.

14.18 Action will be taken to produce key targets in every budget period. At least with the existence of explicit targets, there can be explicit decisions about changes to them. Targets will be identified in three categories:

- Critical
- Necessary
- Desirable

in order to try and reflect a more realistic view of the importance of individual targets. Key targets will be monitored in detail monthly at management meetings, and also at specific Board meetings.

15. FINANCIAL IMPLICATIONS OF THE CARNIVAL DEVELOPMENT PLAN

15.1 The decision criteria used in the development of this plan carry the implication that if an activity shows a positive social and cultural return, it must be undertaken irrespective of the return it shows measured in accounting and economic terms.

15.2 There are, however, a number of important reasons for carrying out a cash flow analysis of the activities in terms of economic and financial consideration, in order to establish whether NCL will be able to meet its year-by-year cash liabilities from its own revenues, and whether the various sources of external finance for Notting Hill Carnival have been clearly identified. Thus the cash flow analysis is necessary in order to assess direct budgetary implications of carrying out the Development Plan.

15.3 The valuation of the main inputs and outputs usually cause the greatest divergence because apart from measuring the quality of the Carnival arts, the greatest measure of success is the stability of the process, and the provision of maximum security, safety and comfort for the public. Thus the financing requirements and arrangements have a high degree of significance and positive direction.

15.4 The cash flow analysis of an investment desirable on social cost benefit analysis criteria will reveal the extent of any subsidy it may require explicitly or implicitly from general revenue.

15.5 The external funding agencies may be required to ensure a satisfactory cash flow, through modifications of the philosophy on which finance is provided to NCL. We are aware that any financial subsidy will have budgetary implications, depending on its size, in relation to the national budget or the budget of the funding agency. A further consideration may be the number of projects which will need subsidies of this kind. With regard to Notting Hill Carnival, there is only one project, and that is ***'Provision for the Security, Safety and Comfort of the Public'*** through the quality of the Carnival Arts and the harmony and stability of the process.

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15.6 The necessity for external funding may also have implications for the financial management of NCL, since arrangements will be needed to ensure that the way in which the funds are provided does not undermine any financial objectives, which are set to ensure efficient management.

15.7 Generally these objectives have been designed to ensure the efficient allocation of resources between alternative uses and what levels of external funds are required, whether direct or disguised. These are issues which may have important implications for public policy, which lie beyond the control of NCL, but can be dictated by the needs of public safety at Notting Hill Carnival.

15.8 The cash flow stream has been calculated on the basis of the financial needs of the organisation, and a careful prediction of the rate of inflation at about 5%.

15.9 The supreme importance of good management for the success of the Carnival Development Plan has been kept in mind. It is likely to affect not only the prices paid for input or realised for outputs, but will also have an important effect upon the physical environment within which the Carnival takes place.

15.10 The assessment of the quality of the management organisation of Notting Hill Carnival will be done against the background of the levels of financial provision. The measure of financial availability will be one of the most significant issues, and one that is subject to the greatest uncertainties. This Carnival Development Plan is intended to address this issue, and to pave the way for more effective management and direction of the Notting Hill Carnival.

Appendix IX

Notting Hill Carnival Trust

Conference Agenda:

18th Carnival Management and Development Seminar

Project Review of Notting Hill Carnival 2001

Lane End Conference Centre

Notting Hill Carnival Trust

Registered Charity No 1061843

18th Carnival Management and Development Seminar Seminar Project Review of Notting Hill Carnival 2001

Place of Seminar

Lane End Conference Centre
High Wycombe
Buckinghamshire

Dates of Seminar

Friday 19th October 2001
Saturday 20th October 2001
Sunday 21st October 2001

SEMINAR PROGRAMME

Friday 19th October 2001

6.00pm: Arrival and Registration of Participants

7.30pm: Dinner

Breakfast, Lunch and Dinner times on 19th October and 20th October will be as follows:

Breakfast: 8.00 am

Lunch: 1.00 pm

Dinner: 7.30 pm

NOTTING HILL CARNIVAL TRUST
18th Carnival Management and Development Seminar

OBJECTIVES

- **Review strategies and operations policies for Carnival 2001.**

- **The strategies and operations policies will be considered with regard to the following:**

  - Effective Partnership for Effective Public Safety Management at the Carnival
  - Effective Co-ordination of the Carnival Process and Activities
  - Consideration for strong infrastructural requirements
  - Carnival Management and Organisation
  - Carnival Finance - impact on Disciplines and the Carnival Management Organisation
  - Public and Media Relations - creation of Unity of Purpose
  - Children's and Adults' Mas Gala - venue, logistics and the Carnival arts
  - Notting Hill Carnival Steelbands' Panorama - management of venue and constraints
  - Notting Hill Carnival Calypso Monarch Competition - integration with the Carnival
  - Safe, secure and comfortable Carnival environment

SEMINAR PROCESS

- Critical review of the various activities and operations covering the whole of the Carnival.

- Critical examination of the policies and guidelines on which these activities and operations were executed.

- Reconciliation of the traditional forces of the Carnival process with the rapidly changing Carnival environment.

- Development and maintenance of an effective managerial capability and capacity to plan and manage the Carnival process and projects at all levels.

- Development of effective lines of communication and harmonious relationships with all the agencies involved in the organisation of the Notting Hill Carnival.

Session 1
Friday 19th October 2001
8.30pm to 11.30pm

- **Welcome by the Chair of NHCT**

- **Introduction by the Chief Executive**

- **Carnival Financial Resources and Management**

  - **Review of the Financial Plans of the Hill Carnival Trust in the light of Carnival 2001.**

    Main issues are:

    i. The financial objectives of the Trust.

    ii. The effect of restricted funds on the operations of the Trust.

    iii. Financial factors affecting public safety at the Carnival.

    iv. Roles and responsibilities of all the agencies involved in the facilitation of the Carnival and their financial implications.

Session II
Saturday 20th October 2001
9.30am to 12pm

- **Presentation of findings and review of recommendations for changes to the Carnival Environment**

    - Presentation by Intelligence Space and the London School of Economics

    - Comparison of recommended changes with existing status quo

    - Questions and Contributions from participants

    - Summary and conclusions drawn from the discussions

Session III

Saturday 20th October 2001

2.00pm to 6.00pm

Carnival Environment and Activities (1)

- **Review of the operations and management of the Carnival Route and procession**

  Main issues for review are:

  i. Objectives of plan

  ii. Start and closing down times

  iii. Entry and exit points

  iv. Location of the Judging Point

  v. Strategies to deal with congestion on Ladbroke Grove

  vi. Artistic content of the Carnival

  vii. Issues of public safety on the Route

  viii. Problems specific to Children's Carnival Sunday

  ix. Code of Practice/Conduct for Mas players

  x. Any other matters

- **Review of Carnival Stewarding and Route Management Operations**

Main issues are:

i. Funding

ii. Planning

iii. External stewarding company

iv. Role of GLA & other funders

v. Training

vi. Operations at Carnival

vii. Post-Carnival appraisal

Carnival Environment and Activities (2)

- **Review of Static Sound Systems operations at Carnival 2001**

  Main issues for review

  i. Objectives and role of static sound systems at the Carnival

  ii. Code of Practice

  iii. Public safety concerns, number and locations

  iv. Attitude and behaviour of operators

  v. Starting and closing down times

  vi. Any other matters

- **Review of operations for Soca Sound Systems at the Notting Hill Carnival**

  Main issues for discussion are:

  i. Objectives and role of Soca Sound Systems at the Carnival

  ii. Public safety concerns and the manner of their participation

  iii. Code of Practice/Conduct

  iv. Competitions' policies and plans

  v. Any other matters

Session IV
Saturday 20th October 2001
8.00pm to 10.00pm

- **Review of operations of the Live Stages at the Carnival.**

- **Review of Carnival street-trading operations 2001**

- **Review of operations and the administration of the Pre-Carnival Activities and Competitions**

  Main issues for discussion are:

  i. Objectives of the pre-Carnival activities

  ii. Venue and public safety issues

  iii. Administration and operations policies

  iv. Calypso Monarch Finals

  v. Children's and Adults' Gala

  vi. Steelbands' Panorama

  vii. Soca on the Move

  viii. Steelbands on the Road

  ix. Children's Mas Competitions on the Road

  x. Any other matters

Session V
Sunday 21st October 2001
9.00 am to 3.00 pm

- **The Way Forward for the Notting Hill Carnival:**

Main issues for discussion are:

i. Strategies for Change and Improvement

ii. Future Funding of the Notting Hill Carnival

iii. Development of a more effective Press Strategy

iv. Working Together for a safer Carnival

v. Democratic and more effective governance structure

vi. Carnival Arts Development Initiatives

vii. Carnival Stewarding and Route Management

viii. Implication and Preparations for Route Change

ix. Future Carnival Arts Development Grants

x. The Role of each of the Carnival Disciplines in the Management and Development of the Notting Hill Carnival.

- Close of Seminar -

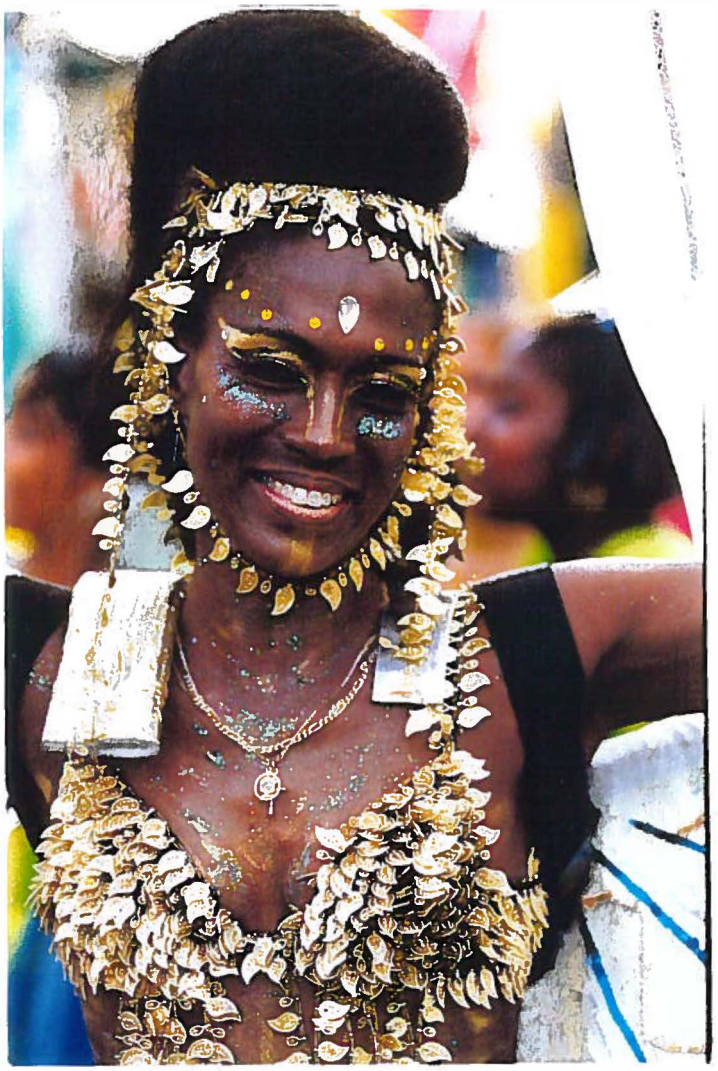
Appendix X

Notting Hill Carnival Trust

Financial Control Systems and Regulations

Notting Hill Carnival Trust

FINANCIAL CONTROL SYSTEMS AND REGULATIONS



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Cover photograph by Tim Holt

1. GENERAL MANAGEMENT STRUCTURE AND ORGANISATION

1.1 The need for professionalism in planning and managing the Notting Hill Carnival cannot be over emphasised. The implications are considerable, both in the safety of the millions of Carnival spectators and the drive for credibility, acceptability and support for the process.

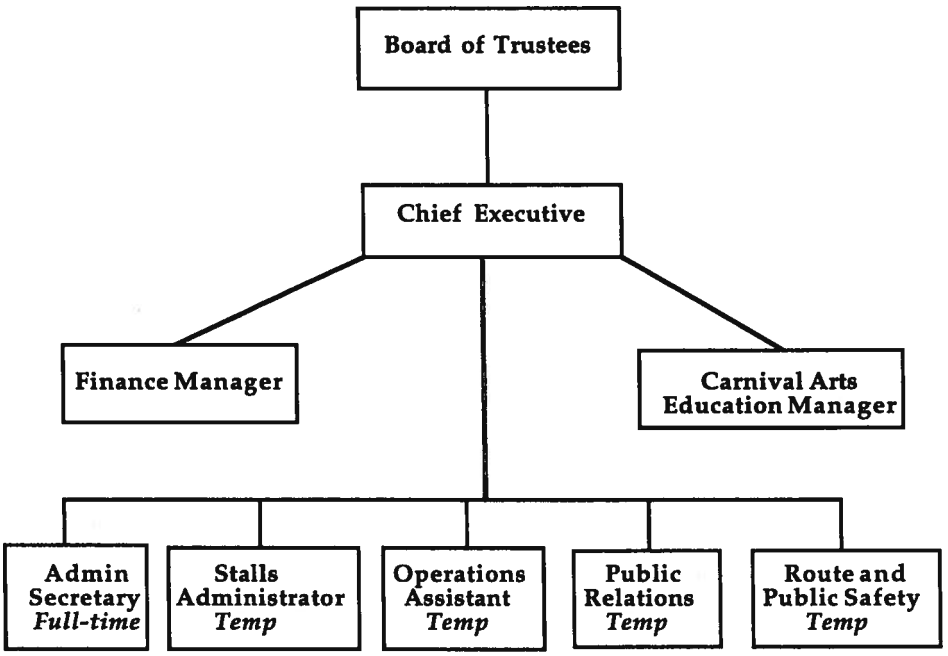
1.2 Management skills which reflect expertise in organising large scale events, financial control, communicating and negotiating at a high level are elements of the level of professionalism required for the effective management of the Notting Hill Carnival.

1.3 The organisational structure is designed to achieve the above goals. During the period of this development effort will be made to strengthen and sustain the base of the structure as the need arises.

1.4 Further, the organisation and management structure has been designed to ensure that:

- Effective decisions are made and policies formulated.
- No one person or group dominates the organisation.
- The organisation has stability and continuity.
- The membership is aware of what is going on.
- New ideas can be introduced to meet the challenge of growth and change.

1.5 ORGANISATIONAL AND MANAGEMENT STRUCTURE



1.6 SUMMARY OF JOB ROLES

1. CHIEF EXECUTIVE

- Policy Implementation
- Organisational Management and Direction
- Development of Strategies and Initiatives
- Sponsorship and Marketing
- Fund-raising and Sponsorship Organisation and Administration
- Development of Procedures and Systems
- Project Management
- Management of Carnival Operations and Activities
- Contracts and Contractual Relations
- Liaison with Public, Local, Central Government *etc.*
- Liaison with Carnival Associations
- Other Duties as Directed by the Board
- Publicity, Exhibitions and Publications
- Membership Administration and Liaison
- Police Liaison
- Carnival Liaison Group *etc.*

2. FINANCE MANAGER

- Financial Control and Accounting
- Budgetary Planning and Control
- Project and Activity Accounting
- Preparation of Annual Accounts
- Provision of Financial Reports and Information
- Control Company Assets *etc.*
- Financial Evaluation of Projects and Activities
- Payroll Administration
- Taxation and Insurance *etc.*
- Preparation of Returns to Funding Agencies
- Provision of Financial Administration Support to all Projects and Activities
- Other Related and Appropriate Duties as directed by the Chief Executive or the Board.

3. CARNIVAL ARTS EDUCATION MANAGER

- Administration of the Carnival Arts Development Initiative
- Organisation of Facilities and Structures
- Co-ordination and Supervision of Carnival Arts Education Activities
- Programming and Scheduling of Lectures and Performing Activities
- Evaluation of the Project and preparation of Performance Reports
- Liaison with Carnival Associations and the general Carnival Community regarding the development of the Carnival Arts
- Advise the Board of Directors and the Chief Executive on matters relating to the Carnival Arts Education

4. **Administrative Secretary**

- Office Administration and Cleanliness
- Typing and Filing
- Reception and Hospitality
- Organisation of Appointments for the Chief Executive
- Recording of Minutes
- Other Duties as directed by the Chief Executive

5. **Stalls Administrator**

- Street-Trading Operations and Other Related Duties as directed by the Chief Executive

6. **Operations Assistant**

- Assisting the Chief Executive in the organisation and Management of the Carnival Operations and Pre-Carnival Activities

7. **Route and Public Safety**

- Route Management Operations
- Public Safety Management Operations (Stewards)

8. **Public Relations Officer**

- Public Relations and Publicity
- Provision of Public Information
- Assistance with Sponsorship Administration
- Assistance with Newsletter and Publications
- Other Duties as directed by the Chief Executive

1.7 The management structure of Notting Hill Carnival Trust Limited as anticipated above, works as follows:

(i) Board of Trustees

- The Board of Directors have the following clearly defined tasks and responsibilities:
  - Policy formulation and development of strategies for new initiatives.
  - Control and accountability of the Executive Management Staff.
  - Approval of detailed plans.
  - Review of performance in carrying out these plans.

(ii) Executive Management Staff

- The Executive Management Staff shall exercise management control and tactical planning. It will be concerned with decisions about efficient and effective use of NHCT's resources to achieve goals and policies set out by the Board of Directors.
- The Executive Management Staff shall also see to it that specific tasks of the organisation are carried out effectively with economy.
- The Chief Executive shall be the head of the executive management staff and shall be responsible for the day to day running of the operations and administration of the company.
- Control and effective management of the Company shall depend on an honest partnership between the Board of Directors acting through the Chief Executive and the Staff.

1.8 The following temporary staff shall be available during the period of the Carnival:

- Stalls Administrator
- Operations Assistant
- Route and Public Safety Managers
- Public Relations Manager

1.9 The Financial Control Systems and Regulations of the Trust affect all the staff in the employment of the organisation both permanent and temporary.

2. GENERAL RESPONSIBILITIES AND AUTHORITY

2.1 The Finance Manager shall be responsible for the proper administration of the Trust's financial affairs as directed by the Board of Trustees and shall have the under noted basic functions, duties and responsibilities:

- To act as a Financial Adviser to the Trust and its Board of Trustees.
- To ensure that the Finance Function is executed efficiently in accordance with the general policies of the Trust and are generally accepted.
- To maintain Accounting standards and practices
- To direct and control the affairs of the Finance Function of the Trust.
- To ensure that the work of the Finance Function of the Trust proceeds according to plan in satisfying the internal control information of the organisation.

2.2 The Board of Trustees shall not consider

a) a new policy; nor

b) a development or variation of existing policy; nor

c) a variation in the means or time scale for implementing existing policy which affects or may affect the Trust's finances unless there is before them at the same time a full statement of the financial implications.

2.3 The Chief Executive and the various Heads of Functions shall consult the Finance Manager with respect to any matter within their area of responsibility which is liable materially to affect the finances of the Trust before any commitment is incurred or before reporting thereon to the Board of Trustees.

2.4 The Chief Executive and the various Heads of Function shall be responsible for ensuring that the Financial Control Systems and Regulations are observed throughout the Function under their control.

2.5 Failure to observe these Financial Control Systems and Regulations may be reported to the Board of Trustees.

2.6 The Finance Manager will be responsible for the submission of all claims for grant to government departments and other outside bodies. All agreements for the receipt of grant by the Trust shall:

a) be obtained in writing

b) state the amount and conditions relating to the receipt of grant; and

c) shall be legally scrutinised for observations on legal implications prior to signing

2.7 Changes to these Financial Control Systems and Regulations can only be made with the approval of the Board of Trustees.

2.8 Authority to commit NHCT to expenditure or the establishment of any form of contractual arrangement, whether legal or otherwise is restricted to the Chief Executive who shall seek the approval of the Board of Trustees on issues that are outside his/her remit.

2.9 The Chief Executive is authorised to certify and approve the following:

- orders for work, goods and services
- payments of accounts
- salaries and wages documents
- contracts and agreements

3. ACCOUNTING CONTROL SYSTEMS

3.1 The Finance Manager shall be responsible for keeping all the accounting records of the Trust.

3.2 All accounts and financial records shall be kept in a form determined by the Finance Manager.

3.3 Wherever possible, the following principles shall be observed:

a) There should be clear separation of duties between the collecting, distributing and checking of the money of the Trust.

b) Officers charged with the duty of examining and checking the accounts of cash transactions, shall not themselves be engaged in any of these transactions, except where specifically agreed by the Board of Trustees.

3.4 The Finance Manager shall be consulted before there is an introduction, amendment or discontinuation of any record or procedure related to the accounting for cash, stores or equipment or dealing with income, expenditure or other financial transactions in the organisation (the Trust).

3.5 All accounting records shall be retained in safe custody for such period of time as shall be determined by the Finance Manager in consultation with the Board of Trustees. No voucher or other document shall be destroyed before the time period stated by the external auditor. (This period is likely to be a minimum of six years).

3.6 The Finance Manager is authorised to issue such instructions as are considered necessary for carrying out the day-to-day financial work of the Trust, after consultation as needed.

3.7 The Finance Manager shall ensure that all the accounts, accounting records, balance sheets etc. of the Trust are properly balanced each year within three months of the financial year end and are submitted to audit in a proper manner in accordance with existing statutory regulations. If for any reason the Finance Manager is unable to do this within the 3 months' period, he/she will report accordingly to the Board of Trustees.

4. AUDIT AND SYSTEM REVIEW

4.1 An annual audit by Auditors appointed at the Annual General Meeting (AGM) and by the Board of Trustees shall be arranged for the purpose of carrying out an examination of financial and related systems of the organisation to ensure that the interests of the Trust are protected.

4.2 The Auditor will review, appraise and report where they deem appropriate to the Board of Trustees upon:

- The soundness, adequacy and application of internal controls.
- The extent to which the organisation's assets and interests are accounted for and safeguarded from losses of all kinds arising from:
  - fraud and other offences; and
  - waste, extravagance and inefficient administration, poor value for money or other causes.
- The suitability and reliability of financial and other management data.

4.3 The Auditor or his authorised representatives, shall have authority on production of identification to:

- Enter at all reasonable times on the organisation's property or land;
- Have access to all records, documents and correspondence relating to any financial and other transactions of the organisation;
- Require and receive such explanations as are necessary concerning any matter under examination;
- Require any employee of the organisation to produce cash, stores or any other organisation's property under their control;
- Verify cash and bank balances for which persons are accountable to the organisation.

4.4 Whenever any matter arises which involves, or is thought to involve irregularities concerning cash, stores or other property of the Trust, the Chief Executive in consultation with the Finance Manager shall take such steps as s/he considers necessary by way of investigation.

5. BANKING ARRANGEMENT AND BORROWING

5.1 All arrangements with the Trust's bankers concerning the Trust's bank accounts will be made by the Finance Manager in accordance with the decision of the Board of Trustees.

5.2 All bank accounts shall bear an official title and in no circumstances shall an account be opened in the name of an individual.

5.3 All cheques will be signed by two or three persons authorised by the Board of Trustees, namely:

a) Chief Executive

b) Trustee

c) Trustee

5.4 Cheques drawn on the Trust's account will require two signatures for amounts below £750 and three signatures for all amounts above £750.

5.5 The Finance Manager shall be responsible for arranging the temporary investment of monies not immediately required with the approval of the Board of Trustees.

5.6 The Finance Manager shall be responsible for taking any steps which may be necessary to protect the financial interests of the Trust pending receipt of instructions from the Board of Trustees thereon.

5.7 Banking accounts shall be reconciled with cash books at least once in each month. The Bank reconciliations prepared by the Finance Manager shall be reviewed by the Chief Executive who shall sign the reconciliation as evidence of this review.

5.8 The Chief Executive shall arrange such safeguards as necessary and practicable, so that as far as possible:

a) the checking of creditors' accounts,

b) the control of cheque forms, (EAF),

c) the preparation of cheques,

d) the signature of cheques,

e) the despatch of cheques,

f) the entry of the cash accounts, and

g) the reconciliation of bank balances

are the responsibility of separate officers. Where this is not practicable because of the size of the organisation, then supervision by the Chief Executive must be increased.

5.9 The Finance Manager shall be responsible for the administration and day-to-day operation of the Trust's borrowings for all purposes and shall raise, repay or vary the terms of loans.

5.10 All borrowings shall be authorised by the Board of Trustees and in the name of the Trust.

5.11 The Finance Manager shall be the registrar for all stocks, bonds and mortgages of the Trust and shall maintain records of all transactions relating thereto, and of all borrowings of money by the organisation.

5.12 All borrowings shall conform to the objectives of the Trust or in accordance with any directives issued by the Board of Trustees.

5.13 The management of all investments shall be made by the Finance Manager in the name of the Notting Hill Carnival Trust.

6. BUDGETARY PLANNING AND CONTROL

6.1 Annual estimates of income and expenditure on Revenue Account shall be prepared by the Finance Manager in consultation with the Chief Executive and in accordance with a timetable specified by the Finance Manager.

6.2 The estimates shall show the actual expenditure and income for the preceding financial year, the original approved and the revised estimates for the current year and the estimated expenditure and income for the ensuing year.

6.3 The detailed form of the annual Capital and Revenue Budgets shall be determined by the Finance Manager in a manner consistent with the general directions of the Board of Trustees.

6.4 The Finance Manager shall submit initial draft budgets to the Board of Trustees in sufficient time to enable the Trust's objectives to be met and in time for any grant application deadlines.

6.5 The Board of Trustees shall review the budgets and shall recommend amendments deemed necessary, particularly in light of the success (or otherwise) of grant applications and sponsorship opportunities.

6.6 Once the Trust's funding for the year has been verified, then the Board of Trustees can give authority to the organisation to spend the money via approved budgets. The exception to this is any specific expenditure the Board of Trustees may want to give more thought to.

6.7 The Finance Manager shall only pay or make provision for payment in respect of goods received or services rendered within each financial year and for which budget provision has been made.

6.8 No provision shall be made in the annual budget on revenue account for a new service, substantial development of any existing service, or increase in establishment which has not been approved by the Board of Trustees.

6.9 The inclusion of items in the approved revenue budget shall constitute authority for the Chief Executive as appropriate to incur expenditure, except where the subject of such expenditure is not in accordance with any previously agreed procurement policy of the Board or involves any variation to the approved employee establishment of the Trust.

6.10 No expenditure shall be incurred by the Trust unless there is sufficient provision for it in the annual budget or a supplementary budget has been approved by the Board.

6.11 Where the expenditure not provided for is urgent, the Chief Executive may approve it after consulting the Chairperson of the Board when he/she considers that necessary. An authorisation of this nature shall be ratified by the Board.

6.12 The Finance Manager shall provide a Financial Information System by furnishing the Chief Executive and the Board with periodic statements of income and expenditure under each head of the approved budget and such other relevant information as is available.

6.13 The Finance Manager shall provide a financial report to the Chief Executive and the Board of Trustees showing actual income and expenditure under each head of approved budget, with explanations of variations that are occurring.

6.14 The Finance Manager shall make the necessary arrangements to conform with the legal requirements of Section 37 of the Local Government Act 1989 and any other requirements that funding bodies might make over the uses to which their funds are put.

7. CLAIMS FOR EXPENSES AND ALLOWANCES

7.1 The Finance Manager shall be responsible for making arrangements for the administration and regulation of claims for expenses and allowances to the Board of Trustees and employees of NHCT and other approved bodies.

7.2 The certification by the Finance Manager shall be taken to mean that (s)he is satisfied that the activities were authorised, the expenses properly and necessarily incurred and that the allowances are properly payable by NHCT.

8. PETTY CASH CONTROL SYSTEM

8.1 The Finance Manager shall provide an imprest account (s)he considers appropriate for the purpose of defraying petty cash and other expenses.

8.2 The Imprest Holder shall be responsible for the control and operation of the imprest account in accordance with instructions issued by the Finance Manager.

8.3 On no account shall loans be made to staff and others from the petty cash float.

8.4 No income other than the original advance and reimbursement shall be treated as creditable to the imprest account.

9. CONTROL OF INCOMING RESOURCES

9.1 The collection of all money due to NHCT shall be under the supervision of the Finance Manager.

9.2 The Finance Manager shall prescribe the accounting arrangements necessary to ensure that all monies due and received are banked properly.

9.3 An invoice must be rendered for all income arising from work done, goods supplied or services rendered and not paid at the time. The Chief Executive shall provide the Finance Manager with the necessary particulars to record and collect all such amounts due to NHCT.

9.4 The Finance Manager shall be notified as early as possible of all money due to NHCT, and any arrangements entered into which involve the receipt of money by NHCT, and shall have access to the original documents or relative particulars.

9.5 The Finance Manager shall be satisfied as to the arrangements for the design and control of receipt forms, tickets and other such items. Every issue of any such documents shall be acknowledged by the signature of the staff to whom the issue is made.

9.6 All sums received shall be paid intact into NHCT's bank account. No deduction may be made from such money, except where the Finance Manager may specifically authorise.

9.7 Cheques shall not be cashed out of money held on behalf of NHCT. Every transfer of official cash from one member of staff to another will be evidenced by signature of the officer receiving the cash.

9.8 After the Finance Manager has consulted with the Chief Executive and the Board of Trustees, then (s)he can write off money owing to NHCT which is probably irrecoverable (up to the limit of £1000.00).

9.9 With the exception of action taken under FCSR 9.8 details of monies receivable, which cannot be collected, shall be referred to the Chief Executive for legal proceedings to be taken or must be reported to the Board of Trustees for approval of their being written off.

9.10 Scales of charges for services with any variations and all fees shall be reviewed at regular intervals, together with new charges of fees, by the Finance Manager after consultation with the Chief Executive prior to submission to the Board of Trustees for approval.

10. CONTROL OF PAYMENT ON ACCOUNTS

10.1 Apart from petty cash and other payments from imprest (FCSR8), the normal method of payment of money due from NHCT shall be by cheque or other instrument (e.g. Bankers' Draft) drawn on NHCT's banking account.

10.2 The Finance Manager has authority to pay all amounts to which NHCT is legally committed, after certification by the Chief Executive.

10.3 The Chief Executive is responsible for examining, verifying and certifying all invoices and any other payment vouchers or accounts arising from the system.

10.4 It shall be the duty of the Chief Executive who places orders to ensure that all goods, materials and services received following the placing of orders by him/her are as ordered in respect of price, quantity and quality.

10.5 The Chief Executive and the Finance Manager shall certify all invoices to mean that the following items have been included by verifying the following information:

- That the expenditure has been duly authorised, including details of any special authorisation, and is within the approved budget or otherwise covered by special financial provisions;
- That the goods have been received, examined and approved as to quantity and quality, or services rendered or work done satisfactorily.
- That the proper entries have been made in the inventories or store records where appropriate;
- That the price charged is correct and any trade discounts receivable have been deducted;
- That the invoice is arithmetically correct both in its calculations and total and that the allowances, credits and tax are correct;

- That any copy orders are duly endorsed as paid and brief details of the payment are marked on them;

- That the invoice has not previously been passed for payment and is a proper liability of the organisation;

- That the appropriate expenditure code numbers are entered on the document for payment and that no payment is made on duplicate or photocopy invoices; and,

- That in the case of charges for public utilities including gas, electricity, water or rates, any standing charges are correct, and that consumption is charges at the appropriate cheapest price and is otherwise reasonable.

10.6 The Chief Executive shall certify all invoices as correct. The Finance Manager has responsibility to check that all invoices are correct and shall certify the receipt of the goods or services or completion of the work concerned.

10.7 The Finance Manager shall specify the manner of dealing with regular periodical liabilities and any circumstances causing the end of a regular periodical payment shall be notified immediately to the Finance Manager by the Chief Executive.

10.8 An invoice for goods or services supplied to NHCT shall not be prepared by an officer of NHCT, but by the creditor. In certain circumstances invoices for services rendered to NHCT may be prepared, but always on the official form provided for the purpose. All such invoices shall be certified by the Finance Manager before payment is made.

10.9 The Finance Manager shall arrange extra checks on payment of account as considered necessary.

11. INSURANCE, RISK MANAGEMENT AND SECURITY

11.1 The Finance Manager shall effect all insurance and negotiate all claims in consultation with the Chief Executive.

11.2 The Chief Executive shall give prompt information and notification to the Finance Manager of all new risks, properties, vehicles and events which require to be insured, except where the organisation carries its own risk, and of any alterations affecting existing insurances.

11.3 Notification should also be given of any other insurable risks including risks arising out of the NHCT's position as employer of contractors carrying out work which might affect the property or situations of third parties.

11.4 The Chief Executive shall notify the Finance Manager in writing regarding the terms of any indemnity which NHCT is requested to give. (NHCT shall seek legal advice in circumstances where the risk anticipated is material or substantial.)

11.5 The Chief Executive shall promptly notify in writing the Finance Manager of anything likely to give rise to a claim by NHCT under any insurance policy.

11.6 The Finance Manager shall, with the co-operation of the Chief Executive maintain a review of insurance annually, or at such other times as may be thought necessary.

11.7 NHCT shall seek in writing indemnity from organisations which require performances to be staged by bands and musicians of the Notting Hill Carnival under the umbrella or co-ordination of the Notting Hill Carnival Trust.

11.8 The Chief Executive and Finance Manager shall examine all risks involved in every invitation for performances to be staged by the bands and musicians of the Notting Hill Carnival to identify the levels of risk involved, and to be satisfied that the organisation requesting for the services have taken steps to insure those risks identified or relevant.

11.9 The Chief Executive shall be responsible for introducing and maintaining adequate arrangements for all aspects of security. These will include the office building, stocks, stores, furniture, equipment, cash records and confidential information.

11.10 The Chief Executive shall consult the Finance Manager in any case where security is thought to be defective or where it is considered that special security arrangements may be needed.

11.11 The Finance Manager's advice should be sought upon the adequacy of arrangements relating to cash, stores and the security of valuable items of equipment.

11.12 Maximum limits of petty cash to be held in the Carnival Office at any one time shall be agreed with the Finance Manager and shall not be exceeded without the Finance Manager's express permission.

11.13 Keys to safes and similar receptacles used for holding cash must be kept by the person responsible at all times. The loss of any such keys must be immediately reported to the Finance Manager who shall maintain a record of who has the keys.

11.14 The Finance Manager shall be responsible for ensuring that secure arrangements are made for the security of cheque books and other financial documents.

12. CONTROL OF INVENTORIES AND STORES

12.1 An inventory shall be maintained by the Finance Manager recording an adequate description of such readily portable items of furniture, fittings and equipment with a purchase price and an estimated life.

12.2 The Chief Executive shall be responsible for taking action in relation to surpluses and deficiencies, notifying the Finance Manager and updating the inventory records accordingly. Items which are lost, stolen or deficient and are not recoverable through insurance are to be reported to the Board of Trustees for approval to write off from the inventory.

12.3 The Chief Executive shall be responsible for maintaining a physical check of items on the inventories of the NHCT.

12.4 The property of NHCT shall not be removed from the premises other than in accordance with the ordinary course of the business or used for the purposes in accordance with specific directions issued by the Chief Executive.

12.5 Assets owned by NHCT shall, as far as possible, be effectively marked as NHCT's property.

12.6 The Chief Executive shall be responsible for the proper custody of stores held by NHCT and shall see that all stores of NHCT are subject to an effective system of recording and control.

12.7 All practical steps must be taken to ensure that a delivery note submitted by the supplier or by the person delivering is obtained in respect of every delivery of goods at the time of delivery.

12.8 All goods received by NHCT should be checked as soon as they are received to make sure that they are of correct type and of the right quantity and quality.

12.9 All issue of stores shall be properly recorded and initialled by the Chief Executive.

12.10 The Finance Manager shall be entitled to check inventories and stores, and be supplied with such information as required in relation to inventories and stores for control purposes.

13. ORDERS FOR WORK, GOODS AND SERVICES

13.1 Official orders shall be in a form approved by the Finance Manager and are to be signed only by the Chief Executive.

13.2 The Finance Manager shall obtain and issue all order forms and books for use by the Chief Executive.

13.3 Official orders shall be issued for all goods, work and service, except where a formal contract is made or other circumstances so require, for supplies of public utility services, for periodical payments, for petty cash purchases or such other exceptions as the Finance Manager may approve.

13.4 Where orders are given verbally, which should only be in exceptional circumstances, they shall be confirmed by an official written order to be despatched the same day or the next working day and marked "Confirmation Order".

13.5 All goods, equipment etc. ordered on official order form shall be for NHCT's own use.

13.6 A copy of each order shall be retained by the Chief Executive's office and a copy shall be supplied to the Finance Manager.

13.7 As no official order need be written out for public utility services *i.e.* gas, water *etc.*, a record shall be maintained by the Finance Manager to avoid duplicate payments and to monitor significant trends in use.

13.8 Where an order is amended or varied, a note of the amendment or variation shall be made on the copy order, together with a reference to the authority for such amendment or variation which shall be confirmed in writing to the supplier.

13.9 Any circumstances creating a new periodical payment or causing the end or variation of a regular periodical payment shall be notified immediately to the Finance Manager.

13.10 Orders shall be marked off against invoices prior to payment, showing details of the payment made in respect of each order.

13.11 When an order is to be placed for expenditure exceeding £500.00 but not exceeding £2,000.00 prices must be checked from at least three suppliers to find the lowest price before the order is placed.

13.12 When an order is to be placed for expenditure exceeding £2,000. but not exceeding £10,000. written quotations/estimates must be obtained from at least three suppliers to find the lowest price before the order is placed.

13.13 Where an order is to be placed for expenditure exceeding £10,000. but not exceeding £30,000. written quotations/estimates must be obtained from at least six suppliers, to find the lowest price before the order is placed.

13.14 Where an order is to exceed £30,000 invitations must be made to suppliers to tender for the contract to undertake the work, which will be the subject of detailed specification.

13.15 Only where there are exceptional reasons (*i.e.* a supplier providing a unique service/product or the product being offered by a tendered not being the most suitable for the specified purpose) will the lowest estimate/tender not be accepted. Such a decision would be subject to the approval of the Board of Trustees.

14. SALARIES AND WAGES CONTROL

14.1 The payment of all salaries, wages and other earnings to all employees of NHCT shall be made by the Finance Manager.

14.2 The Chief Executive shall notify the Finance Manager as soon as possible and in the form prescribed by him/her, of all matters affecting the payment of such emoluments, and in particular:-

- appointments, resignations, dismissals, suspensions, changes in marital status and deaths;
- absences from duty for sickness or other reason, apart from approved leave;
- changes in remuneration, other than normal increments and pay awards, and agreements of general application;
- information necessary to maintain records of service for superannuation, income tax, national insurance and the like.

14.3 Time records or other such documents shall be kept by NHCT to record the arrival and departure times of all staff of NHCT, both permanent and temporary staff.

15. CONTROL OF FIXED ASSETS

15.1 A fixed asset is defined as such items as land, buildings, fixtures and fittings and equipment, the value of which exceeds £500 and whose period of useful life exceeds one year, and which are used in the activities of the Notting Hill Carnival Trust Limited.

15.2 Fixed assets should only be purchased through the raising of an official purchase order. Oral orders are not acceptable, unless in an emergency. In such case an oral order must be immediately confirmed in writing.

15.3 The Board of Trustees is ultimately responsible for the authorisation for the purchases of fixed assets. A purchase of fixed assets should always be guided by the need to obtain optimum value for money from NHCT.

15.4 The Finance Manager is responsible for ensuring that all assets are recorded in a fixed Asset Register and appropriately depreciated.

15.5 The Finance Manager must arrange an end of year check to ensure that the assets are still there and the Register is accurate.

15.6 The Board of Trustees is responsible for the authorisation for disposal of fixed assets. Such authorisation for disposal should be recorded in the Asset Register, along with disposal date.

15.7 Should it be discovered that an asset is missing or has been destroyed, it must be written out of the Asset Register and the Accounts. This requires approval from the Board of Trustees.

15.8 All fixed assets should be covered by NHCT's contents insurance policy. Should it be felt that an asset may be exposed to greater risk of accidental damage, extra cover should be arranged.

15.9 If practical, all assets belonging to NHCT should have some sort of security marking. All reasonable attempts should be made to ensure storage of an asset.

15.10 If it becomes necessary for assets to be taken off the premises, whoever takes the asset should record the time, date and reason for taking it in a separate book to be countersigned by the Chief Executive or the Finance Manager as appropriate.

15.11 The policy of depreciation adopted on the various assets of the Trust is the responsibility of the Board of Trustees. This requires discussion with the Finance Manager and the Chief Executive.

16. ACCOUNT ALLOCATION CODES

16.1 ADMINISTRATION AND MANAGEMENT EXPENSES

Account Heading	*Code No.*
General Administration Expenses	**100**
Salaries and Wages (Staff Costs)	**110**
Management Training and Development	**120**
Office Security Services	**130**
Stationery and Printing Expenses	**140**
Telephone Charges	**150**
Subscriptions etc.	**160**
Postal Services and Postage	**170**
Transport and Travel Expenses	**180**
Hospitality and Refreshment (Office)	**190**
Internet Services and Charges	**155**

16.2 GENERAL FACILITIES AND LOGISTICS

Account Heading	*Code No.*
Insurance Premiums	**200**
Legal Expenses	**205**
Rent and Rates	**210**
Heating and Lighting	**215**
Office Cleaning and Maintenance	**220**
Public Relations and Marketing	**230**
Carnival Arts Grants	**235**
Sponsorship Operation Expenses	**240**
Board of Directors Expenses	**245**
Bank Charges ad Interest	**250**
Audit Fees	**255**
Depreciation of Fixed Assets	**260**

16.3 PROJECTS AND ACTIVITIES

Account Heading	*Code No.*
Calypso Monarch Competition	300
National Steelband Panorama	305
Children's Mas Gala	310
Adults' Mas Gala	315
Soca Sound Explosion	320
Static Sound Explosion	325
Carnival Procession and Activities	330
Public Safety Management	335
Static and Live Bands	340
Award Presentation Ceremony	345
Administration of Market Stalls	350
Carnival Route Management	355
Hospitality and Reception (Carnival)	360
Distribution of Carnival Brochure	365
Pre-Carnival Activities Control Account	370
Carnival Competition Administration	380
Carnival Sponsorship Operations	390
Carnival Roadshows	395

16.4 SPECIFIC LEDGER ACCOUNTS

Account Heading	*Code No.*
Debtors Control Account	**400**
Creditors Control Account	**410**
High Interest Business Account	**420**
Income From Market Stalls	**430**
Income From Other Sources	**440**
Sponsorship and Franchising	**450**
Taxation and National Insurance	**460**
HM Customs and Excise	**470**
Accrued Audit Fees	**480**
Petty Cash Control Account	**485**
Cash Control Account	**490**
Accrued Carnival Arts Grants	**495**
Outstanding Sponsorship Income	455

16.5 CAPITAL EXPENDITURE

Item of Expenditure	*Code No.*
Buildings	**500**
Furniture and Fittings	**510**
Motor Vehicles	**520**
Office Equipment and Machines	**530**

Appendix XI

Notting Hill Carnival Limited

Official Carnival Magazine 1990

OFFICIAL SOUVENIR BROCHURE and Guide to the Carnival

CONTENTS INCLUDE:

- Carnival Route Map showing First Aid and Help Points
- History of Carnival
- Programme of Carnival Events
- Music Review
- Listing of Afro-Caribbean restaurants in London

. . . and much more!

ONLY £1.50

Appendix XII

Notting Hill Carnival Limited

Carnival Sponsorship Opportunities Brochure 1990

25th Notting Hill Carnival

Live Musical Performance at the Portobello Green
A Premier stage, showcasing popular music by top international and British based artistes.
The stage is covered live by BBC Television and Radio Broadcasts.
Attracts an average of 200,000 spectators per day of each event.
Cost of activity: £34,500

Live Musical Performance at Powis Square
A mixture of popular music, drumming and dancing.
Attracts an average of 100,000 spectators.
Cost of activity: £17,250

Live Musical Performance at Horniman Park, Kensal Road
A mixture of Jazz, Afro-Cuban, Brazilian and African music.
Attracts an average of 100,000 spectators.
Cost of activity: £17,250

Children's Theme Park at Meanwhile Gardens at Elkstone Road
Entertainment for Children, parents and the general public by professional comedians, magicians, jugglers, unicyclists, story-tellers and drumming and dancing. There will be exhibitions, games etc.
Attracts an estimated crowd of 100,000.
Cost of activity: £8,500

Judging Point (A) Great Western Road
A raised platform where Judges, Special Guests and VIPs are seated for the selection of winners of the Carnival Competitions.
Cost of activity: £6,200

Judging Point (B) Kensal Road
A raised platform where Judges, Special Guests and VIPs are seated for the selection of winners of the Carnival Competitions.
Cost of activity: £6,200

Judging Point (C) Ladbroke Grove
A raised platform where Judges, Special Guests and VIPs are seated for the selection of winners of the Carnival Competitions.
Cost of activity: £6,200

OFFICIAL BROCHURE

Sponsors can also advertise in the Official Carnival Brochure which this year will be a unique historical document that will also contain detailed information of all the activities plus professionally produced map of routes and locations. Sale of 250,000 copies will be printed and effectively distributed through the month of August.

Advertising rates will soon be available. Further details from the publishers of the year's brochure: Advertising Department, West African Publishing Company Limited, Phone Taiwo Adedoyin on 071-737 2246, Fax: 071-978 8334; or the offices of the Notting Hill Carnival Enterprises Limited - Phone 081-964 0544, Fax 081-964 0545

SOUND SYSTEMS STANDS
Tavistock Road Cambridge Gardens Portobello Road Powis Square
These are located at vantage points to provide music for a large number of Carnival goers between the ages of 8-35.
Cost of activity: £8,450

Parade of Bands, Costumes and Floats in the streets of Notting Hill
There are over 200 Masquerade bands, each with over 100 participants, including steel bands, soca sounds and a colourful array of designer costumes on floats and carriages. These form the main spectacle of Carnival which attracts over one million spectators.
Cost of activity: £74,700

PRE-CARNIVAL EVENTS
Triple Heritage Concert
Calypso Monarch
Blockorama
Gala
Brassorama
Panorama
Children's Gala
Ole' Mas'

A month-long programme of events which will take place in a "Carnival Village" in August 1990, to mark Carnival's Silver Jubilee.
The Carnival Village will consist of: 5,000 seater multi-purpose superdem arena with full staging and theatre facilities, licenced bar and catering.

Cost of these activities:

Triple Heritage	£30,700
Calypso Monarch	£49,500
Blockorama	£11,050
Gala	£41,700
Brassorama	£11,050
Panorama	£49,500
Children's Gala	£22,710
Ole' Mas'	£11,330

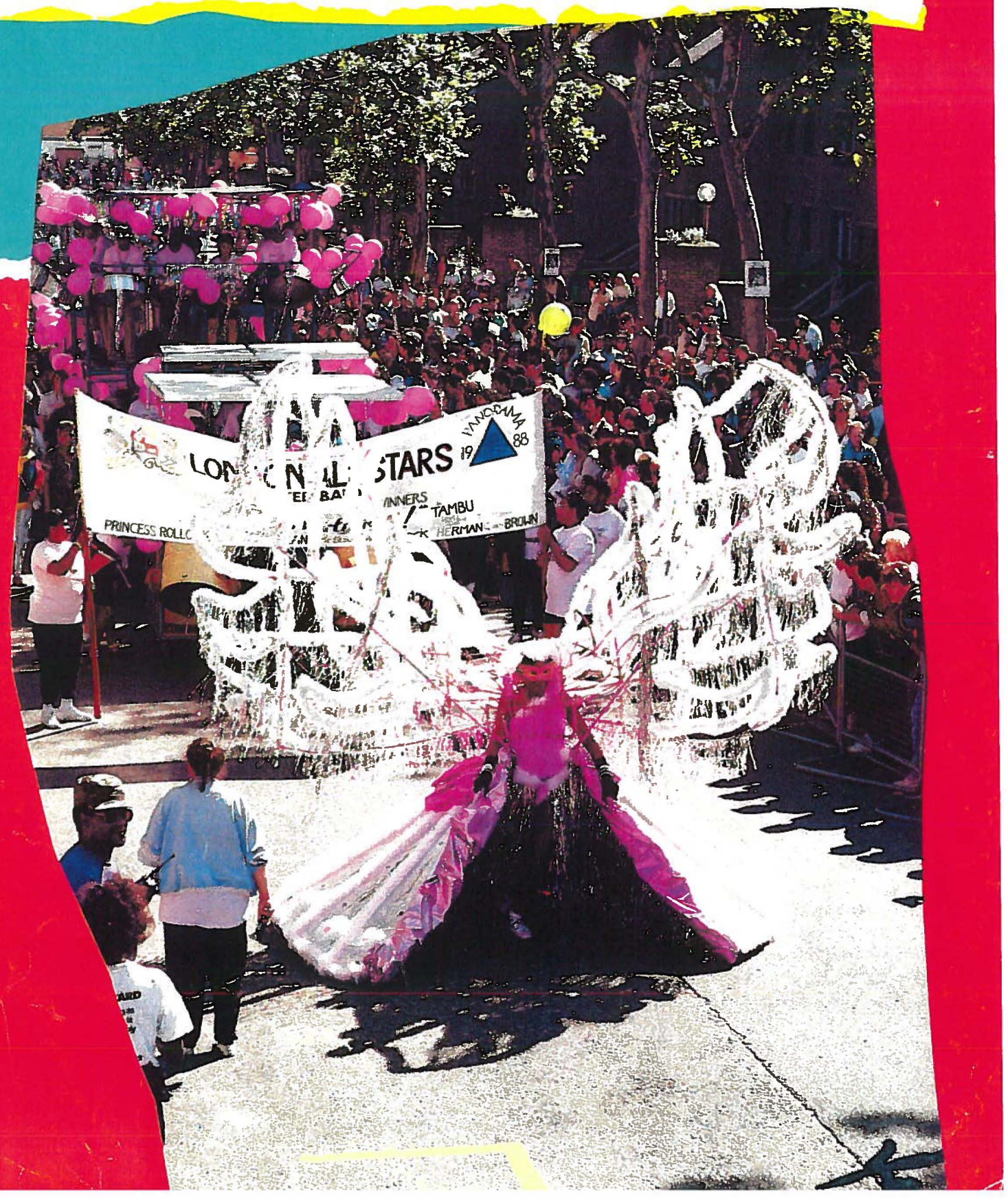
Events and Activities

Brochure prepared by: Akyaaba Addai-Sebo (Development Consultant) & Christopher Nurtey (Financial Consultant) *Photographs by*: Carl Gabriel *Edited by*: Ad'Obe Obe *Designed by*: Tam Joseph; *Produced by*: West Africa Publishing Company, 43-45 Pentonville Road, London N1 9BR
Copyright: Notting Hill Carnival Enterprises Limited

EUROPE'S LARGEST STREET FESTIVAL OF ARTS

25th

THE NOTTING HILL CARNIVAL



25th The Notting Hill Carnival

EUROPE'S LARGEST STREET FESTIVAL OF ARTS

What it is

THE NOTTING HILL CARNIVAL has been held in one form or another since the mid-1960s. In that time it has evolved into what is believed to be the biggest street festival in Europe, and second only to the Rio Carnival of Brazil.

The street festival of arts attracts over a million people to the streets of Notting Hill during the August Bank Holiday weekend. Those attending are predominantly young - 75% are under 45. Over two thirds of Carnival revellers are white. The vast majority of the remainder are Afro-Caribbean.

The above statistics are the result of a Harris Research poll commissioned in September 1987 by the North Kensington task force. The poll established that he wide spectrum of visitors comprised:

Foreign Visitors and Tourists	**20%**
General London Visitors	**60%**
Visitors Elsewhere in the UK	**20%**

The art and science of masquerading is brought to life during Carnival to create an atmosphere of joy, beauty and harmony.

The festival takes place in the heart of North Kensington, around the Notting Hill and Ladbroke Grove areas. It is a festival of music, dance, drama, food and street trading, with colourful parades of costumes, some designed around comical, satirical, historical and pastoral themes, creating a mass movement of people, some on floats with steelbands, calypso, soca and jazz. In addition there are three live music stages which feature over 50 popular and international artists, attracting live BBC television coverage. These events and activities are all free of charge.

Two weeks beforehand, there are pre-Carnival events in the Carnival Village. The Carnival Village is centred around a multi-purpose 5,000 seater arena, with staging, exhibition, licenced bar and catering facilities. Various competitions are held in the Village, including Costume Galas for King and Queen, Calypso Monarch and Panorama.

Despite the sheer scale on which the Notting Hill Carnival is now held, it is still mostly planned and organised by volunteer help, with funds provided by the Arts Council of Great Britain, the Royal Borough of Kensington & Chelsea and the London Boroughs Grants Unit, with occasional contributions from the Commission for Racial Equality and the Greater London Arts Association.

"This year's Carnival, organised by the Notting Hill Carnival Enterprise Committee, deserves sincere congratulations for completing a task whose planing and organisation was achieved in such a short space of time. An event such as Carnival '90 brings together many people who are able to enjoy themselves to the full in an atmosphere of good humour and neighbourliness, and also introduces an irresistible flavour of the rhythm, colour and passion of the West Indies into London. I very much hope everyone will enjoy the spirit of the occasion.~

Charles HRH Prince of Wales

Management and Organisation

"For all who have worked hard beforehand, for the Afro-Caribbean Community and for all who take part and attend, the Notting Hill Carnival is a special and unique occasion..."
Rt. Hon. Margaret Thatcher MP, Prime Minister

In order to address the issues of growth or change in a systematic and professional way, the Notting Hill Carnival has been reconstituted and is now managed by a team of professionals and experts, drawn from within and outside the Carnival community

The team is presently made up of a barrister, a management consultant, a development consultant, a qualified accountant and experienced representatives of the various Carnival disciplines.

Securely funded for the foreseeable future by:

The Arts Council of Great Britain

Royal Borough of Kensington & Chelsea

London Boroughs Grants Scheme

Notting Hill Carnival Enterprise Limited is committed to bring out the best of the Arts by putting on a larger and more creative spectacle, involving more participants, richer costume design, music and dance.

At the same time, NCEL is committed to furnishing a sponsoring organisation with a broad and generous range of benefits, designed to capitalise on the massive spectator presence created during the annual Carnival period.

The Notting Hill Carnival is currently produced in three stages:

The Pre-Carnival Activities
The Children's Carnival
The Main Carnival

Future plans

IT IS only through the creation of greater wealth that NCEL will be able to achieve its goal of bringing the best of arts in music, dance and costume design, to the most.

By placing emphasis on business planning and marketing, NCEL will be able to ensure the continued success and popularity of the Notting Hill Carnival, and also to safeguard its financial future.

A vigorous system of monitoring is presently in operation in order to identify the successes and failures of each activity or programme. This will enable NCEL to seize the opportunities continually arising.

The Notting Hill Carnival will enter a new phase in its development when Europe "Opens for Business" in 1992. We will want to ensure that Carnival is properly equipped to play a full part in the new Europe. In this respect a Carnival 1992 Committee has been established.

NCEL sees itself as having three over-riding general objectives:

To enable as many people as possible to enjoy the arts in relation to music, dance and costume.

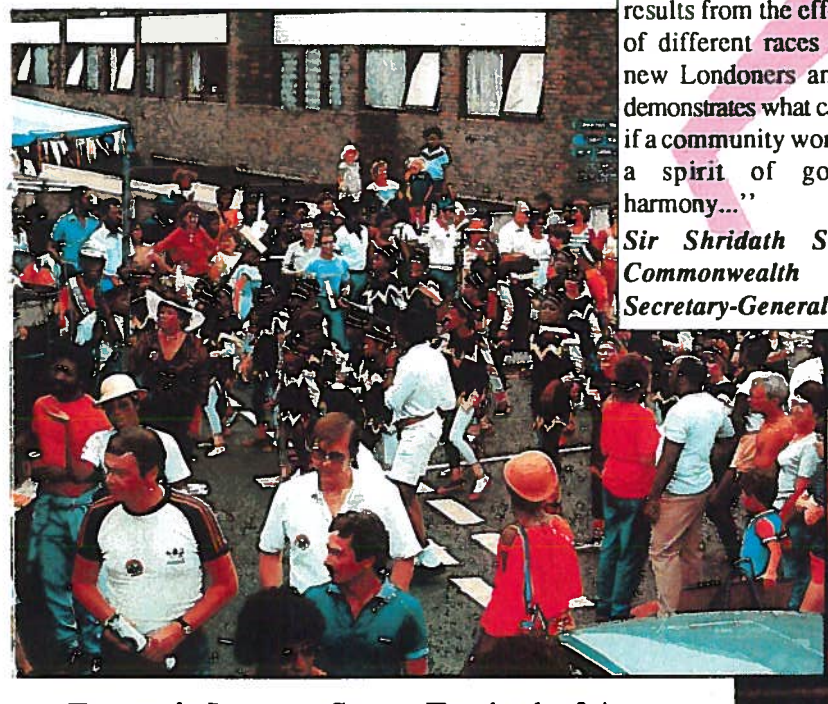
To demand and assist in the development of the highest possible creative standards at the Carnival and other activities.

To develop and expand the arts economy of the Notting Hill Carnival.

NCEL aims to expand the broadcasting of the event through satellite arrangements. The BBC already transmits the events live to its British viewers. Permission is also granted to independent television and radio crews to record the festival, for later broadcasts in Europe.

The stability and continuity of the Notting Hill Carnival will be assured through the planned development of Carnival into a multi-disciplinary arts institution, and through mobilization of increased support from both the private and public sectors.

"In nearly a quarter of a century, the Notting Hill Carnival has established itself as a Landmark of Caribbean Life in London. But the Notting Hill Carnival is much more than a Caribbean event. It results from the efforts of people of different races and cultures, new Londoners and old, and it demonstrates what can be achieved if a community works together in a spirit of goodwill and harmony..."
Sir Shridath S. Ramphal, Commonwealth Secretary-General



Sponsorship Activities and Benefits

THE following sponsorship activities have been identified by Notting Hill Carnival Enterprise Limited:

The appearance of company's name and logo on live band stages at

Portobello Green
Powis Square
Horniman's Park

The appearance of company's name and logo on the judging platforms at:

Great Western Road
Kensal Road
Ladbroke Grove

The appearance of company's name and logo on the sound system stands at the following sites:

Tavistock Road
Cambridge Gardens
Portobello Road
Powis Square

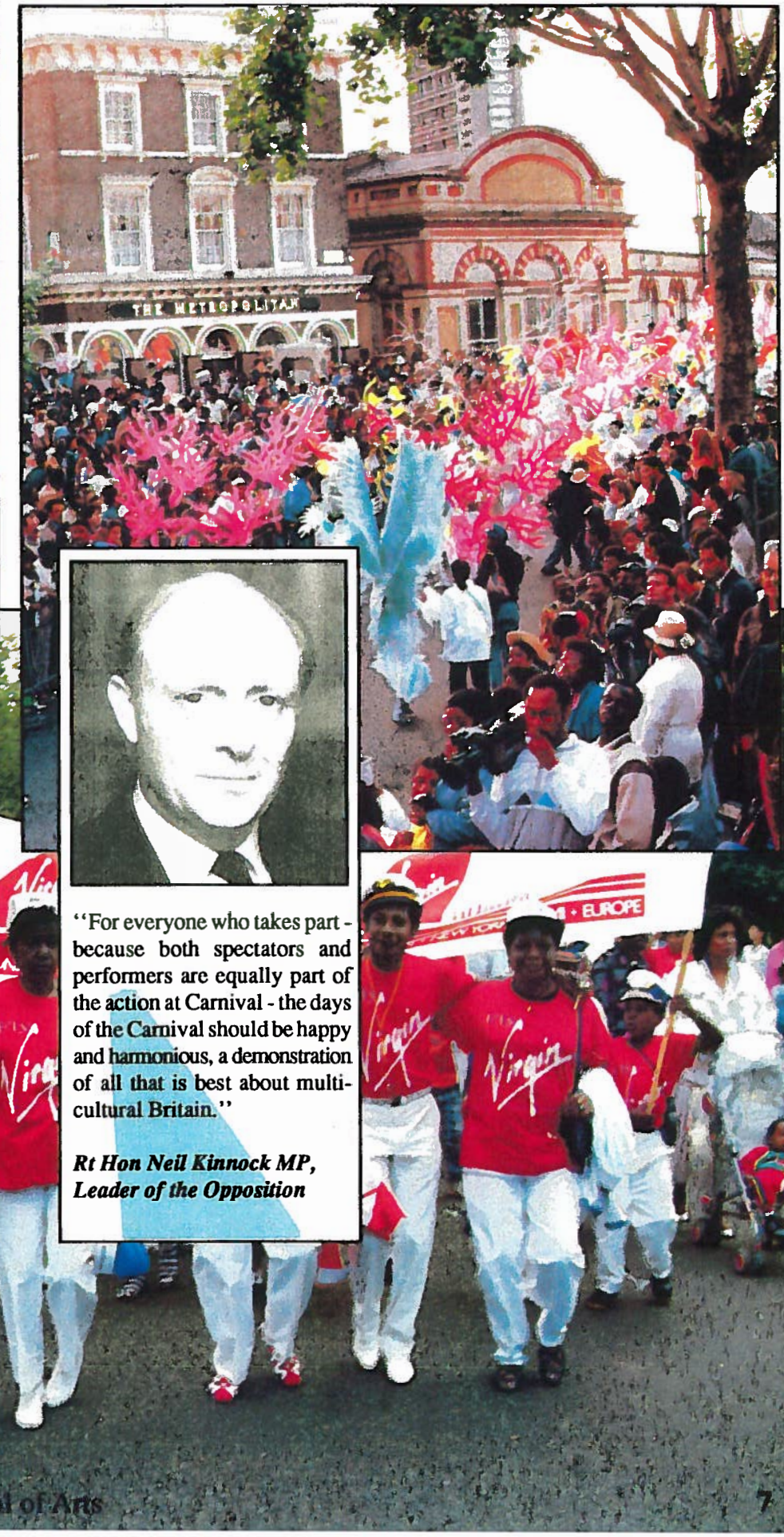
Additionally, there are opportunities for audio-visual promotion of company's products through the sound systems.
Promotion of company's products at specific sites in the Carnival area.
Specific activities or events to be named after a sponsor with exclusive advertising rights and other promotions.
Company's banners to be hung from bridges and between buildings at key points on the Carnival Route.
Appearance of company's name and logo on a float in the Carnival procession.
Appearance of company's name and logo on all T-shirts of a selected float.
Floats on Children's Carnival day can be decorated with company's logo and colours.
The appearance of company's name and/or logo on the various stages at the Pre-Carnival shows at the Carnival Village.

"This splendid annual event is one of the most significant festivals in Europe, demonstrating friendship and harmony to participants and observers alike. It is without doubt a magnificent cultural occasion..."

Sir Peter Imbert, Commissioner of Police for the Metropolis

The "Carnival Village" can be renamed after a sponsor with exclusive Advertising and Promotion Rights.
Companies will have excellent opportunities for entertaining their guests within the splendour and colour of the Carnival Arts.
Complimentary tickets will be issued to sponsors who choose to entertain their guests at the Carnival Village. (The number of such complimentary tickets is negotiable).
Food and Drinks available to sponsors, as well as the space to enable them to entertain.

The NCEL will make a number of parking spaces available for the use of sponsors and their guests.
Sponsors will be credited at Televised Press Conferences, to be held by the NCEL as well as in Radio Commentaries and Announcements.
NCEL will organise a Special Sponsors Reception, which will be covered by the press.
Sponsors will be present at the ceremony to launch the Silver Jubilee Year of the Notting Hill Carnival. The event will be covered by Radio and Television.



"For everyone who takes part - because both spectators and performers are equally part of the action at Carnival - the days of the Carnival should be happy and harmonious, a demonstration of all that is best about multi-cultural Britain."

Rt Hon Neil Kinnock MP, Leader of the Opposition

Appendix XIII

Notting Hill Carnival Trust

Budget Statement For the Year 2001/2002

Notting Hill Carnival Trust

Financial Performance Report for the Period Ending 31 March 2001

Notting Hill Carnival Trust

Financial Performance Report for the Period Ending 30 June 2001

Notting Hill Carnival Trust

Revised Budget Statement 2001

Notting Hill Carnival Trust

Stewarding and Route Management Budget 2001

Notting Hill Carnival Trust
Budget Statement For the Year 2001/2002

1. The Notting Hill Carnival of London

- **The Notting Hill Carnival has been celebrated in one form or another since the mid-60s. In that time it has evolved into what is believed to be the biggest street festival of its type in the world.**

- **This Street Festival of Arts attracts some two million people to the streets of Notting Hill during the August Bank Holiday weekend. The arts and science of masquerading and creation of music are brought to life during the Carnival to create an atmosphere of joy, beauty and harmony.**

- **The festival takes place in the heart of North Kensington around the Notting Hill and Ladbroke Grove areas. It is a festival of music, dance, drama, food and street trading, with colourful parades of costumes, some designed around comical, satirical, historical and pastoral themes and various musical genres such as the traditional Steelband, Calypso, Soca to the more contemporary Ragga, Funk, R&B etc.**

- **The festival environment creates a mass movement of people, some on floats with Steelband, Calypso, Soca and Jazz music. In addition, there are four open performance areas that could feature over 50 local and international artists and other types of showcases.**

2. Notting Hill Carnival Trust

- **The Notting Hill Carnival Trust (NHCT) is the management organisation and co-ordinator of the activities and operations of the Notting Hill Carnival.**

- **These activities cover the administration, planning and facilitation of all aspects and activities of the Carnival process.**

- **The Notting Hill Carnival Trust relies heavily on effective management skills that reflect expertise in organising and managing large-scale events, financial management and control, communicating and negotiating at a high level.**

- **These are the elements of professionalism required for the effective management of the Notting Hill Carnival.**

3. Objectives for the year 2001/2002

1. **The Trust intends to carry out a number of activities in respect of the management, development, enhancement of the operations and activities at the Carnival of 2002.**

2. **The following key objectives will therefore be pursued and enhanced in the course of the year 2001/2002 .**

- **The maintenance of an effective and efficient management organisation.**

- **The maintenance and sustenance of effective financial management, financial control and financial discipline.**

- **The ensured control and safety of the millions of spectators who attend the Notting Hill Carnival. This will be achieved through the process of co-operation, harmonisation and effective management control.**

- **The promotion and development of the Carnival Arts through application of appropriate and relevant measures including Carnival Arts Education programmes.**

- **The promotion and encouragement of bands to sustain and enhance the Carnival through more participation in the various disciplines of the Carnival.**

- **The execution of Pre-Carnival Activities for the purpose of stabilising and harmonising the Carnival process and to enable the various disciplines of the Carnival to display and entertain the public in a more effective and appropriate environment.**

- **The continuation and establishment of appropriate measures for fund-raising through the various channels of revenue generation available as well as the development of new measures of raising funds.**

- **The insurance of the continued success and popularity of Notting Hill Carnival as the largest Street Festival of Arts in Europe and indeed, the world.**

- **The promotion and encouragement of coherent and well-structured Carnival disciplines in the interest of Notting Hill Carnival and public safety.**

- **The safeguarding of the financial future and development of the Notting Hill Carnival through the Carnival Arts Development Initiative.**

4. Carnival Development and Operations Strategy

i. **The Carnival Development and Operations Strategy is geared to the *stability, harmony* and *effective management* of the Carnival and the general improvement and enhancement of the Carnival Arts.**

ii. **It is also aimed at a long-term objective of generating income to finance specific projects and general activities regarding the development of the Carnival Arts and the Carnival process.**

iii. **The Carnival Development Strategy represents a commitment by all concerned to develop Carnival to meet the needs of the various disciplines that make Carnival happen; and to make a strong contribution to the economic development of the Carnival community as well as to ensure the comfort and safety of the millions of Carnival spectators.**

iv. **It is also to be noted that the Board of Trustees of the Notting Hill Carnival Trust cannot provide the right environment for the Carnival spectators, the disciplines and Carnival participants without establishing an effective management structure and secure financial base of adequate resources.**

v. **Achievement of the objectives of the Carnival Development Strategy is dependent on sustaining the gains and achievements of the last two Development Plans.**

vi. **The necessary planning framework for sustaining and building on these achievements has been established in the budget strategy to be adopted by the Board of Trustees of Notting Hill Carnival Trust for the financial year 2001/2002.**

5. Management and Organisation Policies

i. **The Board of Trustees have the following clearly defined tasks and responsibilities:**

- **Policy formulation and development of strategies for new initiatives.**
- **Control and accountability of the Executive Management Staff.**
- **Approval of detailed plans.**
- **Review of performance in carrying out these plans.**

ii. **The Executive Management Staff shall exercise management control and tactical planning. It will be concerned with decisions about efficient and effective use of NHCT's resources to achieve goals and policies set out by the Board of Trustees.**

iii. **The Executive Management Staff shall also see to it that specific tasks of the organisation are carried out effectively and with economy.**

iv. **Control and effective management of the Trust shall depend on an honest partnership between the Board of Trustees acting through the Chief Executive and the Staff.**

v. **A core staff of three members will be maintained to plan and manage the activities of the organisation for the period ending 30 September 2002. The team will reflect the following disciplines:**

- **Carnival Operations and Management**
- **Administrative and Secretarial Services**
- **Financial Management and Control**

vi. **A Stewarding and Route Manager will join the team in June 2002 to plan and manage the Carnival route and safety operations and crowd control aspects of the Carnival process and monitor the performance of the Stewarding and Route Management contractor on behalf of NHCT. He/she will be responsible for the stewarding and stage management requirements of all the Pre-Carnival activities to be hosted by the NHCT during the year.**

vii. **A Market Stalls Administrator will be required to commence work in June 2002 to organise the administration and implementation of Carnival Street Trading for Carnival 2002.**

viii. **A Public Relations Manager or Consultant will be required to commence operations in June 2002 to plan and administer the public and media relations aspects of Carnival 2002.**

ix. **An Operations Assistant will be required to join the team in July 2002 to assist with the administration and operations on account of increased workload in the Carnival Office and the administration of the various Carnival Competitions.**

x. **The Notting Hill Carnival Trust will host two management seminars to review Carnival 2001 and consider appropriate policies for Carnival 2002.**

xi. **The Annual General Meeting of members of the Trust will be held in March 2002 to consider and accept the Trustees' Report and Accounts for the year 2000/2001.**

xii. **The Notting Hill Carnival Trust will also hold a Members' Meeting in August 2002 to inform members of the state of the Trust and plans for Carnival 2002.**

xiii. **Communication and Media-Management Training will be organised for the Trustees, in order to improve and enhance their communication skills in dealing with the public and press.**

xiv. **In order to improve the quality and the level of participation in the management of the Notting Hill Carnival, NHCT will work to ensure that the various associations are properly organised and integrated and are well informed about the policies and activities of the Trust.**

6 Development and Operations Policies

The following activities will be organised and executed subject to the availability of adequate cash resources during the period 1 October 2001 to 30 September 2002.

- *Awards Presentation Ceremony (Adults and Children)*

- *Pre-Carnival Activities*

  - **Senior Calypso Monarch Competition**

  - **Junior Calypso Monarch Competition**

  - **Junior Pannists Championship**

  - **Children's Costume Gala**

  - **Adults' Costume Gala**

  - **Notting Hill Carnival Steelbands Panorama**

  - **Mobile and Static Sound Systems' Explosion**

- *Operation of Open Performance Spaces*

  Four open performance spaces for staged activities and entertainment will be developed at the following sites:

  - **Portobello Green**
  - **Powis Square**
  - **Horniman's Pleasance**
  - **Athlone Gardens**

- *Best Band on the Road Contest*

  A stage will be constructed at a vantage point to facilitate the Best Band on the Road Competition

- *Soca on the Move and Best Steelband on the Road Competitions*

  A stage will be constructed at a vantage point to facilitate these contests.

- *Carnival Stewarding and Route Management*

  It is intended to recruit not less than 450 Carnival Route Marshals to see to the safety and information needs of the Carnival spectators as well as the free flow of the Carnival procession on the two days of Carnival.

- *Carnival Roadshow Activities*

  The Notting Hill Carnival Trust will encourage the participation of the disciplines of Notting Hill Carnival in other festivals or events other than the Notting Hill Carnival. This will be by invitation only and will be facilitated by the NHCT.

- *Carnival Development Initiative*

  It is proposed to undertake the following activities with the view of improving and enhancing the Carnival spectacle:

  - **Encourage and attract more Carnival participants**
  - **School visits, lectures and workshops**
  - **Promotion of Carnival awareness**
  - **Promotion of Carnival disciplines**
  - **Invitation to Participate Programme**
  - **The integration of the local Calypsonians within the mainstream of the Notting Hill Carnival**

- ***Encourage and facilitate the appearance of the bands of the Notting Hill Carnival in Carnival Roadshows, on invitation***

- ***The production of an Official Carnival Magazine in pursuit of some of the above activities, in particular, the area of Carnival Arts Education***

- ***To assist Carnival bands to raise sponsorship for the improvement and enhancement of the Carnival spectacle***

- **The following competitions will be organised on the two days of the Carnival process:**

    - **Best Soca on the Move**
    - **Best Steelband on the Road**
    - **Best Children's Costume Band on the Road**
    - **Best Adults' Costume Band on the Road**
    - **Best Sound System Site**
    - **Best Banner on the Road**
    - **Any other appropriate and quality Carnival competition**

- **Subject to the availability of financial resources NHCT will consider hiring a marketing firm to poll Carnival 2002 in order to understand the expectations and attitudes of the Carnival spectators and participants in order for NHCT to plan and manage the process more effectively.**

7. Sponsorship and Franchising Policies

i. **The four Open Performance Areas of Portobello Green, Powis Square Horniman's Pleasance and Athlone Gardens will be franchised to interested parties to host concerts, screen-ins and any other showcase activity that accords with the culture and spirit of the Carnival and the capacity of the site.**

ii. **It is proposed to raise over £250,000 through general sponsorship, including floats, television coverage etc as follows:**

- **Title sponsorship**
- **Franchising of Open Performance Areas**
- **British Broadcasting Corporation (Documentary)**
- **Franchising of Bar Sites**
- **Sampling and Promotional Activities**
- **Commercial and General Floats**
- **Franchising of the Official Carnival Brochure**

iii. **NHCT will endeavour to attract and organise sponsorship opportunities for Carnival bands - directly and indirectly.**

8. External Funding Policies

The following external funding agencies would be contacted for funds for the organisation and execution of Notting Hill Carnival 2001:

- **London Arts**
- **Royal Borough of Kensington and Chelsea**
- **Association of London Government**
- **Arts Council of England**
- **Greater London Authority**

9. Licensed Street Trading Policy

Notting Hill Carnival Trust will undertake the administration for street-trading at the Carnival under licence from the Royal Borough of Kensington and Chelsea.

10

Income and Expenditure Budget
For the Period Ending 30 September 2002

Income	£
External Funding Sources	416,900
Sponsorship and Franchising	278,000
Carnival Street-Trading Income	93,500
Income From Other Sources	28,250
Total Income	£ 816,650

Expenditure	£
Staff Costs (Established)	106,940
Office Accommodation Expenses	55,550
Office Administration Expenses	57,100
Public and Media Relations	27,500
Administration of Street-trading	34,250
Awards Presentation Ceremony	15,600
Carnival Procession and Activities	22,660
Pre-Carnival Activities	45,200
Stewarding and Route Management	160,000
Notting Hill Carnival Roadshow	59,000
Carnival Arts Development Grants	210,310
Total Expenditure	£ 794,110
Income Surplus for the Year	£ 22,540
Retained Surplus Brought Forward	£ 215,630
Budgeted Retained Surplus	£ 238,170

11. Cash Budget For the Period Ending 30 September 2002

	October 2001 to December 2001	*January 2002 to March 2002*	*April 2002 to June 2002*	*July 2002 to Sept. 2002*	*Total*
CASH INFLOW	£	£	£	£	£
Opening Cash Balance	215,000	113,320	92,520	38,030	215,000
Royal Borough of Kensington and Chelsea	-	7,400	12,280	12,280	32,000
London Arts	-	8,500	15,210	46,590	70,300
Arts Council of England	-	60,000	20,000	20,000	100,000
Association of London Government	-	8,190	13,650	32,760	54,600
Greater London Authority	-	-	-	160,000	160,000
Sponsorship and Franchising	-	-	-	278,000	278,000
Carnival Street-Trading	-	-	-	93,500	93,500
VAT Recoverable (HM Customs)	-	2,500	2,700	-	5,200
Total Cash Inflow	£ 215,000	199,950	156,360	709,410	1,036,850
CASH OUTFLOW					
Staff Remuneration	26,730	26,730	26,730	26,750	106,940
Office Accommodation Expenses	13,800	13,800	13,800	13,800	55,200
Office Administration Expenses	10,200	15,500	20,000	8,900	54,600
Public and Media Relations	4,200	1,200	2,200	19,900	27,500
Administration of Street-Trading	28,750	-	-	5,500	34,250
Awards Presentation Ceremony	-	-	15,600	-	15,600
Carnival Procession and Activities	-	-	-	22,660	22,660
Pre-Carnival Activities	-	-	-	45,200	45,200
Stewarding and Route Management	-	-	-	160,000	160,000
Notting Hill Carnival Roadshow	-	10,200	30,000	18,800	59,000
Carnival Arts Development Grants	-	40,000	10,000	160,310	210,310
VAT Payable (HM Customs)	18,000	-	-	15,000	33,000
Total Cash Outflow	£ 101,680	107,430	118,330	496,820	824,260
Closing Cash Balance	£ 113,320	92,520	38,030	212,590	212,590

12. Details of Income and Expenditure Budget

A *External Funding Sources*	£
Royal Borough of Kensington and Chelsea	32,000
London Arts	70,300
Association of London Government	54,600
Greater London Authority	160,000
Arts Council of England	100,000
Total External Funding	**£ 416,900**

B *Sponsorship and Franchising*	£
Title Sponsor	120,000
Horniman's Pleasance	25,000
Powis Square	15,000
Portobello Green	-
Athlone Gardens	8,000
British Broadcasting Corporation	25,000
Reach Media Limited	10,000
Carnival Roadshow Income	60,000
General Sponsorship etc.	15,000
Total Sponsorship and Franchising	**£ 278,000**

C *Carnival Street-Trading Income*

	£
62 Category A stalls @ £400	24,800
116 Category B/C stalls @ £350	40,600
51 Category D stalls @ £300	15,300
20 Category E stalls @ £600	12,000
10 Panorama stalls @ £80	800
Total Street-Trading Income	**£ 93,500**

D *Income From Other Sources*

	£
Registration of Bands	3,250
Registration of Franchised Floats	3,000
Costume Gala Gate Proceeds	12,000
Calypso Monarch Gate Proceeds	2,500
General Contribution and Donations	7,500
Total Income From Other Sources	**£ 28,250**

E *Human Resources Cost (Established)*

	£
General Administration and Operations	46,200
Financial Management and Control	39,700
Secretarial and Reception Activities	15,240
National Insurance Contributions (Employers)	5,800
Total Human Resources (Established)	£ 106,940

F *Human Resources Cost (Temporary)*

	£
Street-Trading Administration (10 x £400)	4,000
Public and Media Relations (5 x £2,600)	13,000
Carnival Catering – Press Launch (2 x £250)	500
Stewarding and Route Management (15 x £500)	7,500
Operations and Admin Assistant (10 x £400)	4,000
General Office Assistants (2 x 3 x £100	600
National Insurance Contributions (Employers)	1,750
	£ 31,350

Note: The wages and fees of the temporary staff have been charged to the respective cost centres.

G *Office Accommodation Expenses*

	£
Office Accommodation Rent	49,200
Heating, Lighting and Water	1,850
Office Cleaning and Maintenance	4,500
	£ 55,550

H *Office Administration Expenses*

	£
Management Training and Development	6,800
Telephone Charges	4,800
Hospitality and Refreshment Expenses	3,400
Bank Charges and Interest	800
Postage and Postal Services	1,500
Insurance Premiums	8,900
Legal Expenses	1,200
Stationery and Printing	4,200
Transport and Travel Expenses	6,500
General Administration Expenses	2,500
Audit Fees	14,000
Depreciation of Fixed Assets	2,500
Total Office Admin Expenses	**£ 57,100**

I *Public and Media Relations*

	£
PR Consultancy Fees	13,000
Public Relations Assistants	800
Press Launch Expenses	3,500
Carnival Residents' Newsletter	7,000
General and Incidental Expenses	3,200
Total Public and Media Relations	**£ 27,500**

J *Administration of Street-Trading*

	£
Market Stalls Licence Fees (150 x £115)	28,750
Street-Trading Administration	4,000
General and Incidental Expenses	1,500
Total Admin of Street-Trading	**£ 34,250**

K	*Awards Presentation Ceremony*	£
	Hire of Venue	**5,200**
	Trophies and Gifts	**3,000**
	Security and Safety Services	**2,400**
	Hospitality and Refreshments	**3,500**
	General and Incidental Expenses	**1,500**
	Total Awards Presentation Ceremony	**£ 15,600**

L	*Carnival Procession and Activities*	£
	Westbourne Grove Judging Platform	**6,000**
	Carnival Competition Judges (16 x £180)	**2,880**
	Printing and Processing of Passes	**2,500**
	Carnival Admin and Operations Support	**5,080**
	Performing Rights Society	**3,500**
	General Logistics and Resources	**1,500**
	General and Incidental Expenses	**1,200**
	Total Carnival Processional Activities	**£ 22,660**

M	*Pre-Carnival Activities*	£
	Senior Calypso Monarch Competition	**6,200**
	Junior Calypso Monarch Competition	**2,500**
	Carnival Steelbands' Panorama	**6,500**
	Adults' and Children's Costume Gala	**30,000**
	Total Pre-Carnival Activities	**£ 45,200**

N	*Stewarding and Route Management*	£
	Stewarding and Route Management Contract	20,000
	Carnival Area Managers (11 x £360)	3,960
	Carnival Team Leaders (53 x £240)	12,720
	Carnival Radio Operators (6 x £240)	1,440
	Stewards and Route Marshals (380 x £180)	68,400
	Employers National Insurance Contributions	9,600
	Insurance Premium	3,500
	Administrative Support Services	5,300
	Hire of venue for Operations	7,200
	Communication Equipment and Radios	2,500
	Stewards and Route Marshals' Uniforms	10,200
	Hospitality and Refreshment Expenses	12,000
	Contingent and Incidental Expenses	3,180
	Total Stewarding and Route Management	£ 160,000

O	*Notting Hill Carnival Roadshow*	£
	Performance and Artist Fees	40,000
	Transport and Transportation Expenses	16,000
	Hospitality and Refreshments Expenses	1,800
	General and Incidental Expenses	1,200
	Total Notting Hill Carnival Roadshow	£ 59,000

P	*Carnival Arts Development Grants*	£
	Costume Arts Development	115,810
	Steel Orchestra Music Development	45,000
	Calypso Music Development	12,000
	Mobile Sound Engineering Development	20,000
	Static Sound Engineering Development	17,500
	Total Carnival Arts Development Grants	£ 210,310

NOTTING HILL CARNIVAL TRUST

Financial Performance Report

For the Period Ending 31 March 2001

Introduction

This half-year Financial Performance Report on the Notting Hill Carnival Trust seeks to measure the liquidity and stability of the Trust during the period October 2000 and March 2001. During this period, the Trust received practically no income apart from about £14,000 from RBK&C and LBG. This sum was essentially deferred from last year, being part of last year's grants from the two organisations.

This period therefore, tends to be one of the most critical in the calendar of the NHCT and indeed the Notting Hill Carnival because of the number of activities required to be undertaken to ensure a safe and comfortable Carnival each year.

Structure of the Report

The report covers the following areas:

- **Financial Liquidity and Stability**

- **Financial Credibility and Continuity**

These have been underpinned or expressed through the following reports:

- Cashflow Statement for the period
- Statement of Assets and Liabilities
- Budget Comparison and Variance Analysis
- Inter-temporal Comparison

Liquidity Position of the Trust

- The Trust expected to hold a financial position of £244,000 for the period, but the actual position turned out to be £274,000. This has been due to the better than estimated opening cash balance of £220,000 for the period.

- The total cash outflow for the same period was £197,000 as against a prediction of £160,000. This estimate did not include the Street Trading Licence Fees of £24,900 payable and paid to RBK&C.

- The target closing cash balance for the period was £120,000 as against the actual position of about £80,000. This has been due to the fact that NHCT has paid off all its debts within the period. The Inland Revenue, HM Customs and Excise and RBK&C were some of our major creditors that were paid off.

- NHCT has a strong liquidity position for this time of the year. At the same time last year, NHCT carried a cash position of £37,000 with outstanding debts of £8,000. This compares with a cash holding of £77,000 with no outstanding debts. Thus the liquidity position of the Trust is ensured.

Statement of Assets and Liabilities

- At the end of September 2000, NHCT had a total assets of £296,400 with a total liabilities of £90,150. At the close of this period to 31 March 2001, the figure for assets read £115,900 with no liabilities. Thus, the stability of the Trust is ensured.

- The only non-performing asset among the lot is the sum of £3,625 due from Touchsky Limited. It should be noted that the sum due from Touchsky Limited is £7,625 but part has been provided for under Provision For Doubtful Debts in the Accounts.

Budget Comparison and Variance Analysis

- The NHCT's budgeted income for the period was pitched at £27,000. The turn out was £29,600 as a result of an improved cash inflow from the roadshow in Edinburgh in December.

- The budgeted expenditure for the period was £121,000 but the out turn was £119,900, showing a favourable variance of £1,040. Included in this favourable variance is a total adverse variance of £16,820.

- This adverse variance occurred as a result of the following:

    - Increased participation in the management seminar held in October 2000 because of the GLA review. There was an overspend of nearly £4,000 on this activity.

    - The other major overspend was due to the under provision for audit fees for the financial year ended 30 September 2000. NHCT provided for £10,000 but final bill was £12,000 with the £2,000 charged to the current period.

    - There was also the problem of uncollectables regarding Resurrected Limited. The balance due from the company after 50% provision for Doubtful Debts in the accounts for last year was £7,500. This has now been written off as 'Bad Debts'. However, efforts are still being made to collect the whole £15,000 due from Resurrected Ltd.

    - The three areas of expenditure mentioned above accounted for £13,500 of the total average variance. The other minor areas which are due to increase in activity are:

Telephone charges	£ 107
Office cleaning and maintenance	£ 132
Public and media relations	£ 385
Legal expenses	£ 164
Transport and travel expenses	£ 503
General administration expenses	£ 297
Heating and lighting expenses	£ 199
Carnival Roadshow	£ 830
Carnival Arts Grants	£1,200

Inter-Temporal Comparison

- This statement compares the result of this period with the same period of last year *i.e.* October 2000 to March 2001, compared with October 1999 to March 2000.

- As the statement shows, the income levels were almost the same for the two periods. The notable differences in expenditure were due to the following circumstances:

    - Increased activity in management seminars and training
    - Decrease in legal activities
    - Changes to the accounting treatment of insurance premiums
    - Decrease in external printing activities as a result of the new photocopier
    - Increase in transport activity due to the management seminar at Lane End in October 2000
    - An unplanned audit fees as mentioned above
    - Increased Carnival Arts Development Grants as mentioned above.

- Since NHCT practices Activity Based Management, the above statement is intended to reflect and compare the activity levels of the two periods to measure the impact of any increase or decrease in activity on the cashflows of the organisation.

- Thus the increase £14,400 over the same period of last year should be brought to the notice of the attention of the Board of Trustees.

Threats To The Financial Stability of NHCT

- The current robust and healthy financial position of the Trust has been the result of the efforts of the Board of Trustees to implement policies that enhance the credibility, stability, continuity and integrity of the organisation to attract sponsorship and provide for a safe and comfortable Carnival environment.

- This has also meant a deliberate effort to develop and nurture good and cordial relationships with all the various stakeholders of the Carnival. Until recently, this approach has served and worked very well for the Trust and the Notting Hill Carnival as a whole.

- It is through this approach that NHCT has been able to raise the total income of the Trust from £175,000 to £620,000 per annum. For the financial year ending September 2001, the Trust plans to raise £650,000 to underpin its operations and activities for the period.

- This development is now under threat because the effective relationship and communication channels that have existed between the Trust and RBK&C have crumbled under the weight of false reporting, inefficiency and misrepresentation of Carnival issues by those who are assigned to work together with the NHCT in the interest of public safety, the concerns of residents in the Carnival area and the Carnival generally.

- This change in the attitude and behaviour of RBK&C, if not arrested from the negative and anti-Carnival mode, would have serious consequences for the financial stability of the Trust which would raise serious issues of public safety at the Carnival.

- The Notting Hill Carnival Trust stands to lose between £150,000 and £200,000 this year. This is due to the following factors:

    - The damaging of the positive relationship between NHCT and the BBC, resulting in the withdrawal of Radio One from Carnival.

- The BBC would have contributed over £50,000 with a spin-off situation of £80,000 from other sponsorship that would be attracted by the presence of the BBC at the Carnival.

- The Portobello Green generates £25,000 for the coffers of the Trust. RBK&C has allowed this income to accrue to the Amenity Trust.

- The absence of any activity at Hornimans Pleasance would mean a substantial loss from street-trading activities in the area, thus leading to the loss of income.

- The presence of the public sector organisations like the Royal Navy, Royal Air Force, the Fire Brigade, Royal Mail is a strategic decision by the Trust to enhance the profile of the Carnival in the eyes of the private sector organisations for sponsorship purposes, this area is also being undermined by RBK&C.

- Funds raised by the NHCT are used with the sole objective of improving and enhancing public safety at the Carnival. This is achieved through the deployment of stewards and route marshals and the encouragement and promotion of desirable behaviour by participants through the process of Pre-Carnival activities and the awards of Carnival Arts Grants.

- If those activities and operations are to be eliminated or reduced because of the lack of financial resources caused by the anti-Carnival stance taken by RBK&C, total safety and artistic development of the Carnival would be in question.

- The Notting Hill Carnival Trust must have to insist that if public safety at the Carnival is to be ensured, the following requirements have to be pursued.

1. That RBK&C must cease its anti-Carnival rhetoric and media campaign

2. RBK&C must recognise that the relationship between NHCT and RBK&C is one of partnership, not master and servant

3. That the public safety at the Carnival is one of attitude before operations

4. That a positive attitude that translates into effective operations is one built on

    - Effective consultation
    - Accepted consensus
    - Real commitment
    - Effective co-ordination
    - Wholehearted co-operation

5. That these factors will lead to unity and direction of purpose that will underpin the Carnival Safety project.

6. That the Carnival Funders Meetings that used to discuss and formulate strategies and policies through shared ideas must be reinstated immediately, irrespective of RBK&C.

7. This Committee should be renamed Carnival Strategic and Consultative Committee. The make-up of the committee should be as follows:

    Royal Borough of Kensington and Chelsea

    - Leader of the Council
    - Chief Executive
    - An appropriate councillor
    - Committee Services Manager

Notting Hill Carnival Trust

- Chairperson
- Chief Executive
- Finance Director

London Arts

Arts Council of England

London Boroughs Grants

Metropolitan Police

Grater London Authority

7. It is recommended that the members elected or chosen to sit on the CSCC should be capable of dealing with the overall strategic policy formulation from the point of view of their respective organisation.

8. This body will be concerned with the strategic issues and policies that will deliver a safe Carnival on a continued basis.

9. There will be open and frank sharing of ideas, information and reports to avoid mis-information and false reporting of Carnival events which can constitute a risk to safety at the Carnival.

10. The Carnival Safety and Operations Group will have responsibility for working out the 'modus operandi' of the strategic choices of the CSCC. They will be able to make recommendations to the CSCC but cannot determine policy. There is a need to clearly establish the terms of reference for these groups to avoid the confusion and malaise that have resulted in the current negative attitude of RBK&C towards the Notting Hill Carnival.

The above suggestions are intended to be the basis of a new framework to ensure a positive and healthy relationship amongst the various stakeholders in the interest of **PUBLIC SAFETY** at the Notting Hill Carnival

Chris Nortey
Chartered Management Accountant
26th April 2001

NOTTING HILL CARNIVAL TRUST

Cashflow Statement For the Period Ending 31 March 2001

Cash Inflow

		£
Opening Cash Balance 1/10/00		114,952
Outstanding Sponsorship Income		122,688
Outstanding Grant Income		7,850
London Boroughs Grants		8,000
Royal Borough of Kensington and Chelsea		5,708
Sponsorship and Franchising		10,634
VAT Recoverable (HM Customs)		2,979
Other Receivables		1,288
Total Cash Inflow	**£**	**274,099**

Cash Outflow

		£
Staff Remuneration		44,478
Taxation and National Insurance		19,641
VAT Payable (HM Customs)		24,631
Payment to Creditors		32,762
Street Trading Licence Fees		24,900
Office Administration Exp.		12,611
Management Seminars and Development		8,176
Carnival Arts Development Grants		5,500
Notting Hill Carnival Roadshow		4,300
Office Accommodation Exp.		20,026
Total Cash Outflow		**197,025**
Closing Cash Balance 31/3/01	**£**	**77,074**

NOTTING HILL CARNIVAL TRUST

Statement of Assets and Liabilities

As at 31 March 2001

Balance Sheet Analysis

		31 Mar. 2001 £	*30 Sept. 2000* £
ASSETS			
Furniture and Fittings		4,069	4,069
Office Equipment and Machines		13,524	13,392
		17,593	17,461
Less Accumulated Depreciation		7,850	7,850
Net Book Value of Fixed Assets		9,743	9,611
VAT Recoverable (HM Customs)		4,220	-
Outstanding Grant Income		6,760	7,850
Outstanding Sponsorship Income		3,625	136,438
Trade Debtors		137	873
Rent Deposit and Prepayments		14,324	26,659
Cash in Hand and at Bank		77,074	114,952
Total Assets	£	**115,883**	**296,383**
LIABILITIES			
Market Stalls Licence Fees		-	24,900
Trade Creditors		-	28,663
Carnival Arts Development Grants		-	800
Taxation and National Insurance		-	10,732
VAT Payable (HM Customs)		-	25,055
Total Liabilities	£	**-**	**90,150**
Excess of Assets Over Liabilities	£	**115,883**	**206,233**

NOTTING HILL CARNIVAL TRUST
Income and Expenditure Account
For the Period Ending 31 March 2001

Budget Comparison and Variance Analysis

		Actual £	*Budget* £	*Variance* £
INCOME				
Royal Borough of Kensington & Chelsea		5,708	5,708	-
London Boroughs Grants		8,000	8,000	-
London Arts		6,760	6,800	40(A)
Sponsorship and Franchising		9,050	6,500	2,550(F)
Income From Other Sources		55	-	55(F)
Total Income	£	**29,573**	**27,008**	**2,565(F)**
EXPENDITURE				
Staff Costs and Contract Fees		53,387	53,470	83(F)
Office Accommodation Rent		18,516	18,780	264(F)
Management Training and Development		7,336	3,700	3,636(A)
Telephone Charges		2,397	2,290	107(A)
Office Cleaning and Maintenance		2,528	2,660	132(F)
Hospitality and Refreshment Exp.		1,446	1,500	54(F)
Public and Media Relations		385	-	385(A)
Bank Charges and Interest		284	350	66(F)
Postage and Postal Services		666	720	54(F)
Insurance Premiums		9,102	10,200	1,098(F)
Legal Expenses		664	500	164(A)
Stationery and Printing Exp.		1,183	1,690	507(F)
Transport and Travel Expenses		2,383	1,880	503(A)
General Administration Expenses		897	600	297(A)
Audit Fees		2,000	-	2,000(A)
Heating and Lighting Exp.		719	520	199(A)
Awards Presentation Ceremony		-	15,600	15,600(F)
Carnival Roadshow Expenses		4,330	3,500	830(A)
Carnival Arts Dev. Grants		4,200	3,000	1,200(A)
Bad Debts Written Off		7,500	-	7,500(A)
Total Expenditure	£	**119,923**	**120,960**	**1,037(F)**
Income Deficit For the Period	£	**(90,350)**	**(93,952)**	**3,602(F)**
Retained Surplus Brought Forward	£	**206,233**	**206,233**	**-**
Retained Surplus at 31 Mar 2001	£	**115,883**	**112,281**	**3,602(F)**

NOTTING HILL CARNIVAL TRUST
Income and Expenditure Account
For the Period Ending 31 March 2001

Inter-Temporal Comparison

		31 Mar. 2001 £	*31 Mar. 2000* £
INCOME			
Grant in Aid		20,468	20,930
Sponsorship and Franchising		9,050	6,500
Income From Other Sources		55	1,040
Total Income	£	**29,573**	**28,470**
EXPENDITURE			
Staff Costs and Contract Fees		53,387	52,892
Office Accommodation Rent		18,516	18,779
Management Training and Development		7,336	4,955
Telephone Charges		2,397	1,911
Office Cleaning and Maintenance		2,528	2,416
Hospitality and Refreshment		1,446	1,476
Public and Media Relations		385	-
Bank Charges and Interest		284	318
Postage and Postal Services		666	683
Insurance Premiums		9,102	1,757
Legal Expenses		664	7,632
Stationery and Printing Exp.		1,183	1,694
Transport and Travel Exp.		2,383	1,259
General Administration Exp.		897	1,330
Audit Fees		2,000	-
Heating and Lighting Exp.		719	876
Awards Presentation Ceremony		-	-
Carnival Roadshow Exp.		4,330	4,250
Carnival Arts Dev. Grants		4,200	2,900
Bad Debts Written Off		7,500	-
Total Expenditure	£	**119,923**	**105,550**
Income Deficit For the Period	£	**(90,350)**	**(77,080)**
Retained Surplus Brought Forward	£	**206,233**	**159,675**
Retained Surplus at 31 March 2001	£	**115,883**	**82,595**

Notting Hill Carnival Trust

Financial Performance Report

For the Period Ending 30 June 2001

Introduction

This 9-month Financial Performance Report of the Notting Hill Carnival Trust seeks to measure the liquidity and stability of the Trust during the period October 2000 to June 2001.

The report covers the income and expenditure for the period as well as the balance sheet position of the Trust at 30 June 2001. There is a budget comparison and variance analysis to inform the Board of Trustees regarding the out-turn and what problems require their attention and what strengths there are to capitalise on.

Budget Comparison and Variance Analysis

- There is a total adverse variance of **£16,940** in respect of Office Accommodation Expenses and Office Administration Expenses.

- Those adverse variances occurred as a result of the following:

    1. Increased activity in management seminars in view of the GLA review of the Carnival. The cost to date on this activity stands at £14,863 as against a budget provision for **£5,800**.

    2. Additionally, there is a bad debt written off in the sum of **£7,500** regarding Resurrected Limited.

    3. There is a further increase in accommodation rent for a new leasehold starting May 2001. This explains the adverse variance of **£1,607** in respect of Accommodation Expenses.

    4. The favourable variances totalling **£22,326** has been the result of deliberate effort to hold down expenses through delays and cancellation of activities without damaging the performance of the Trust on the whole.

- This approach and strategy has become necessary because of the amount of grave uncertainties surrounding the sponsorship drive of the Trust.

- Every effort is being made to keep the Trust financially stable until the storm of negativity and irresponsible attacks has passed.

Chris Nortey

Notting Hill Carnival Trust
Income and Expenditure Account
For the Period Ending 30 June 2001

	Actual £	*Budget* £	*Variance* £	
INCOME				
External Funding Sources	121,648	125,800	4,152	(A)
Sponsorship and Franchising	111,775	119,000	7,225	(A)
Carnival Street-trading Income	-	-	-	
Income From Other Sources	633	2,000	1,367	(A)
Total Income	**£ 234,056**	**246,800**	**12,744**	**(A)**
EXPENDITURE				
Staff Costs and Contract Fees	80,083	80,210	127	(F)
Office Accommodation Expenses	35,807	34,200	1,607	(A)
Office Administration Expenses	52,033	36,700	15,333	(A)
Public and Media Relations	6,180	8,800	2,620	(F)
Administration of Street-trading	-	1,520	1,520	(F)
Awards Presentation Ceremony	-	15,600	15,600	(F)
Carnival Procession and Activities	1,048	1,500	452	(F)
Stewarding and Route Management	4,943	5,200	257	(F)
Carnival Arts Dev. Grants	12,030	15,000	2,970	(F)
Carnival Roadshow Expenses	10,080	12,000	1,920	(F)
Pre-Carnival Activities	-	13,800	13,800	(F)
Total Expenditure	**£ 202,204**	**224,530**	**22,326**	**(F)**
Income Surplus for the Period	**£ 31,852**	**22,270**	**9,582**	**(F)**
Retained Surplus Brought Forward	**£ 206,233**	**206,233**	**-**	
Retained Surplus Carried Forward	**£ 238,085**	**228,503**	**9,582**	**(F)**

Notting Hill Carnival Trust

Statement of Assets and Liabilities

As at 30 June 2001

Balance Sheet Analysis

	30 June 2001 £	*30 Sept. 2000* £
ASSETS		
Furniture and Office Equipment	29,551	17,462
Less Accumulated Depreciation	7,851	7,851
	21,700	9,611
Trade Debtors	137	873
Outstanding Grant Income	52,808	7,850
Outstanding Sponsorship Income	106,350	136,438
HM Customs and Excise	8,925	-
Rent Deposit and Prepayments	20,010	26,659
Cash in Hand and at Bank	48,734	114,952
Total Assets	**£ 258,664**	**296,383**
LIABILITIES		
Market Stalls Licence Fees	-	24,900
General Creditors	16,774	28,663
Taxation and National Insurance	3,805	10,732
HM Customs and Excise	-	25,055
Outstanding Grants Payable	-	800
Total Liabilities	**£ 20,579**	**90,150**
Accumulated Reserves	**£ 238,085**	**206,233**

Details of Income and Expenditure Accounts

1. External Funding Sources

	£
London Arts	34,882
Association of London Government	22,250
Royal Borough of Kensington and Chelsea	18,516
Arts Council of England	46,000
	£ 121,648

2. Sponsorship and Franchising

	£
Western Union	100,000
Unique Events Limited	9,050
Spalding Flower Parade	2,725
	£ 111,775

3 Office Accommodation Expenses

	£
Rent and Rates	30,935
Office Cleaning and Maintenance	3,599
Heating and Lighting Expenses	1,273
	£ 35,807

4. Office Administration Expenses

	£
Management Training and Development	14,863
Telephone Charges	4,455
Hospitality and Refreshment Expenses	2,597
Bank Charges and Interest	341
Postage and Postal Services	904
Insurance Premiums	9,910
Legal Expenses	664
Stationery and Printing Expenses	2,390
Transport and Travel	4,969
General Administration Expenses	1,440
Audit Fees	2,000
Bad Debts Written Off	7,500
	£ 52,033

Notting Hill Carnival Trust

Revised Budget Statement 2001

1. The problems of last year's Carnival and the overwhelming negative press releases and the consequent withdrawal of the British Broadcasting Corporation and the other national institutions like the Royal Navy and the Royal Air Force from Carnival have meant that the sponsorship target for this year cannot be met.

2. These institutions are reputational resources used to attract more private sector sponsorship for the Carnival.

3. There is a strong feeling that has been generated within the ranks of Carnivalists against the involvement of some of these institutions in the Carnival. The absence of these agencies this year suggests that the Trust will have to evolve new sponsorship strategies without reputational resource input from them.

4. The consequences or the impact of the Trust not being able to meet the sponsorship target of **£358,500** for the year are explained below.

5. There is an estimated budget surplus of **£9,400**, which is barely a break-even situation for the Trust.

6. There is a total shortfall in sponsorship to the tune of **£153,400**.

7. The total Carnival Arts Development Grants has been reduced by **£24,000.** However, there is a substantial increase in Performance Grants, which has increased by **£30,450** over the last year's figures.

8. The Stewarding and Route Management Activity is totally funded by the GLA and RBK&C.

9. In the 9th month of the financial year of the Trust, most of the administration, accommodation and staff costs have already been spent and committed, so no reductions are anticipated.

10. The Public and Media Relations budget has been reduced by **£7,000**, therefore there will be no publication of the Residents' Newsletter.

11. There should be no requirement for special security services for the Carnival Office and the Hospitality Area of the Judging Point. This service should be provided from the Stewarding and Route Management Project.

12. The Notting Hill Carnival Roadshow is partially funded by the Arts Council of England and partially through sponsorship by the host organisation. This has no impact on the financial position as such.

13. The Trust is showing a very low surplus of **£9,400** but in cashflow terms, it would be able to accumulate a large bank of surplus cash to see it through to next March 2002, when new funds will begin to flow in.

14. Carnival Street-trading Administration cost is represented by a major cost item of street-trading licence fees payable to RBK&C in the sum of **£28,750**. There is very little room for any reduction here.

15. The projected cash balance at the end of the year is dependent on the Trust raising all the budgeted cash inflow and keeping expenditure at the levels indicated or below those levels.

16. Full provision has been made for all the Pre-Carnival Activities. I believe this is the choice of the costume bands but every effort has to be made to rein in the sum of **£10,000** target as gate proceeds for the Gala.

17. Carnival Procession and Activities require a level of expenditure that cannot be ignored. Some savings or reduction has been made but that is as far as we can go.

18. In view of the grave uncertainties surrounding the sponsorship and other incoming resources, it will be advisable for the Trust to make cost savings as a first choice in all transactions.

19. For the sake of financial stability of the Trust we should aim to implement this budget policy to the letter.

20. The cost of improvement to the Management Information System is now committed at **£14,000** instead of the original planned expenditure of **£17,000**.

Chris Nortey

Notting Hill Carnival Trust
Revised Income and Expenditure Budget
For the Period Ending 30 September 2001

	Revised Budget £	*Original Budget* £
INCOME		
External Funding Sources	426,160	170,900
Sponsorship and Franchising	205,100	358,500
Carnival Street-trading Income	93,500	92,700
Income From Other Sources	25,250	23,250
Total Income	**£ 750,010**	**645,350**
EXPENDITURE		
Staff Costs and Contract Fees	116,540	106,940
Office Accommodation Expenses	48,620	42,520
Office Administration Expenses	68,830	59,600
Public and Media Relations	22,100	26,500
Administration of Street-trading	34,250	33,750
Awards Presentation Ceremony	-	15,600
Carnival Procession and Activities	24,280	22,780
Pre-Carnival Activities	43,250	43,250
Stewarding and Route Management	190,110	63,280
Carnival Arts Development Grants	151,330	173,170
Notting Hill Carnival Roadshow	41,300	20,200
Total Expenditure	**£ 740,610**	**607,590**
Income Surplus For the Period	**£ 9,400**	**37,760**
Retained Surplus Brought Forward	**£ 206,233**	**206,233**
Retained Surplus Carried Forward	**£ 215,633**	**243,993**

Notting Hill Carnival Trust
Revised Cashflow Statement – July to September 2001

	July 2001 £	*Aug. 2001* £	*Sept. 2001* £	*Total* £
Cash Inflow				
Opening Cash Balance	48,730	211,440	445,570	48,730
Royal Borough of Kensington and Chelsea	25,620	30,110	-	55,730
London Arts	40,300	-	-	40,300
Association of London Government	32,300	-	-	32,300
Arts Council of England	40,000	-	23,000	63,000
Sponsorship and Franchising	120,000	85,100	-	205,100
Market Stalls Income	20,000	73,500	-	93,500
Greater London Authority	-	160,000	-	160,000
Income From Other Sources	2,000	23,250	-	25,250
HM Customs and Excise	8,930	-	-	8,930
Total Cash Inflow	**£ 337,880**	**583,400**	**468,570**	**732,840**
Cash Outflow				
Staff Costs and Contract Fees	15,300	10,500	10,500	36,300
Office Accommodation Expenses	850	850	11,110	12,810
Office Administration Expenses	3,500	3,500	5,210	12,210
Public and Media Relations	6,800	9,000	3,610	19,410
Market Stalls Licence Fees	-	-	28,750	28,750
Administration of Street-trading	1,500	2,500	1,500	5,500
Pre-Carnival Activities	-	43,250	-	43,250
Carnival Procession and Activities	-	23,230	-	23,230
Stewarding and Route Management	7,500	45,000	132,610	185,110
Carnival Arts Development Grants	41,970	-	93,530	135,500
Notting Hill Carnival Roadshows	35,020	-	-	35,020
Capital Expenditure (computers etc.)	14,000	-	-	14,000
Total Cash Inflow	**£ 126,440**	**137,830**	**286,820**	**551,090**
Closing Cash Balance	**£ 211,440**	**445,570**	**181,750**	**181,750**

Details of Revised Budget 2000/2001

1. External Funding Sources

	£
London Arts	70,300
Association of London Government	64,600
Royal Borough of Kensington and Chelsea (Main)	32,020
Royal Borough of Kensington and Chelsea (Stewarding)	30,110
Greater London Authority	160,000
Arts Council of England	69,130
	£ 426,160

2. Sponsorship and Franchising

	£
Title Sponsor – Western Union	100,000
Horniman's Pleasance - MTV	25,000
Powis Square - Accentmotion	15,000
Portobello Green	-
Athlone Gardens	10,000
British Broadcasting Corporation	-
Reach Media Limited	10,000
Unique Events Limited	9,100
Carnival Roadshow Income	21,000
General Sponsorship etc.	15,000
	£ 205,100

3. Carnival Street-trading Income

		£
62	Category **A** Stalls @ £400	24,800
116	Category **B/C** Stalls @ £350	40,600
51	Category **D** Stalls @ £300	15,300
20	Category **E** Stalls @ £600	12,000
10	Panorama Stalls @ £80	800
		£ 93,500

4. Income From Other Sources

	£
Registration of Bands	3,250
Registration of Other Bands	3,000
Costume Gala Gate Proceeds	10,000
Calypso Monarch Gate Proceeds	1,500
General Contribution and Donations	7,500
	£ 25,250

5. Human Resources Cost (Established)

	£
General Administration and Operations	51,000
Financial Management and Control	44,500
Secretarial and Reception Activities	15,240
National Insurance Contributions	5,800
	£ 116,540

6. Human Resources Cost (Temporary)

	£
Street-trading Admin (10 x £400)	4,000
Public Relations Consultant (5 x £2,600)	13,000
Carnival Catering Co-ordination (6 x £400)	2,400
(a) Stewarding and Route Managers (20 x £500)	10,000
(b) Stewarding and Route Managers (20 x £500)	10,000
Operations and Admin Assistant (10 x £400)	4,000
General Office Assistants (2 x 3 x £100)	600
	£ 44,000

7. Office Accommodation Expenses

	£
Office Accommodation Rent	42,320
Heating, Lighting and Water	1,800
Office Cleaning and Maintenance	4,500
	£ 48,620

8. Office Administration Expenses

	£
Management Training and Development	15,000
Telephone Charges	4,770
Hospitality and Refreshment	3,400
Bank Charges and Interest	560
Postage and Postal Services	1,200
Insurance Premium	6,800
Legal Expenses	1,200
Stationery and Printing	3,200
Transport and Travel	6,200
General Administration	2,500
Audit Fees	14,000
Depreciation of Fixed Assets	2,500
Bad Debts Written Off	7,500
	£ 68,830

9. Public and Media Relations

	£
Public and Media Relations Consultancy	13,000
Public Relations Assistant	800
Press Pack and Press Launch Expenses	3,500
Carnival Residents' Newsletter	-
General and Incidental Expenses	4,800
	£ 22,100

10. Administration of Street-trading

	£
Stalls Licence Fees (250 x £115)	28,750
Street-trading Administrator	4,000
General and Incidental Expenses	1,500
	£ 34,250

11. Carnival Procession and Activities

	£
Westbourne Grove Judging Platform	6,000
Carnival Competition Judges (16 x £180)	2,880
General Logistics and Resources	5,700
Carnival Catering and Hospitality	2,500
Performing Rights Society	3,500
HospitalityPlatform Security	-
Carnival Office Security	-
Printing and Processing of Passes	2,500
General and Incidental Expenses	1,200
	£ 24,280

12. Pre-Carnival Activities

	£
Senior Calypso Monarch Competition	5,850
Junior Calypso Monarch Competition	2,200
Notting Hill Carnival Steelbands' Panorama	5,200
Adults' and Children's Mas Gala	32,000
	£ 43,250

13. Stewarding and Route Management

	£
Senior Stewarding and Route Managers	17,000
Assistant Stewarding and Route Managers	9,600
Head and Sector Stewards and Route Managers	9,600
Assistant Sector Heads	11,520
Radio Operators	1,440
Stewards and Route Marshals	88,400
Administrative Assistant	2,000
Insurance Premium	3,400
Administrative Support Services	2,300
Hire of Venue for Operations	7,000
Training Facilities and Resources	3,000
Communication Equipment and Radios	2,500
T-Shirts and Sweatshirts	13,750
Hospitality and Refreshment Expenses	18,600
Contingent and Incidental Expenses	-
	£ 190,110

14. Carnival Arts Development Grants

	£
Children's Carnival Costume Bands	10,020
Adults' Carnival Costume Bands	63,290
Notting Hill Carnival Steelbands	51,820
Notting Hill Carnival Calypsonians	9,200
Mobile Sound Systems	8,600
Static Sound Systems	8,400
	£ 151,330

Details of Carnival Arts Grants 2001

Carnival Activity	*Compliment*	*Grant per unit £*	*Total Arts Grants £*	*Performance Grants £*	*Total Grants £*
Children's Mas - Gala	25	-	-	5,820	5,820
Adults' Mas - Gala	25	-	-	4,200	4,200
Children's Mas – Carnival	30	200	6,000	1960	7,960
Adults' Mas - Carnival	60	400	24,000	7,330	31,330
Adults' Mas - Roadshow	8	-	-	24,000	24,000
Steelbands - Panorama	10	1,000	10,000	5,570	15,570
Steelbands - Carnival	10	400	4,000	2,250	6,250
Steelbands - Roadshow	5	-	-	30,000	30,000
Mobile Sound Systems	35	200	7,000	1,600	8,600
Static Sound Systems	42	200	8,400	-	8,400
Senior Calypso Monarch	10	200	4,000	1,600	3,600
Calypso - Roadshow	3	-	-	3,800	3,800
Junior Calypso Monarch	6	100	600	300	900
Junior Pannist	6	100	600	300	900
Total Carnival Grants			**£ 62,600**	**£ 88,730**	**£ 151,330**

15. Carnival Roadshow Expenses

	£
Performance and Artist Fees	35,100
Transport and Transportation Expenses	4,200
Hospitality and Refreshment Expenses	800
General and Incidental Expenses	1,200
	£ 41,300

Notting Hill Carnival Trust

Stewarding and Route Management Budget

Notting Hill Carnival 2001

Summary of Budget

	£
Managerial Activity Level	36,200
Operations Activity Level	109,060
Logistics and Facilities Requirement	44,850
	£ 190,110

Details of Budget

Managerial Activity Level

	£
2 Senior Managers	17,000
2 Asst. Senior Managers @ £4,800	9,600
12 Head of Sectors @ £800	9,600
	£ 36,200

Operations Activity Level

	£
36 Asst. Head of Sectors @ £320	11,520
6 Radio Operators @ £240	1,440
442 Stewards and Route Marshals @ £200	88,400
1 Administration Officer	2,000
- Insurance Premium	3,400
- Postage and Stationery Requirements	2,300
	£ 109,060

Logistics and Facilities Required

	£
Hire of Venue for Operations	7,000
Training Facilities and Resources	3,000
Communication Equipment and Radios	2,500
* Stewarding and Route Marshals Uniforms	13,750
* Hospitality and Refreshment Cost	18,600
	£ 44,850

* Details of Uniforms Required

	£
550 T-Shirts for Carnival Sunday @ £4	2,200
550 T-Shirts for Carnival Monday @ £4	2,200
550 Sweatshirts @ £12	6,600
550 Rucksacks @ £5	2,750
	£ 13,750

Details of Hospitality and Refreshment

	£
Catering Management Staff (2 days x £250)	500
Hire of Catering Staff (25 x 2 x £100)	5,000
Catering Cost (2 days x £8 x £540 stewards etc.)	8,640
Hire of Catering Equipment and Facilities	3,000
Contingent and Incidental Expenses	1,460
	£ 18,600

Notting Hill Carnival Trust
Stewarding and Route Management 2001
Cost of 100 Stewards and Route Marshals

	£
100 Stewards and Route Marshals @ £200	20,000
110 T-Shirts - Carnival Sunday @ £4	440
110 T-Shirts - Carnival Monday @ £4	440
110 Sweatshirts @ £12	1,320
110 Rucksacks @ £5	550
Hospitality and Refreshment (2 x £8 x 110)	1,760
Hire of Catering staff (5 x 2 x £100)	1,000
Contribution Towards Fixed Costs	3,100
General Contingent and Incidental Expenses	1,500
	£ 30,110

- The above statement reflects the incremental costs for an additional **100** Stewards and Route Marshals.

- On logistics and facilities, there is a requirement for the following:

	£
Hire of Venue for Operations	7,000
Communication Equipment and Radios	2,500
Hire of Catering Equipment	3,000
Training Facilities and Resources	3,000
	£ 15,500

- Contribution towards these overheads is charged at **20%** of **£15,500 = £3,100.**

- All the other elements of fixed overheads have been borne by the Greater London Authority @ 400 stewards for **£160,000.**

- The incidental expense is intended to underpin any unexpected happening that may impact on the budgeted figures and has been provided at about **5%** of the total cost.

- Additionally, a provision of **10%** has been made to cover wastage and damage etc.

Appendix XIV

"Carnival Killers Found"
Association for a People's Carnival, August 1993

"Coca Cola Carnival! but who benefits?"
Association for a People's Carnival, August 1995

Association for a People's Carnival

To inform and educate people in Britain and throughout Europe about the history, traditions, art, music, costume and culture of Carnival
c/o 76 Stroud Green Road, London N4 3EN

Newsletter **Number Three** **August 1993**

CARNIVAL KILLERS FOUND

PRICE 30p or DONATION

The Metropolitan police do not have far to look to find the would-be killers of Carnival. In fact they are working hand in glove with all the forces in Britain who are trying hard to kill the Notting Hill Carnival and the Carnival spirit. At the centre of the plotting is the shadowy Carnival Liaison Group (aka Carnival Support Group) which is the mouthpiece of the Home Office, the Metropolitan Police and Claire Holder's Notting Hill Carnival Ltd (previously known as Notting Hill Carnival Enterprise Ltd).

This is no joke. Every year since the NCEL took control of Carnival, 1989-1993, we have seen the festival become more regulated and controlled in the hope that it can be transformed into a British Lord Mayor's Show procession which could be put into a park or with the hope that the people will get fed up and stop coming to Carnival.

The NCL' s view of what makes a successful Carnival clashes directly with how most of the people see it. Carnival success for the NCL means two things. Firstly, the generation of funds for big business people. On this count the NCL fails dismally. Once again this year the NCL is proving itself incapable of organising worthwhile pre-Carnival events. The excuse is that the NCL is in debt and that sponsors are not coming forward. For several years now the APC has warned of the bankruptcy of the NCL approach to Carnival and has called for its books to be opened to the public so that it can be held accountable for how it spends the funds it receives. Information available to us indicates, for example, that NCL is spending £38,000 a year for running its new offices, and that it had a deficit of £77,000 from last year' s Carnival. We expect anytime another Coopers and Lybrand-type report labelling the NCL as incompetent and paving the way for it to be openly replaced by some organisation arising from the Carnival Liaison Group. So in its own financial terms the NCL fails abjectly to run a successful Carnival. The second measure which NCL uses to judge success in Carnival is the crime figures. This is a trap that the police and press have set for us. It must be stated here plainly that the APC welcomes any drop which might take place in crime at Carnival. It is also the case, however, that there never was a crime wave at Carnival. There was always more crime going on in Oxford Street or at major football events.

We in the APC insist that we must set a cultural agenda for Carnival and measure its success by cultural yardsticks and not financial or crime ones. There are many pressing questions which we have to face given that Carnival culture is a minority culture even within Britain s black population. What is the position of Carnival culture within the festival itself? How many areas are designated for Carnival music? How many Soca, Calypso, or Zouk bands perform on the various live stages. Is there anywhere a serious Carnival education programme for young people in Britain? The APC says that in the end these questions are the way to judge a successful Carnival. It is urgent that we start looking seriously at the number of people participating in masquerade bands, steel orchestras and mobile sound systems or jumping up behind a band, and asking what percentage of the Carnival crowds are doing this. How Carnival participation can be promoted and made a reality is a key question.

Instead of pleasing the Police and the Carnival Liaison Group, the NCL should direct its attention to these questions which are vital for the promotion of Carnival and the spirit of Carnival. The NCL should stop trying to run the Carnival for the benefit of those who want the festival regulated and clamped down on, who are against the people having the freedom of the streets and who are against the people coming together to gain strength from culture and enjoyment.

The NCL and any future Carnival administration must be judged on whether they promote Carnival culture and the Carnival spirit or whether they help the enemies of Carnival - the CARNIVAL KILLERS. Judge for yourself.

Association for a People's Carnival

To inform and educate people in Britain and throughout Europe about the history, traditions, art, music, costume and culture of Carnival

c/o 76 Stroud Green Road, London N4 3EN **Price £1 or donation**

Newsletter Number Six August 1995

COCA COLA CARNIVAL ! but who benefits?

The huge multinational The Coca Cola Company has sponsored the Notting Hill Carnival. Part of the deal is that the Carnival will be named after one of the company's drinks and will be renamed the "Lilt Notting Hill Carnival". Along with advertising along the Carnival route Coca Cola are demanding that only its soft drinks be exclusively sold in the Carnival. Coca Cola will pay the organisers the Notting Hill Carnival Ltd (NCL) £150,000 for the privilege. 50% of this sponsorship money will be held back by Coca Cola. Its payment depends on NCL's performance. The NCL were desperate to sign the deal as they had cancelled pre-carnival events like the Gala because of lack of funds - a common complaint against the NCL. The Gala was then re-scheduled at Olympia. Large companies like Coca Cola should have been contributing to Notting Hill Carnival from a long time ago. Carnival has always been a high profile event.The largest festival of popular culture in Europe.With little positive publicity it has still attracted over a million people regularly for 15 years. Why is it that it is only in 1995 that Coca Cola has decided to sponsor Carnival? There are also many other large business sponsors reportedly queuing up for a piece of the action. Yes we need as much money coming in to Carnival as is possible, but who is to benefit? What should it be used for?

The APC believes that the people who should benefit from the money coming in to Carnival are the people who create the art and culture, and bring the excitement to Notting Hill Carnival - the Mas Bands, Steelbands, Sound Systems and live bands who are creaking under the economic pressures and spiralling costs of creating the art which is Carnival. The carnival discipline associations LICMA (Mas Bands) LBS (Steelpan), CMA (Soca Sounds) and ABC (Calypsonians) must negotiate and demand from the NCL a percentage of sponsorship money, television and film rights. Money and business donations collected on behalf of Carnival should be equally distributed amongst members of their associations specifically to assist development and offset rising costs. This is the arrangement the Professional Footballers Association (PFA) have with the Premiere League and the Football Association. The majority of the money comes from TV and the PFA use the money for pensions, educational courses, development, and assistance to members. It is time those who have contributed and committed themselves to Carnival in its over 30 year history should benefit when the money begins to flow.

The money should not be wasted or be lost and swallowed up in the dark hole which is the NCL accounts. The question of who should benefit from money coming in to Carnival will be crucial in deciding which way Carnival will develop. The Carnival community must decide its own future.

Appendix XV

Notting Hill Carnival Trust

Operational Plans Carnival 2001

Notting Hill Carnival Trust

The Issue of Public Safety at the Carnival, 2001

Notting Hill Carnival Trust

Carnival Procession Evaluation Report, 2001

NOTTING HILL CARNIVAL TRUST

OPERATIONAL PLANS CARNIVAL 2001

INTRODUCTION

The Board of Trustees welcome the Interim Report and Public Safety Profile Recommendations for the Notting Hill Carnival as compiled by the Greater London Authority, February 2001.

Mindful of the need to make some changes that would facilitate development of the Carnival environment and that will impact on Carnival 2001, 26th and 27th August, the Board has tasked itself with the job of analysing the recommendations of the Interim Report and prioritising those that are within the Board's control, that are practicable and can be implemented in the run up to Carnival 2001. The main objectives of this task is to make changes to the Carnival environment and some of the operational practices and plans that will improve the general enjoyment of Carnival by all concerned and that will lead to an earlier wind down and close down of Carnival. The process by which the Board aims to do this is to by review those features that are considered to be aggravating, while at the same time adhering to the general ethos of Carnival as a celebration of **freedom** that is expressed through a showcase of cultural and artistic practices.

The Interim Recommendations and the responses thereto are as follows herein.

1 PREAMBLE

1.1 Fundamental to the discussion of the issues relating to the better management and implementation of plans for organising the Carnival process is the need for acceptable and coherent definitions of *'public safety'* and the *'roles and responsibilities'* of the different agencies involved. These definitions are issues that have been repeatedly called for by the NHCT since the inception of the organisation in 1989 and in the wake of the failure of the statutory funders to implement any of the recommendations in the 1988 Coopers & Lybrand Management Report that they had commissioned and the implementation of which could have led to a very different management structure for the process. The aim of the Notting Hill Carnival Trust is to work closely and in partnership with all agencies to ensure a safe and well-managed even

1.2 Our understanding of the range of responsibilities involved in securing public safety stem from the identification of the quantitative, qualitative and manageable standards of performance of activities to be performed by each agency to secure a general environment that militates in favour of *'public safety'*. Thus, we believe that it is incumbent on every agency involved to

> 'carry out its responsibilities and planned activities in such a way so that no harm is caused to any person or groups of persons either by the agency, its servants and or agents, either by direct action or as a consequence of an action or inaction.'

1.3 Given the unique nature of Carnival and the practices of the agencies over the years, we believe that responsibility for ***'public safety'*** must be a **shared** responsibility. We note and quote paragraph *4.6 page 18 of the Interim Report:*

> 'The main concern of RBKC, WCC and MPS was the perceived inability of NHCT to take the lead on and assume full responsibility for the public safety issues associated with Carnival, which meant that they had now found themselves stepping "into the breach" by committing more resources in order to bridge the gap.'

1.4 This submission from the Royal Borough of Kensington and Chelsea, Westminster City Council and the Metropolitan Police Service is a blatant and deliberate attempt on their parts to shy away from any responsibility in relation to public safety at Carnival; it denies history; it denies the nature of the Carnival process; it belies their active role in shaping various developments within the Carnival process; and finally, it fails to illustrate any objective and justifiable reason for the necessary input of public resources and ignores the community and public significance of the event. These agencies are 'public service' agencies whose input into Carnival should only be seen along lines of their public service duties.

1.5 To delve into the historical actions of these agencies in order to illustrate their active role in stymieing certain developmental aspects of the event management capabilities of the Carnival community/organisation would only lead to recriminations and would digress from the issue at hand. However, if their current attitudes persist, then those activities which have taken place in recent times, will need to be examined at some point so that expectations and progress can be realistically measured and placed in their rightful contexts.

1.6 It is a fact that in the first place, the Notting Hill Carnival was **never a private event or a ticketed event** and from the outset, every agency involved perceived their role in the context of their public duty and responsibility and made a contribution of their time, resources, (human, financial and logistical) to a community and public initiative and have developed levels of responsibility in relation to public safety commensurate to their acclaimed financial inputs.

1.7 Just because the growth of Carnival has been phenomenal and more successful than could have been predicted, it has been deemed to be 'out of control'. The event's popularity, its sociology and its high status as a world class event suggest otherwise. Thirty-six years on, the Notting Hill Carnival is still a **public** and **non-ticketed event** and celebration. The main agencies that were contributing from the mid-seventies and have consistently contributed are the Metropolitan Police Service, Royal Borough of Kensington and Chelsea and St. John Ambulance who were always seen as providers of support services in **the public interest** to facilitate the safe staging and management of the event. Each agency took responsibility for its own area of expertise, controlling and determining its own budget, plans, personnel and logistics and still do today. They have since been **openly** joined by the

London Ambulance Service
London Fire Brigade
Westminster City Council
London Underground Limited
British Transport Police

whose input have been on a similar basis.

1.8 The capacity of the Notting Hill Carnival Trust and its precursors to take comprehensive responsibility for public safety at the event has never been developed nor has never been stated as an expectation or long-term objective of the authorities. One can clearly cite the failure of these authorities to assist with the implementation of the Coopers and Lybrand Management Report on Carnival that focused on the development of the Carnival organisation's infrastructure and could possibly have assisted in developing the capacity of the Carnival organisation to take responsibility for issues other than the cultural and artistic content of the event. Over the last ten years, the under-funding and the expectation that the Notting Hill Carnival Trust should raise sponsorship to carry out key objectives and responsibilities, illustrate quite clearly that there was no interest in enabling the community to take responsibility for public safety and other aspects of the event.

1.9 The expectation that the Carnival community should take responsibility for public safety is unrealistic, inappropriate and ill conceived given the unique and public nature of the event and the history and reality of its managerial and financial development.

1.10 It is therefore extremely surprising and misleading that the lead agencies should classify what they do in relation to Carnival as *'stepping into the breach'* as though they are doing Carnival a favour. They are carrying out a public duty in relation to a public event. Apart from St. John Ambulance, a charitable institution, all the other agencies are publicly funded.

1.11 The Notting Hill Carnival Trust accepts its role to manage the cultural and artistic growth and development of the Carnival process and where possible, to co-ordinate the input of the various agencies. Through effective performance of the activities associated with its role, the Notting Hill Carnival Trust will continue to make a ***responsible*** and ***well-planned*** contribution to public safety by carrying out its activities in such a manner so as to ensure the safe enjoyment of the event by all participating elements and will continue to do so to a level commensurate with its budgetary considerations.

1.12 The introduction to the 'Statement of Intent and Code of Practice,' the document that is signed by all agencies before Carnival and in which roles and responsibilities are identified, outlines quite nicely the fact that each of the agencies that are signatories *"indicate their joint agreement with all the terms therein"*. This is in reference to the terms that are designed to *"ensure maximum public safety"*. In making the various recommendations the agencies themselves, through their planned activities, are assuming an appropriate share of responsibility for *'public safety'*. The introduction to the Code of Practice 2000 reads as follows

> 'This Code of Practice represents the very minimum agreed standards of safety proposed by the Notting Hill Carnival Trust (NCT), The Royal Borough of Kensington and Chelsea (RBK&C), Metropolitan Police (MPS), London Underground Limited (LUL), British Transport Police (BTP) and the Carnival Operational Matters Group for the annual Notting Hill Carnival. It has been prepared to ensure that those attending are afforded the highest degree of safety without interference with their appreciation of any aspect of the event.
>
> The details of this document are by no means exhaustive and will be added to from time to time, whenever policies and practices designed to ensure maximum public safety arise.
>
> This Code of Practice will be signed annually by Notting Hill Carnival Trust, Metropolitan Police, The Royal Borough of Kensington and Chelsea, London Underground Limited, British Transport Police and the Carnival Operational Matters Group to indicate their joint agreement with all the terms therein. In compiling this document its signatories must pay heed to the need to consult the views of the residents and Carnival goers, and the dictates of the Law'.

2. Notting Hill Carnival Trust

2.1 The Notting Hill Carnival Trust (NHCT) is the management organisation and co-ordinator of the activities and operations of the Notting Hill Carnival.

2.2 These activities cover the administration, planning and facilitation of all aspects and activities of the Carnival process.

2.3 The Notting Hill Carnival Trust relies heavily on effective management skills that reflect expertise in organising and managing large-scale events, financial management and control, communicating and negotiating at a high level.

2.4 These are the elements of professionalism required for the effective management of the Notting Hill Carnival.

3. Objectives for the year 2000/2001

3.1 The year 2000/2001 is the final year of the second Carnival Development Plan implemented by the Trust.

3.2 The Trust intends to carry out a number of activities in respect of the management, development, enhancement of the operations and activities in order to achieve the objectives of the fifth year of the Carnival Development Plan 1996/97 to 2000/01.

3.3 The following key objectives will therefore be pursued and enhanced in the course of the year 2000/2001.

- The maintenance of an effective and efficient management organisation.
- The maintenance and sustenance of effective financial management, financial control and financial discipline.
- The ensured control and safety of the millions of spectators who attend the Notting Hill Carnival. This will be achieved through the process of co-operation, harmonisation and effective management control.
- The promotion and development of the Carnival Arts through application of appropriate and relevant measures including Carnival Arts Education programmes.
- The promotion and encouragement of bands to sustain and enhance the Carnival through more participation in the various disciplines of the Carnival.
- The execution of pre-Carnival activities for the purpose of stabilising and harmonising the Carnival process, and to enable the various disciplines of the Carnival to display and entertain the public in a more effective and appropriate environment.

- The continuation and establishment of appropriate measures for fund-raising through the various channels of revenue generation available, as well as the development of new measures of raising funds.

- The insurance of the continued success and popularity of Notting Hill Carnival as the largest Street Festival of Arts in Europe and indeed, the world.

- The promotion and encouragement of coherent and well-structured Carnival disciplines in the interest of Notting Hill Carnival and public safety.

- The safeguarding of the financial future and development of the Notting Hill Carnival through the Carnival Arts Development Initiative.

4. INTERIM RECOMMENDATIONS

Pursuant to the above objectives, the Notting Hill Carnival Trust will prioritise and implement as many of the recommendations in the GLA's Interim Report as follows.

Public Safety

1. **We believe that NHCT must be supported as the lead organisation responsible for co-ordinating an effective public safety strategy for Carnival. We therefore recommend:**

    a. **That resources be made available to enable NHCT to appoint a risk assessment officer.**

    b. **The short-term secondment of staff from the GLA and its functional bodies to NHCT in order to supplement the organisation's existing staffing structure. Secondments should commence as soon as possible and continue until September 2001.**

2. **We recommend that the GLA work with NHCT to develop an urgent Carnival communications strategy to include residents, stakeholder organisations, Carnival participants and the media. This strategy must ensure that:**

    a. **There is a pre-carnival publicity campaign, which emphasises the public safety profile of the event with the message that those visiting Carnival with the intention of committing crime will be caught and punished.**

    b. **A general appeal is made to the public to assist and work together with the police in the interests of public safety.**

    c. **Guidance on entering and leaving the Carnival area is made available to the public.**

        i. Taking into consideration the preamble to this text which defines the roles of all agencies in pursuance of *'public safety'*, we believe that an effective public safety strategy could be co-ordinated at the Carnival Safety Group level with each agency contributing their written operational plans to the pool of 'public safety development and management'. NHCT can take on the role of co-ordinating all plans and reports in its role as co-ordinators of the various agencies within the context of the Safety Group.

        ii. The co-ordination of these plans will involve receiving plans from each agency and ensuring that all agencies have copies of each other's plans well before Carnival, giving each one ample time to consider and provide any feedback as to how their plan might impact on the activities of the other agencies.

iii. If any amendments are thought to be necessary as a result, then such amendments should be recommended at the Safety Group and backed by full justification of the analysis of the plan. These plans should then be given the status of the actual operational plans on which Carnival is to rely.

iv. Risk assessments should be conducted by each agency in relation to their activities and likewise be contributed to the pool of the Safety Group. No external officer or body could have as intimate a knowledge of an agency's activities as the officers of that agency. Therefore, the responsibility to compile the various risk assessments in relation to the activities of an agency should be delegated to one officer or department within that agency.

v. NHCT does not have an officer who has been specifically employed to deal with risk assessments, but has an Operations and Events Management Function, the officers of which produce risk assessments in respect of their individual responsibilities. NHCT has to financially and functionally examine the merits of engaging one specific individual on an all year round basis to do the risk assessments as recommended, given the breadth of activities this could entail. Securing the funding and properly recruiting such a person through open advertising in time for Carnival 2001, does not leave us with sufficient time to educate that person about the ins and outs of the Carnival process. By way of an alternative proposal for this year, all staff currently engaged within the Events Management Function of NHCT will be given a suitable level of training by an accredited body in the preparation and assessment of risk assessments. Risk assessments to be prepared will be prepared in relation to the range of activities NHCT has under its control. Any assistance that the GLA can give in this respect will be most welcome.

vi. In addition to the risk assessments of the overall activities and responsibilities of NHCT, it is proposed to carry out a risk assessment programme with all the registered participants of Carnival and for all the pre-Carnival activities to be hosted. Thus, NHCT will develop and issue Registration Forms for participants that will incorporate the requirements of a risk assessment. Each participating group and/or individual will have responsibility to carry out its own risk assessment which will be fed back to NHCT for appraisal and compilation of a risk assessment in respect of each discipline; each pre-Carnival event will have its own risk assessment and each agency should contribute its risk assessment of its activities pertaining to the two days of Carnival, which will be co-ordinated by NHCT as above.

vii. The idea of one risk assessment for Carnival is inappropriate given the range and different levels of activities that are co-ordinated to constitute the event.

viii. **Communications Strategy.** This recommendation mainly concerns the production of a media strategy that will be communicated to all stakeholders including residents, participants and the media alike. Taking into consideration the need for this strategy to emphasise the public safety profile of the event, make a general appeal to the public to assist and work together with all agencies, most especially the police, in the interest of public safety; give guidance on a code of conduct and give guidance on entering and leaving the Carnival area, NHCT plans a media and communications strategy as delineated in.***Appendix 1***

Route Management & Stewarding

3. **We believe that the distinct, but complimentary roles of stewarding and route management must are maintained and that a lack of available resources has meant that the level and standard of both has suffered. Effective crowd management is an essential feature of any public safety strategy and we therefore recommend that:**

   a. **Immediate steps be taken by the current funders of NHCT to make additional resources available in order to significantly increase the number of route marshals and stewards that will be recruited, trained and deployed for Carnival 2001. This will ensure that police officers are able to address their strategic priorities of crime detection and prevention.**

   b. **NHCT work with the MPS in order to:**

      i. **Integrate route marshals and stewards into the MPS' strategic plan for Carnival, together with the development and implementation of a strategy to ensure effective co-ordination and communication between all parties.**

      ii. **Introduce a new training programme for stewards and route marshals reflecting the festival's co-ordinated approach to crowd management and public safety.**

      i. NHCT agrees that it should go back to maintaining the distinct roles of Stewarding and Route Management. NHCT plans to recruit a total of up to 400 stewards and route marshals, 200 persons for each discipline.

      ii. Recruitment should begin by mid-April once NHCT is aware of the financial resources that will be made available. NHCT will therefore first identify and recruit individuals who will be the sector and team leaders and organise an appropriate seminar in team building, leadership and public safety responsibilities for all these individuals to attend, approximately 50 in number.

      iii. Recruitment of the rank and file stewards and route marshals will begin from 1st May 2001. These individuals will be recruited from local organisations, colleges, universities, training schemes, employment centres and by personal recommendation.

      iv. Each person will be interviewed for their suitability for either one of the two disciplines of public safety personnel. Thus, an appropriate job specification will be issued for both stewards and route marshals.

v. Once these individuals have been recruited, NHCT will organise training/Carnival awareness seminars to be conducted with the co-operation of the Metropolitan Police Service, Royal Borough of Kensington and Chelsea, St. John Ambulance and the London Fire and Civil Defence Authority.

vi. A suitably located and equipped training venue will be organised and the content of the training agreed with the trainers.

vii. The objective will be to implement the planned activities that constitute NHCT's contribution to public safety and do so effectively and to a high standard. ***(Appendix 2) Stewarding and Route Management Plan 2001***

Carnival Route and Location

4. **We believe that the current circular design of the Carnival route is closely linked to the problem of crowd density and congestion. The design of the processional route, absence of rest areas and exit points, pedestrian flow systems (e.g., one-way routes), location of stewards and police, and lack of signage significantly influence the safety of crowd movement and dispersal. We therefore recommend:**

   a. **The immediate introduction of a non-circular route that incorporates an effective entrance and exit strategy for bands/floats.**

   b. **The use of either Hyde Park or Wormwood Scrubs as a "savannah" for Carnival 2001. We believe that Notting Hill, is the historical home of Carnival and must remain at the heart of the festival as the "Carnival Village". However, we are convinced that the interests of public safety and the inconvenience caused to residents requires the creation of an open space dispersal point that will draw crowds away from residential areas. Crowd management would be easier and safer in a large open space such as Hyde Park or Wormwood Scrubs.**

   c. **That a detailed analysis of the current Carnival area be undertaken to assess the risks of different route designs, pedestrian flow systems and operational plans. We believe that the Carnival Safety Liaison Group should make use of the services of public and/or private sector bodies specialising in crowd safety and management. This will facilitate the establishment of an informed public safety planning process, which identifies potential areas and patterns of crowd build up, dispersal and movement so that alternative strategies can be developed and additional resources allocated to minimise the risks to crowd safety.**

Carnival Route and Location:

i. NHCT concurs with the view that there is a need for a non-circular route that could in effect provide more entry and exit points to and from Carnival and break the circle of activity that currently militates against the efficient wind down and close down of the event and has the effect of containment and control of people's activities.

ii. The ideal scenario for Carnival would be the implementation of its route change as outlined in its submission to the Review Panel. *(Appendix 3)* However, it would appear that such a change back to using the roads on which the processional flow of Carnival was conducted in the 70s and 80s will require some review and evaluation of the physical and other developments within the geographical area, the financial and logistical implications and the necessary public relations to cope with the anticipated political resistance to change. Clearly, given the fact that Carnival 2001 is 5 months away, it would not be possible to carry out such a consultative and feasibility exercise to try and effect the changes. However, we need to begin now if we are serious about the route change for 2002.

iii. Thus, for Carnival 2001 the implementation of the route change as outlined above has been put on hold in order to enable us to concentrate on the task at hand, Carnival 2001. NHCT is therefore planning on the basis of using the same geographical area as for the last thirteen years but with some adjustments that, it is hoped, will positively impact **on effective crowd management and the rate of the processional flow**. These changes will require serious liaison and exchange of ideas with the police who have over the years effectively managed the crowd flow into the Carnival area.

iv. The main objectives behind these changes would be to ease congestion and facilitate the free flow of the bands around the route so as to effect a more efficient wind down and closure of the event. It must also be noted that these changes **on their own** will not achieve the earlier close down of the event. Much depends on the general implementation of a strategy that will

- improve the management of the crowd flows into the Carnival area and onto Ladbroke Grove in particular;
- improve and clear up impediments, such as illegal trading, that slow down the processional flow of bands on Ladbroke Grove;
- and that will improve facilitate a more efficient entry of bands onto the route from a number of entry points around the route.

v. Given that the Route will remain the same for 2001, NHCT intends to use the route as effectively as possible with the introduction of some minor changes to alleviate stresses and pressure points.

Route layout, entry and exit points:

i. Currently there are ten entry points and in theory ten exit points. These are

   i. Ladbroke Grove - j/w Kensal Road (Entry and Exit Point)
   ii. Ladbroke Grove - j/w St. Charles Square (Entry and Exit Point)
   iii. Ladbroke Grove - j/w Barlby Road (Entry and Exit Point)
   iv. Ladbroke Grove j/w Golborne Road (Entry Sunday only)
   v. Ladbroke Grove - j/w Cambridge Gardens (Entry and Exit Point)
   vi. Ladbroke Grove - j/w Elgin Crescent (Entry and Exit Point)
   vii. Ladbroke Grove - j/w Arundel Gardens (Entry and Exit Point)
   viii. Westbourne Grove - j/w Chepstow Road (Entry and Exit Point)
   ix. Chepstow Road - j/w Westbourne Park Road (Entry and Exit Point)
   x. Great Western Road - j/w Elkstone Road (Entry and Exit Point)

ii. Bands entering onto the Carnival route from within the Carnival route are allowed to plot their route onto the route and are by and large facilitated.

iii. NHCT aims to ensure that there is even use of all these points for the purpose of entry by bands into Carnival and in some some cases, will determine the entry point of a band so that bands will be more evenly distributed around the route from the outset; accurate data on a band's movements can be compiled and appropriate levels of human resources deployed at each point.

iv. NHCT proposes to use the following roads as entry points, all of which are already in use for that purpose:

   i. Ladbroke Grove j/w Harrow Road (Entry)
   ii. Ladbroke Grove - j/w Kensal Road (Entry)
   iii. Ladbroke Grove j/w Canalside Way (Entry)
   iv. Ladbroke Grove - j/w Barlby Road (Entry)
   v. Ladbroke Grove - j/w St. Charles Square (Entry)
   vi. Ladbroke Grove j/w Golborne Road (Entry Sunday only)
   vii. Ladbroke Grove j/w Bassett Road
   viii. Ladbroke Grove - j/w Cambridge Gardens (Entry Point)

ix. Ladbroke Grove - j/w Elgin Crescent (Entry)

x. Ladbroke Grove - j/w Arundel Gardens (Entry)

xi. Westbourne Grove - j/w Chepstow Road (Entry)

xii. Chepstow Road - j/w Westbourne Park Road (Entry)

xiii. Harrow Road j/w Great Western Road (Entry)

v. In determining the entry points of bands, in consultation with the bands, NHCT will take as a starting point the changing area of the band and facilitate access to the route through the nearest entry point.

vi. Bands that do not have established and fixed changing areas but use the streets, will be allocated side roads on the eastern side of Carnival. Those roads can be

i. Chepstow Road (South)

ii. Princess Square

iii. Roads that adjoin Westbourne Grove up to Queensway

Exit points

i. Westbourne Grove continuing to the Bishops Bridge Road and out

ii. Westbourne Park Road for groups based at the Tabernacle and All Saints Road

iii. Great Western Road to Elkstone Road

iv. Great Western Road to Harrow Road

v. Elkstone Road to Golborne Road/Wornington Road

vi. Golborne Road/Southam Street

vii. Kensal Road/Ladbroke Grove to Harrow Road

viii. Ladbroke Grove/Barlby Road

vii. NHCT proposes to work closely with the Metropolitan Police to learn from their plans to identify crowd movements, flow and management. The Metropolitan Police have much Intelligence and Data on crowd flow patterns into Carnival and so assume quite a huge responsibility in relation to crowd management. Although they say that this is not their responsibility, given the 26 years of practice in this area, no other Authority can perform this role as effectively as they can and their capacity to do so should be enhanced. NHCT is willing and able to contribute its knowledge and own experience, observations and data to this forum and be informed so as to enhance its own ability to cater for crowd flow patterns in future planning.

5. **In order to reduce congestion on the route and facilitate completion by competition bands/floats, it is our recommendation that:**

   a. **NHCT take immediate steps to reduce the number and size of vehicles currently being used on the Carnival route by:**

      i. **Encouraging commercial and/or private sector companies wishing to take advantage of any product placement opportunities at Carnival to sponsor a band/float.**

      ii. **Setting limits on the maximum number of vehicles in each band.**

      iii. **Enforcing vehicle size restrictions.**

   b. **The MPS re-introduce the practice of allocating a police officer to each band/ float ("Serial Band Officers") for the duration of the Carnival weekend. The presence of an officer who has the ability to communicate within a centralised command and control structure will provide an important operational overview of the Carnival area. We also believe that these officers can play a significant role in Carnival's close-down strategy, by ensuring that music is turned off on time and floats are guided back to their base camps.**

Reduction of congestion in the parade

i. NHCT's current policy with commercial companies wanting to be involved in the Carnival procession is to ask them to sponsor a band rather than enter their own float and this has resulted in much success. This will continue to be the policy. NHCT will also make it quite clear to a band that where the band attracts a sponsor, that band will not be able to bring the sponsor's vehicle into the parade. Bands will therefore be expected to declare the details of their sponsorship in their registration forms. Where a band is in breach of this rule and attempts to bring a sponsor's vehicle into the parade, that band will risk embarrassing the sponsor and itself, as the sponsor's vehicle will be impounded and additionally, NHCT will impose financial penalties which could result in a band losing its Carnival Arts Grant.

ii. This policy, while necessary, could actually cause serious hardship to bands as, apart from accompanying a band in the procession, there aren't enough product placement opportunities for commercial sponsors who will simply just not bother to get involved.

iii. At Carnival 2000, NHCT conducted a survey so as to be informed in some detail about the content and make-up of the Carnival procession. The procession is the core of Carnival.

The procession symbolises the 'long march to freedom' and must be given priority over any other activity associated with the Carnival process, since it embodies the philosophy and ethos of the Carnival.

iv. The procession at the Notting Hill Carnival has changed over the years and very much reflects the sociology and culture of a multi-cultural Britain, at the heart of which are the traditional Caribbean art forms of mas making and steelband playing supported by calypso and soca music. The procession has also developed technically with the use of amplified and sophisticated sound equipment to provide the music and articulated trucks for the carriage of large and valuable items of sound equipment and people. Indeed, some of the music systems are known as 'floating stages' since they provide the opportunity for live, sometimes up to 12 pieces, bands to play while on the move in the procession.

v. The survey conducted by NHCT has informed us that the content of the procession is as outlined in ***Appendix 4*** with added explanations and reasons why each vehicle was on the route. The result of this survey must not be taken lightly, as far too often assumptions are made about the reasons why bands are made up the way they are or why they have so many vehicles attached. We must remember that the decision to put an additional vehicle in the parade is not taken lightly, because every vehicle represents an additional cost to a band which, more often than not, will not be recouped and the band-leader is personally left out of pocket.

vi. NHCT's current policy is that bands will be allowed to have one main vehicle (its float) and one support vehicle to carry its equipment, people etc. That will continue to be the policy and in addition, wherever possible NHCT plans to encourage bands not to bring a support vehicle at all.

vii. However, NHCT does recognise that some bands are in need of more than one support vehicle *e.g.* some bands use a lorry and place two or three porta-loos for their members on it; some bands have a high level of wheel chair participants and/or children and therefore need an additional vehicle with seating facilities; some bands do not have changing places, so all equipment that would normally be left at the changing base will be put on an additional vehicle. NHCT therefore, while observing the base rule, must retain a discretion to

examine each application for an additional vehicle pass on its merits.

viii. NHCT plans to issue no more than two passes to those floats that have been properly registered with NHCT, have met all criteria and that subscribe to the rules of participation. One pass will state simply **'BAND PASS'** - this pass will give the band access to the Carnival area *i.e.* the ability to come within the traffic exclusion zone after 10 am for the purpose of setting up, but not onto the route. The second pass will state **'ACCESS TO THE ROUTE'** so as to enable the vehicle bearing that pass to be part of the parade.

ix. The pass that states **ACCESS TO THE ROUTE** must be borne by the vehicle that is intended to be part of the parade. There will be at least four stewards or route marshals on each entry point to check each vehicle for the appropriate pass. A vehicle not bearing an **ACCESS TO THE ROUTE** pass, will not be allowed onto the route nor in the procession. Vehicles not bearing such a pass will be asked to pull over to the side before reaching the junction and out of the way of any legitimate incoming float. It is therefore important that parking in the side roads leading up to the entry points, should be suspended beforehand so that impounded vehicles could be parked out of the line of traffic.

x. In order to reduce the number of **just** music floats on the route on Carnival Monday, NHCT will require costume bands to hire one of the established DJs from the Caribbean Music Association and will stipulate that mas bands should not bring their own music float. There are however more costume bands than CMA DJs, therefore no CMA DJ will be allowed on the road on their own on Carnival Monday, while some mas bands will be allowed to bring their own music, but only after being able to illustrate that they could not get a CMA Dj to play for them.

xi. More serious than the number of vehicles is the fact that the parade cannot proceed and flow freely along the route because of the large numbers of the people infiltrating the bands, impeding their progress and overwhelming the spectacle. One costume band described Ladbroke Grove last year as being similar to *'walking into the crowd of a static sound system'* where no one wanted to give way for fear of losing their vantage point. Bands reported taking 6 hours to proceed along Ladbroke Grove alone. NHCT believes that if

the spectacle is bigger it can overwhelm crowds and psychologically assist in crowd management as people will get out of the way to accommodate the Mas. NHCT will therefore continue to encourage bands to produce more Mas and will continue to encourage people wanting to come to Carnival to be involved in that discipline as opposed to being engaged in just spectating or thronging the sound systems.

xii. It is recommended that the maximum size of the main float (truck) must be no more than 40 ft in length (cabin and deck). This size can safely accommodate the generator, all music equipment and leave room for movement on deck by up to 10 persons (band personnel – bandleader, dj, steward, sound engineer, safety person etc.). It is also to be noted that some bands prefer to build up these trucks with scaffolding so as to make them safe for use by band-members (especially the children) needing rest or respite during the course of the day. When a band is able to do this, they do not then necessarily require a support vehicle.

xiii. The CMA Djs at Carnival agree to this recommendation which will be largely self-regulated, in the first instance.

xiv. The MPS have confirmed the re-introduction of band serial officers, a policy that has been received with great enthusiasm by bands who have been asking for this over the years.

xv. Apart from tackling the additional vehicles in the manner outlined above, increasing the spectacle and encouraging more participation in Mas, NHCT proposes to tackle this type of congestion by

- working with the police to effect a better crowd flow strategy into Ladbroke Grove; working with the Council to effect the removal of hot dog traders and traders with drinks trolleys from the path of the bands;
- providing additional route marshals to pioneer a path through the crowds for the bands and working in conjunction with the band serial officers who can be very effective in this respect;
- working with the police to implement an effective barrier system for some parts of Ladbroke Grove, notably between Cambridge Gardens and Lancaster Road;

- working with the bands and the police to respect the allocated exit point or to be flexible and let the band off should they want to leave sooner;

- implementing an ongoing programme of public education about the need to respect the Carnival parade

- and encourage more public participation in performing within the particular artform of MAS.

- NHCT intends to meet frequently with the bands and reiterate many of the basic rules as well as develop in them a great sense of responsibility in relation to their contribution to the free flow of the parade.

Crowd Congestion

6. **In view of the large numbers of people who now attend Carnival, it is our recommendation to NHCT, MPS, RBKC and WCC that they agree to the relocation of the live stages and those static sound systems drawing crowds of over 5,000 people to more suitable sites within the existing Carnival area, or to alternative venues such as the vicinity of the West London Stadium on Wormwood Scrubs.**

i. While it is a recommendation that some of the larger more popular sound systems and the live stages be relocated, this issue is similar in its demands as the issue of the route layout and any proposed change will require review, evaluation and wider public consultation and support. Due to the lack of time to enable the carrying out of consultative and evaluative process in relation to logistics and resources, NHCT proposes to use the same static sound system sites and the same live performance areas as in previous years. Thus, operators of the static sites will be

ii. The Live Performance areas will be

- Hornimans Pleasance
- Powis Square
- Athlone Gardens

iii. NHCT is always hopeful of regaining the right to use Portobello Green for the purpose of establishing it as an information point with a screen to update on any developments within Carnival and therefore contribute to public safety. NHCT deplores the way in which the North Kensington Amenity Trust has been allowed to seize the opportunity to negate Carnival activities at this historical site and use it for its own commercial purpose enabling it to capitalise on the Carnival process.

Carnival Activities & Content

7. **In relation to the content of Carnival and its activities, it is our recommendation to NHCT that the activities organised on the two days of Carnival be viewed in conjunction with the need to prioritise public safety. To this end, we believe that:**

   a. **Priority should be given to those Carnival activities and art forms, which reflect traditional Caribbean culture.**

   b. **Sunday should be returned to the traditional practice of being "Children's Day" and that this must be reflected by a reduction in the number and type of sound systems (both static and mobile) and the number of commercial floats.**

i. Priority is given to the traditional Carnival activities of mas, pan and calypso on the route. At the same time, new elements that reflect the society in which we live must be included in Carnival if we are to ensure continuity and development. The overwhelming number of floats at Carnival are traditional Caribbean. Also included in the procession are some Latin American carnival style bands, African cultural performance groups on foot, churches on a float with one group representing Jesus Christ on foot, public service floats in costume (Royal Navy, Royal Air Force and the London Fire Brigade) and several youth groups and universities and the occasional novelty float like the Dover and Deal Rock 'n' Roll Club, all in costume. NHCT is keen to be as inclusive as possible to the different art forms as long as they can be safely accommodated within the Carnival process. It is this multi-culturalism and multi-disciplinary approach that makes the Notting Hill Carnival so unique and so attractive.

ii. While Sunday has been entitled Children's Day, it has long since been recognised that there are simply not enough children's bands or activities to establish the day as such. NHCT certainly agrees with the need to support more participation from youth groups, schools and the children's sections of established bands. Many established bands do not put their children's sections in the parade on the Sunday because of the cost involved (truck hire, music, stewards, chaperones, sustenance etc.). Since the demise of ILEA many schools are not participating in Carnival any more because they do not receive the necessary support from their education authorities. Five years ago, NHCT took a strategic decision to ease the congestion on Carnival Monday by hosting the Best Steelband on the Road and the Best Soca on the Move competitions on the Sunday, leaving Monday for

costumes only. While it may be possible to put the Best Steelband competition back to Monday and then only if it begins at 10am, it is certainly not practicable to put the Best Soca on the Move back to the Monday in view of the fact that the goal is to reduce the number of vehicles on the road on the Monday.

iii. In the past, NHCT has tried to deter commercial floats on the Monday by offering them the opportunity to participate on the Sunday, the less crowded of the two days. This measure has been largely successful but it has also contributed to some of the current issues outlined in relation to bands bringing their commercial sponsors into the procession on the Monday.

iv. There are 42 static sound systems in Carnival and it is planned to maintain that number. Any reduction in the number of static sound system sites could result in too few sites for the level of crowds expected. Popular sites would then be overloaded by crowds to the point of being extremely dangerous and this will invariably compromise public safety. The scaling down and taking out of activities simply distorts the balance of distribution of the crowds and creates dangers.

Provision of Facilities, Communication & Signage

8. **Evidence suggests that crowd movement and congestion can be significantly improved if visitors to Carnival are given appropriate information together with increased and adequate signage. To this end, it is our recommendation that additional resources be made available by funding bodies in order to:**

   a. **Establish information booths outside underground stations and other key locations.**

   b. **Ensure that key Carnival facilities such as toilets and first aid areas are clearly defined and signposted.**

   c. **Establish a communications and media subcommittee of NHCT to develop a positive public relations campaign for Carnival.**

      i. NHCT agrees with all the above recommendations. Their implementation has a resource implication which NHCT is unable to finance. NHCT takes the view that each agency should provide adequate signage relating to its area of operations.

      ii. Signage should be standardised in size, quality, type and the way in which they are to be erected. This activity is so vital to public safety that it should not be left to the chance of finding a sponsor. In the absence of each agency producing the additional signs deemed to be necessary, there should be some support funding from the GLA or government for this very vital area of public safety management.

      iii. NHCT proposes to establish a communications and media sub-committee with input from the GLA and other agencies to develop a public relations strategy that will promote the positive nature of Carnival, provide appropriate information to Carnival attendees, promote the responsibility of the individual to respect the occasion and respect the rights of the residents of the area.

9. **We welcome and agree with the creative communications ideas put forward by RBKC and WCC (i.e. the use of large video screens to show key Carnival moments; the use of banners, totem poles etc). We also believe that part of the cost of this increased signage can be met through the development of sponsorship and cross promotion strategies with private companies and public sector bodies.**

i. NHCT will continue to place as many screens as are permissible in the Carnival area as it has done since 1992. It is hoped to place up to five screens around the Carnival area, the cost of these screens to be defrayed through the sale of commercial advertising. The location of these screens will be subject to agreement with both Kensington and Chelsea and the City of Westminster and NHCT looks forward to their co-operation.

10. **We agree with the submissions and recommendations of RBKC, WCC and MPS that Carnival is no longer a local event, but rather must be viewed as a festival that benefits the whole of London. We therefore recommend that funding bodies make the necessary resources available to:**

a. **Increase the number of toilet facilities.**

b. **Increase the number of mobile CCTVs in familiar "hot spot" areas.**

c. **Increase the number of barriers being used at critical locations along the Carnival route.**

d. **Ensure that food safety regulations are adequately enforced by providing additional environmental health officers over the Carnival weekend.**

vii. NHCT fully agrees with and supports this recommendation and looks forward to working with local authorities to try and meet the attendant responsibilities outlined above.

11. **The work and adequate resourcing of the St. John Ambulance treatment centres are an essential and integral part of Carnival's public safety strategy. We therefore recommend that the NHS London Region consider supporting the St. John Ambulance operation by making additional resources available to purchase more first aid equipment.**

    i. NHCT is very much in support of this recommendation. St. John Ambulance (a charity) has made a regular and much valued contribution to Carnival since the 1970s and deserve greater support in view of their invaluable contribution to public safety.

Transport to and from Carnival

12. **We believe that the duty to ensure the safety of the public as they travel to and from Carnival must be of paramount importance. We are therefore entirely convinced of the need to provide an enhanced weekday service on bus routes, underground and surface train stations located in and around Carnival area over the August Bank Holiday weekend. It is our recommendation that:**

    a. **A Carnival transport committee, made up of representatives from LUL, TfL, BTP, NHCT and MPS and tasked with the responsibility of developing an improved transport strategy for Carnival is established.**

    b. **BTP and LUL are integrated into the operational planning process for Carnival.**

        i. NHCT agrees with this recommendation and will willingly assist if called upon to provide any data and information that can positively impact on any transport strategy.

The Role of Central Government

13. **We believe that the Notting Hill Carnival is an event of major national and international significance. It is the largest expression of multiculturalism in the United Kingdom today and has done much to bring communities together. This work continues and as such, we believe that central government support in the areas of i) public safety and policing and ii) cultural and artistic content must be a priority. To this end, we recommend that:**

    a. **The Home Office considers making additional funds available to Carnival via the MPA for policing and public safety.**

    b. **The DETR considers making additional funds available for the Carnival clean-up operation and transport plan.**

    c. **The DCMS considers making additional funds available to Carnival via ACE and LA as part of its effort to promote social inclusion.**

        i. NHCT totally agrees with this recommendation. It is to be noted that over the years and in all its plans, NHCT has called for such Central Government support, but to no avail.

14 **Since the priority of this Interim Report is to ensure that significant changes are made to Carnival 2001, we believe that the implications of these recommendations must be the subject of immediate discussions between the GLA, its functional bodies and key stakeholders with a view to securing both the political commitment and additional resources required to implement these recommendations.**

    i. In conclusion, the Notting Hill Carnival Trust intends to implement its plan of activity as outlined above for Carnival 2001. NHCT is of the view that the plan of activity is somewhat limited in terms of the range of changes that are capable of being made, however, the changes being aimed at by NHCT are operationally achievable but ultimately, **Carnival requires a new route that offers more entry and exit points, more opportunities to create comfort zones for the crowds, more opportunities to promote the ethos and spectacle of Carnival and that does not try to psychologically and physically contain and restrict people's movements.**

    ii. The changes outlined above will only make a difference if every agency plays its part by making an open and objective contribution to Carnival that reflects its support for Carnival and ultimately its desire to ensure public safety.

NOTTING HILL CARNIVAL TRUST

The Issue of Public Safety at the Notting Hill Carnival

- There are many and varied elements in the production of a safe Carnival environment at the Notting Hill Carnival.

- It is also to be noted that the Notting Hill Carnival is a complex and sophisticated **Public Event** with no clear private promoter or organiser.

- For all practical intents and purposes, the maintenance of public safety at the Carnival has developed into a culture of shared responsibility which has worked well over the years.

- Unfortunately, this culture of shared responsibility is being given grudging support or is being denied by the executive and staff of the Royal Borough of Kensington and Chelsea and the Westminster City Council.

- This should be deemed as an absurd attitude, because it is based on ignorance and lack of clear understanding of the nature and direction of the Notting Hill Carnival.

- The Health, Safety and Welfare of visitors to the Carnival and the participants of the Carnival, should always be uppermost in the thinking of all agencies associated with the Carnival at public levels.

- Since RBK&C and WCC seem to be confused as to their public responsibility on the account of public safety, we intend to catalogue all issues of public safety at the Carnival.

- There is a need for debate as to the role of RBK&C and WCC at the Notting Hill Carnival which is a **PUBLIC EVENT**. It is not a private event being organised by the Notting Hill Carnival Trust as a private promoter.

- The Notting Hill Carnival Trust like any of the various agencies, is working to facilitate this **PUBLIC EVENT** which has its soul at the community level, hence the importance of the NHCT in the equation of the public partnership of agencies.

- There is a need to determine some of the factors or issues of public safety at the Notting Hill Carnival and then establish the role of each of the agencies involved in the facilitation of the Carnival.

- By this approach, it is hoped that RBK&C and WCC would become aware of their public responsibilities and public services to the Carnival.

- This list is by no means exhaustive, but it can serve to highlight and direct a debate on the issue.

- Public safety issues and factors at the Notting Hill Carnival may be categorised as follows:

  a) Absence of the maintenance of public order at the Carnival?

  b) Lack of effort in the reduction of crime and the reduction of fear of crime at the Carnival.

  c) Lack of effort to prevent or reduce accidental injuries to Carnival visitors and participants.

  d) The absence of thorough and detailed planning to deal with environmental hazards in order that those hazards can be reduced or eliminated from the Carnival environment.

  e) The lack of capacity to deal with various environmental hazards that can plague the Carnival. Some of these are listed below:

     1. Illegal street trading activities at the Carnival.

     2. Food poisoning of visitors and participants at the Carnival.

     3. Unsafe conditions and physical facilities in the Carnival environment.

     4. Over-crowded conditions and congested areas within the Carnival.

5. Constructions which change the established and known conditions of the Carnival area.

6. Man-made threats to safety at the Carnival.

7. Naturally occurring dangers at the Carnival.

8. Pollutive noise levels at the Carnival.

9. Poor and rough surfaces in the Carnival area.

10. Uncleansed areas and poor waste management and control in the Carnival area.

11. Defective equipment or vehicles that can trap, crush, tear, fracture or kill a visitor or participants at the Carnival.

12. Over-crowded vehicles in the Carnival procession.

13. Participants and visitors dancing or walking too close to the wheels of moving vehicles, at the Carnival.

14. Inability of rescue or emergency services to operate effectively because of crowded conditions at the Carnival.

15. Street trading situations where traders or visitors are exposed to hot substances or fire at the Carnival.

16. Poor signage leading to the lack of adequate directional information at the Carnival.

17. An inadequate or unhelpful stewarding process through lack of training, discipline and motivation caused by lack of financial resources.

18. Poorly sighted and inadequate public places of convenience and sanitation.

19. Lack of maintenance of public order through spontaneous and unforeseeable behaviour of the Carnival crowds and the various factors that can affect the process.

20. Lack of shared plans to evacuate visitors and participants in emergencies at the Carnival.

21. Lack of adequate transportation facilities to service the Carnival.

22. Lack of effective crowd management and control at the Carnival.

23. Lack of effective co-ordination of the activities of all the agencies servicing the Carnival.

24. Absence of medical, ambulance and first aid management at the Carnival.

25. Lack of consultation and consensus regarding the direction and management of the Carnival.

26. Lack of commitment and understanding on the part of executives and staff involved in the direction of the Carnival.

27. Absence of reasonable and prudent behaviour on the part of the participants at the Carnival.

28. Absence of reasonable and prudent behaviour on the part of visitors at the Carnival.

29. Absence of conformity to established and recognised standards by participants at the Carnival.

30. Lack of sense of personal responsibility on the part of street-traders, visitors and participants at the Carnival.

31. Absence of procedures for reporting of hazardous conditions or unsafe practices at the Carnival.

32. Dangerous and unauthorised electrical installations and equipment at the Carnival.

33. Food and drink businesses carrying out their work in an unsafe and unhygienic way and within the body of the Carnival parade.

34. Lack of adequate information and clear communication systems at the Carnival.

35. Lack of provision of adequate welfare services for Carnival visitors and participants in difficulties.

36. Lack of provision or arrangement for the safe care of lost children at the Carnival.

37. Lack of provision for children who accompany adults to the Carnival.

38. Lack of a stable and recognised management organisation of the Carnival at the community level.

39. Lack of facilities for people with special needs at the Carnival.

40. Lack of plans to deal with unpremeditated hazardous conditions or circumstances at the Carnival.

41. Lack of procedures or plans to limit access or deny access to hazardous conditions in the Carnival area if they cannot be removed.

42. Inability to ensure suitable and sufficient means of escape in case of fire at the Carnival.

43. The problem of the provision of potentially hazardous and demountable structures at the Carnival *(i.e. stages and street trading stalls etc.)*

44. Inappropriate design and location of barriers at the Carnival.

45. Lack of adequate and satisfying attractions at the Carnival to keep visitors focused and evenly distributed across the Carnival area.

46. Lack of unity and direction of purpose.

47. Lack of adequate and public funding for the Carnival organisation to facilitate effective planning and direction of the process.

48. Lack of practical strategies to identify and minimise risk at the Carnival.

49. Inability of public sector organisations to appreciate that they have public duty and responsibility for the Carnival.

50. Inability of public sector organisations to appreciate the major categories of risk at the Carnival which stem from the following:

- political factors
- natural factors
- technical factors
- managerial factors
- financial factors

- This list is by no means exhaustive and can be added to given the evolutionary and changing nature of Carnival. It is unlikely that all risks can be screened out of the Carnival environment and activities or all hazards can be eliminated. This list merely provides a number of focal, practical and day to day examples of issues that can serve to undermine public safety if they are not adequately screened for risk or effectively dealt with.

- It is only logical that a ***professional standard of care*** be established by the various agencies, so that elements that produce unnecessary or unacceptable levels of risk can be removed and thus the safety of the Carnival visitors and participants can be maximised and assured.

- The protection of the health, safety and welfare of visitors and participants at the Notting Hill Carnival is a recognised shared responsibility and no one agency can be said to have a responsibility and solutions for all the problems of safety.

- In conclusion, it must be appreciated at all levels that the Notting Hill Carnival is a public event and all the **public service agencies,** through the commitment of resources, are fulfilling their public responsibility and not just doing a favour to the Carnival community.

Issued by
Notting Hill Carnival Trust
April 2001

Notting Hill Carnival Trust

Carnival Procession Evaluation Report

Introduction

- Few other functions rival the importance of planning in the organisation and direction of the Notting Hill Carnival.

- Since 1992, the Board of Directors has established a policy of hiring a professional marketing firm to poll the Carnival in order to authenticate the numbers attending the Carnival, the age structure of the attendees, their aspirations and expectations, the public view of quality with regard to the seven basic products of the Carnival etc.

- The poll was to be designed as "evaluation research" of the Notting Hill Carnival to allow informed and effective planning and decision making.

- Unfortunately, this laudable policy of the directors could not have been executed then for lack of adequate financial resources to undertake the project.

- However, in 1996, the NHCT with assistance from British Telecom plc conducted a line survey. One of the major findings of this survey was that some 60% of the youth attending the Carnival do so for the enjoyment of the musical aspects of the event. This is proven by the presence of dense crowds around sound system sites, dense crowds following musical floats and dense crowds at live stages.

- Building on this work of 1996, the NHCT decided to mount a more complex and comprehensive survey of Carnival 2000.

The Purpose of the Survey

- To identify the quantity and quality of the content of the Notting Hill Carnival procession for effective planning and decision making.

- To determine if the policy of moving "the Best Soca on the Move" and "the Best Steelband on the Road" competitions from the Carnival Monday to Carnival Sunday and reinstating the Gala back to an indoor pre-Carnival event, has actually resulted in improvement in the flow of the parade.

Survey Validity and Relevance

- The Survey did not involve any sampling. The study covered the actual activity and content of the Carnival on 100% basis, but a level of 80% has been targeted for validity and relevance.

- Sixteen trained survey assistants were deployed at the following points in the Carnival:

    1. Ladbroke Grove / Canalside Roundabout

    2. Lancaster Road / Ladbroke Grove

    3. Westbourne Grove Judging Point

    4. Chepstow Road / Great Western Road

- The capacity of the design of the questionnaire expressed itself through the fact that there was an established relationship between the design and the actual content of the Carnival.

- This was a study that examined and recorded every unit of Carnival's content and is relevant because it produced answers and information relevant to the actual situation of the Notting Hill Carnival.

- Furthermore, there was the ability to draw accurate and legitimate conclusions from the reality and actuality of the activities and contents of the Notting Hill Carnival.

- To be effective, the survey must address and deal with underlying issues and causes and must not be side-tracked to less relevant questions or problems. This was exactly the goal and outcome of the survey.

Unit of Analysis and Basic Design

The Survey Forms were designed to collect the following data from the Notting Hill Carnival Procession:

- **Particulars and Timings of Floats/Bands/Units**

- **Nature and Type of Float**
  - Carnival Floats
  - Commercial Floats
  - Non-Carnival/Non-Commercial Floats

- **Nature and Type of Vehicles Used**
  - Ordinary small truck
  - Articulated big truck
  - Car
  - Bus
  - Coach
  - Van
  - Others

- **Status of vehicle in the Procession**
  - Providing music for the Carnivalists
  - Involved in product sampling or giving out products
  - Carnival music system on its own
  - Trading in the procession
  - Utility and logistics operations for Carnivalists
  - Commercial music system on its own
  - Vehicle has difficulties in the procession

Evaluation and Explanatory Survey

- The project was conducted in a mode to enable assessment of whether the policy of shifting the Soca and Steelband competitions to the Carnival Sunday and treating the Gala as a pre-Carnival event has had the intended effect.

- The project also has an explanatory element to establish **how** and **why** the Carnival process is slow and **how** and **when** the causal processes operate.

Findings and Conclusions

- The findings of the survey are based on the activities at the Westbourne Grove Judging Point and the Ladbroke Grove / Canalside Roundabout entry point.

- These points or locations are being used in this analysis because of their strategic and operational impact on the Carnival.

- One can assess the total content and quality of the Carnival at the Westbourne Grove Judging Point.

- We can also assess the impact the Ladbroke Grove/Canalside Roundabout entry point has on the whole of Ladbroke Grove.

- Furthermore, it is to be noted that that location has been an extremely difficult junction to manage over the last two years.

- The findings from the other two survey points are equally important , but the findings at the Judging Point and Entry Point at the top of Ladbroke Grove (north) almost cover everything we need to know about the content and behaviour of the various elements in the Notting Hill Carnival.

- The findings and conclusions accurately represent what really happened in the Notting Hill Carnival in the year 2000. It is relevant and natural to assume that the previous year's Carnival contained the same variables and dynamics.

- We cannot legitimately draw conclusions about the situation unless we define and establish the nature and purpose of a number of underlying issues and causes.

- Thus the Notting Hill Carnival Trust must search for and provide answers to the following questions emanating from the survey.

1. What is the capacity of the Carnival route in relation to the number of floats that can be accommodated?

   Note: Average of 82 floats were recorded.

2. Why were there so many vehicles in the Carnival procession?

   Note: There were an average of 130 vehicles.

   The major categories on average were:

   *

Number of vans	=	36
Ordinary small trucks	=	38
Large articulated trucks	=	40
Other vehicles	=	16

   * As recorded at the Judging Point.

3. Why were there so many floats using more than one vehicle in the Carnival procession?

   Note: Average of 35 floats or 43% of floats used more than one vehicle. Some bands had 5 vehicles. One band in particular had 3 large articulated trucks. What for?

4. Why should floats carry out other activities apart from masquerading or providing music in the procession?

Note: About 20 floats were trading, sampling and leafleting in the procession.

5. Why should so many floats enter from the Ladbroke Grove / Canalside Roundabout?

Note: An average of 46 or 56% of all floats with an accompanying 73 vehicles entered Carnival from this point.

6. Why should many Carnival floats mix their artistic presentation with commercial sponsorships?

Note: An average of about 25 bands had commercial sponsorship in the procession.

7. Why did some floats deteriorate into dangerous and over-crowded conditions?

Note: 16 such floats were recorded on the Carnival Sunday and Monday.

8. Why should the Carnival spectators or audience follow the "stand alone music floats" in the procession.

Note: This was the situation on the Ladbroke Grove.

9. Why should the Carnival spectators and illegal hawkers be allowed to impede the flow of the Carnival procession?

Note: This was the situation on the Ladbroke Grove. Survey assistants had difficulties getting a close look at some floats because there were too many non-participants around them.

10. What is the 'start up' time of the Carnival?

Note: The first band appeared at the Judging Point at 1pm on the Sunday and 1.20pm on the Monday.

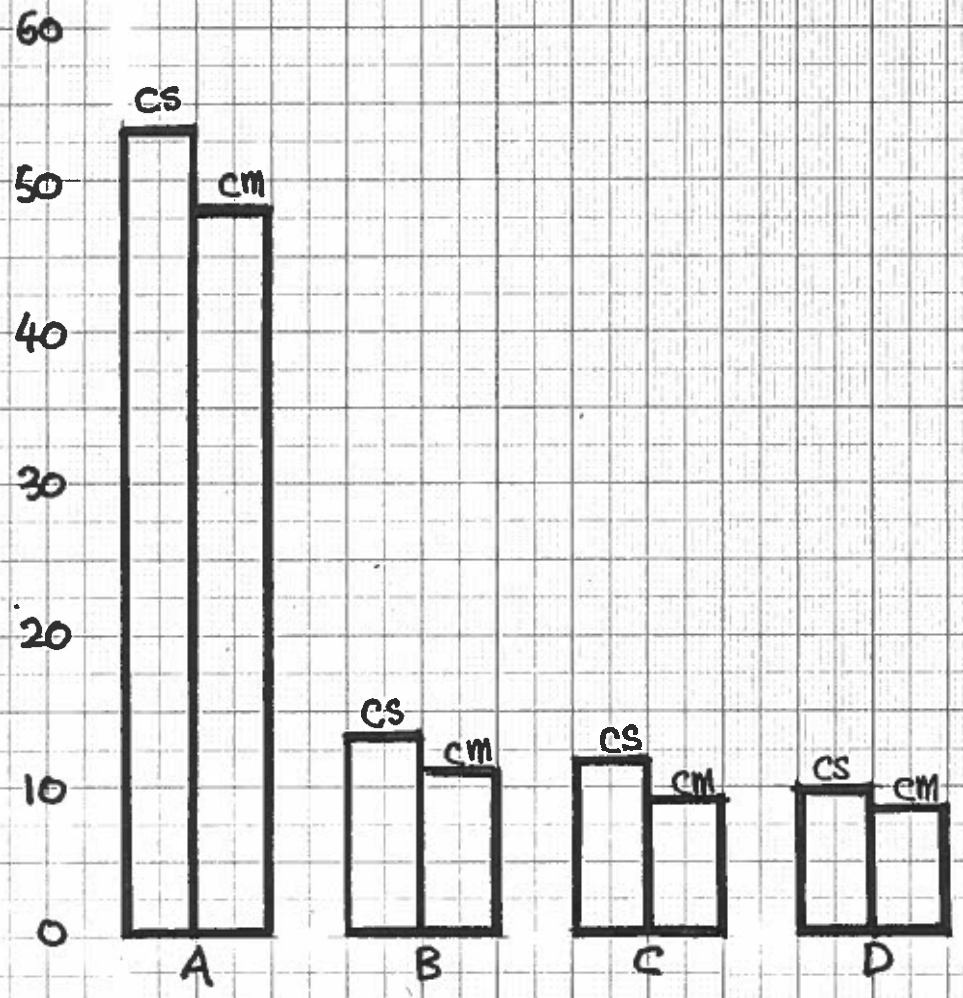
11. Were the steelbands and Mobile sound systems expected to take part in the Carnival Monday procession, having had their day on the Sunday?

Note: The majority were there on the Monday.

If NHCT is able to find answers to these questions then the underlying causes of the problem of congestion can be established. It is only then that a comprehensive and integrated solution to the problem can be found through consultation, co-operation and co-ordination.

Chris Nortey ACMA MBA
Chartered Management Accountant

Contents Of Notting Hill Carnival 2000



CS : CARNIVAL SUNDAY

CM : CARNIVAL MONDAY

A : CARNIVAL FLOATS

B : COMMERCIAL FLOATS

C : NON-CARNIVAL/ NON-COMMERCIAL FLOATS

D : STEELBAND FLOATS

1. WESTBOURNE GROVE JUDGING POINT CARNIVAL SUNDAY 27th AUGUST 2000

A. Nature of Floats in Carnival

Number of Carnival Floats	53
Number of Commercial Floats	13
Non-Costume / Non-Commercial Units	12
Number of Steelband Floats	10
	88

B. Nature and Type of Vehicles

Number of buses used	4
Number of Tractors and Trailers	6
Number of cars used	6
Number of vans used	38
Number of coaches	1
Number of articulated trucks	40
Number of ordinary trucks	39
	134

C. Status of Floats and Vehicles

Number of units providing music	67
Number of units trading / sampling / leafleting	19
Number of units used for logistics	23
Number of sponsored Carnival Floats	17
Number of units on foot (no vehicles)	4
Number of bands using more than one vehicle	39
Number of dangerous and over-crowded units	5

2. LADBROKE GROVE / CANALSIDE ROUNDABOUT SUNDAY 27th AUGUST 2001

A. Nature of Floats in Carnival

Number of Costume Carnival Floats	31
Number of Commercial Floats	4
Non-Costume / Non-Commercial Units	5
Number of Steelband Floats	4
	44

B. Nature and Type of Vehicles

Number of buses used	4
Number of Tractors and Trailers	3
Number of cars used	3
Number of vans used	14
Number of coaches	-
Number of articulated trucks	32
Number of ordinary trucks	14
	70

C. Status of Floats and Vehicles

Number of units providing music	32
Number of units trading / sampling / leafleting	6
Number of units used for logistics	15
Number of sponsored Carnival Floats	10
Number of units on foot (no vehicles)	2
Number of bands using more than one vehicle	12
Number of dangerous and over-crowded units	1

3. WESTBOURNE GROVE JUDGING POINT MONDAY 28th AUGUST 2000

A. Nature of Floats in Carnival

Number of Costume Carnival Floats	48
Number of Commercial Floats	11
Non-Costume / Non-Commercial Units	9
Number of Steelband Floats	8
	76

B. Nature and Type of Vehicles

Number of buses used	4
Number of Tractors and Trailers	6
Number of cars used	5
Number of vans used	34
Number of coaches	-
Number of articulated trucks	38
Number of ordinary trucks	36
	123

C. Status of Floats and Vehicles

Number of units providing music	55
Number of units trading / sampling / leafleting	16
Number of units used for logistics	19
Number of sponsored Carnival Floats	28
Number of units on foot (no vehicles)	2
Number of bands using more than one vehicle	31
Number of dangerous and over-crowded units	11

4. LADBROKE GROVE / CANALSIDE ROUNDABOUT MONDAY 28th AUGUST 2000

A. Nature of Floats in Carnival

Number of Costume Carnival Floats	28
Number of Commercial Floats	7
Non-Costume / Non-Commercial Units	9
Number of Steelband Floats	3
	47

B. Nature and Type of Vehicles

Number of buses used	4
Number of Tractors and Trailers	2
Number of cars used	2
Number of vans used	18
Number of coaches	-
Number of articulated trucks	29
Number of ordinary trucks	23
	76

C. Status of Floats and Vehicles

Number of units providing music	42
Number of units trading / sampling / leafleting	7
Number of units used for logistics	16
Number of sponsored Carnival Floats	17
Number of units on foot (no vehicles)	14
Number of bands using more than one vehicle	18
Number of dangerous and over-crowded units	3

Notting Hill Carnival Trust

Carnival Procession Evaluation Report

The Notting Hill Carnival Trust conducted a comprehensive and thorough survey of the content and quality of the Carnival 2000. The survey's findings posed a number of questions which when researched further for answers will provide the solution for the problem of congestion at the Carnival.

The solutions highlighted below will affect the Notting Hill Carnival Trust, the Royal Borough of Kensington and Chelsea and all the agencies involved with the Notting Hill Carnival because their decisions will be affected by the following:

- The scope of the activities of the various organisations.
- Matching the activities to the Carnival environment.
- Matching the activities to their resource capability.
- The extent to which resources can be obtained, allocated and controlled.
- Operational decisions because of waves of lesser decisions.

The Notting Hill Carnival Trust provides the following answers to the questions emanating from the survey.

Question1 Capacity of the Carnival Route

1. The Notting Hill Carnival Route measures 3.5 miles starting from Ladbroke Grove/Canalside Roundabout through Westbourne Grove, Great Western Road and Kensal Road. At a level of 82 floats, the capacity of the route is assured. The problem of congestion is not due to the number of floats in the procession but a combination of other factors highlighted below.

2. The length of the Carnival route can accommodate more than 100 floats measuring an average of 50 yards with 10 yards gap in between. NHCT intends to keep the level of 82 and use natural wastage to control and keep to this level.

Question 2 The Number of Vehicles in the Procession

1. NHCT recognises that the number of vehicles in the procession may be one of the contributing factors creating the congestion of the parade. At a level of 130 vehicles supporting 78 floats in the procession there were over 40 vehicles too many. NHCT intends to cut the number of vehicles to try and achieve a number equal with the number of floats in the procession.

2. NHCT will deal with the issues as follows:

    - Create a special 'vehicle control task force' (4 stewards) to be deployed at the Entry Points to check and allow only those floats and vehicles approved by NHCT to be on the route.

    - Use the Pass Control System more effectively by attaching the photographs of the Bandleaders or those in charge of the floats onto the passes for identification and control purposes.

- The passes will have different colours for each of the two days of Carnival bearing either the words **BAND PASS** or **ACCESS TO ROUTE** to signify what the band is allowed to do with a particular vehicle

- The 'vehicle control task force' will be expected to work with the police at the Entry Points.

- Entry Points of floats will be determined in advance and be enforced by the special vehicle control task force.

- The system will be appropriately and effectively communicated to all the bands to avoid any confrontation and conflict that may harm the image of the Carnival.

- The special vehicle control task force will also keep records of the type and nature of the vehicles entering the procession for future planning and control decisions.

Question 3 Floats using more than one vehicle

1. NHCT has found out that many bands use more than one vehicle for various reasons. The major reasons area as follows:

    - To provide storage space for their personal items to keep them safe because of the lack of an appropriate and secure changing place.

    - To provide a resting base for children and others who need to rest a while.

    - To provide a base for convenience and store for items for refreshment etc.

    - To provide for the vehicular needs of their sponsors.

    - To provide for the platform for the provision of music to the bands.

2. It is the view of the NHCT that the most credible of the above listed reasons in point (5) is the provision of music to the bands. For years, NHCT has been campaigning for the two local authorities to assist with the acquisition of appropriate changing places to deal with this problem but there has been no positive response from the two authorities.

3. For the Carnival to finish earlier, the co-operation of the local authorities is required to deal with some of the issues.

4. Point (2*) i.e.* providing a resting base for children etc. will solve itself if the procession is made to flow rapidly enough.

5. Regarding point (4*) i.e.* providing for the vehicular needs of sponsors, NHCT will do four things:

    - Campaign for Carnival bands to be properly funded.

    - Encourage bands to use only their floats to meet their sponsorship obligations.

    - NHCT will use its grant awarding powers to punish bands who do not go by the rules as well as through direct action by impounding vehicles at the entry points. (Their extra vehicles will not be allowed entry and they will be further punished by the withholding of their Carnival Arts Grant for attempting to bring in the vehicles.)

    - Bands who need more than one vehicle must convincingly justify that need. (We should remember that a band with more than two large sections would need about two music vehicles).

    - Regarding point (3*) i.e.* a case of convenience, NHCT proposes that special and strategic toilets should be sighted along or off the route only for the use of participants.

Question 4 Carrying out of other activities

1. NHCT will not tolerate any other activities apart from masquerading, dance and pre-determined cultural activities in the Carnival procession and will take the following steps:

    - No Carnival band will trade in the procession otherwise they will risk forfeiting the annual grants awarded by NHCT. Bands will sign an undertaking to that effect.

    - No floats, whether commercial or otherwise, will be allowed to sample or leaflet in the procession. An undertaking to the effect will be signed before a float can be registered and issued with a pass to enter the procession.

    - The solutions provided under Question 2 are applicable to the solution of Question 4.

Question 5 Many floats entering from Ladbroke Grove/Canalside Roundabout

1. NHCT sees this as one of the major problems compounding the issue of congestion at the Carnival. It is therefore proposed that the following policies will be in force to deal with this problem:

    - NHCT will determine the entry point of each band or float according to the needs of the Carnival and the band.

    - This decision will be communicated in time to the bands so that they can plan their trip to the Carnival properly.

    - The passes issued will show the entry and exit points of the bands.

- If for any reason what is indicated on the pass happens to be not practical for other reasons, there should be an appropriate communication to the effect to avoid any friction or confrontation.

- The solutions provided under Question 2 are applicable to the solution of the problem of Question 5.

Question 6 Artistic Presentation vs. Commercial Sponsorship

1. NHCT recognises that many carnival floats depend on commercial sponsorship to fund any shortfall in the cost of their preparation and presentation at the Carnival. It is therefore proposed to undertake and enforce the policies outlined in Question 3, and in particular the solutions under point 4, reproduced below:

    - Campaign for Carnival bands to be properly funded.

    - Encourage bands to use only their floats to meet their sponsorship obligations.

    - NHCT will use its grant awarding powers to punish bands who do not go by the rules and that will be through direct action at the entry points. (Their extra vehicles will not be allowed entry and they will be further punished by the withholding of their Carnival Arts Grant for attempting to bring in the vehicles.)

    - Bands that need more than one vehicle must convincingly justify that need. (We should remember that a band with more than two large sections would need about two music vehicles).

Question 7 Dangerous and over-crowded conditions

1. NHCT recognises that some 16 floats had difficulties in adhering to the needs of safety in respect of Carnival spectators and participants. It is therefore proposed that:

    - Bands or floats shall be made accountable on the basis of the risk assessment produced before registration.

    - Bandleaders will be held directly responsible and annual Carnival grants shall be forfeited for breaches of safety regulations.

    - It is noted that the Carnival spectators sometimes wilfully create these conditions. Therefore the policies outlined in the solution to problems of Question 8 are applicable to the solution under Question 7.

Question 8 Carnival spectators following floats

1. NHCT recognises that this is one of the major causes of the slow moving procession and congestion at the Carnival, in particular on the Ladbroke Grove. It is therefore proposed to follow the following policies to deal with the problem:

    - NHCT will seeks to deploy 200 Route Marshals and Stewards who shall be trained solely to deal with the issues of Ladbroke Grove.

    - If possible, Ladbroke Grove should have intermittent barriers to allow the Route Marshals and Stewards focus on the unbarriered areas. (This will be discussed with the police).

- Specially designated crossing points for the public should be established to allow spectators to cross the route without holding up the processions on the Ladbroke Grove.

- The re-introduction of 'band serials' will go a long way towards keeping the spectators out of the procession.

- Bandleaders will also have responsibility to keep their floats exclusively for use by their band participants.

Question 9 Spectators and illegal hawkers impede the flow of the procession

1. This is a follow-up on the problem highlighted under Question 8. The solutions suggested for Question 8 are applicable to the solutions required for Question 9. However, the following policies will be observed:

    - Illegal traders or hawkers shall not be tolerated at the Carnival.

    - NHCT proposes to work closely with the local authorities on their policy of ejecting illegal traders before Carnival begins and even at Carnival itself.

Question 10 Start-up time for the Carnival

1. NHCT recognises that an early start-up time for the Carnival could lead to an earlier finish if all the policies highlighted above are implemented. Since there are many entry points to the Carnival, it is appropriate to determine that the same start-up time should apply to each entry point. Therefore it is proposed that all bands should start at their designated entry point by 12 noon to signify the start up of Carnival.

2. The Steelbands will be asked to start two hours earlier on the Monday, which will enable them to be heard before the other amplified music systems and allow them to leave the procession earlier. The competition of Best Steelband on the Road will therefore be moved to 10am on Carnival Monday.

Question 11 Steelbands and Mobile Sound Systems on the Monday

1. In 1996, NHCT made a policy of shifting the competitions involving the Steelbands and mobile sound systems to the Sunday instead of having them on the Monday. The reason for this policy was to avoid the congestion on the Monday. The survey showed the Steelbands and mobile sound systems would still come onto the road on the Monday even after being judged on the Sunday. It is therefore proposed to implement the following policies to control the situation:

    - NHCT will continue to hold the Best Soca on the Move Competition on the Sunday of Carnival by 12 noon.

    - All mobile sound systems that appear on the Carnival Monday must accompany a costume float that shall depend on them to provide their music and thus obviate the need for the costume band to bring an additional truck for their music system on the road.

    - Mobile sound systems that do not accompany or play for a costume band will not be allowed to enter the Carnival procession on the Monday.

    - Steelbands will be allowed on the road on Monday and their competition begins from 10 am.

2. It is hoped that with the implementation of the above policies, the congestion on the Carnival route on the Monday could be eased somewhat and therefore an earlier wind down and close down time can be facilitated.

3. It is to be noted that the sheer size sand complexity of the Notting Hill Carnival require that policies and strategies should be carefully thought out and effective co-operation and co-ordination sought, otherwise problems will be created instead of solutions.

4. It is also to be noted that the Notting Hill Carnival is a public event and must be treated as such. No one agency is doing another a favour by contributing. Everything done by the agencies should be viewed in the context of being done for the public, citizens and taxpayers, whether they be residents, spectators or participants. This is the philosophy required for a safe Carnival. Nothing else will do.

Appendix XVI

Abuja Carnival, Federal Republic of Nigeria, 2005 - 2006

- Performance Evaluation Review Report 2005
- Carnival Direction and Operations Plan 2006
- Carnival Sponsorship Opportunities

THE CARNIVAL ROADSHOW COMPANY LIMITED – LONDON

Under Assignment By The Federal Ministry
of Culture and Tourism of Nigeria

Abuja Carnival 2005

Carnival Performance Evaluation
and
Review Report

To The Federal Ministry of Culture and Tourism

London

December 2005

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1. PERFORMANCE EVALUATION OF ABUJA CARNIVAL 2005

(i) The Abuja Carnival 2005

1.1 The Abuja Carnival 2005 was held in Abuja from 24th November 2005 to 27th November 2005. The main and key Carnival activities were as follows:

- **Opening Carnival Procession Event**

- **Masquerade Fiesta - Man And The Elements**

- **The Durbar - Majestic Procession Of Horses**

- **Boat Regatta - Fun In Aqua Motion**

- **Children's Performance At The Millennium Park**

- **Closing Carnival Procession Event**

There were other peripheral Carnival activities but we chose to focus on the challenges and opportunities of the main Carnival events, as listed above.

(ii) Sources Of Information For The Report

1.2 This report examines and reviews all aspects of the management and operations of the Carnival and makes recommendations for essential future developments. The Abuja Carnival 2005 was a success in its main aspects but to achieve a world class standard there is a requirement for fine tuning and improvement in some areas. Decision Making and Policy impact is an assessment of the value of the decisions and procedures adopted by the CMC to underpin the whole Carnival process. But since we have had no total access to the minutes and the documentation of the Carnival activities and processes from the CMC, we have been forced to rely on our expectations and observations of the Carnival processes and activities where applicable.

1.3 Although there was physical evidence of attempts to establish what was required to be done there was a need for a detailed statement of the planned Carnival activities to enable comparisons with the actual performance of the Carnival to be made in order to:

- **Determine if progress and improvements are being made in respect of the Carnival management and processes.**

- **Effect control of the Carnival management and processes through the comparison of the 'planned' with the 'actual results'.**

Key measurements will be identified and methods of interpreting measurements will be established. Information derived from the performance measurement and evaluation system will drive major Carnival management policies and future developments. The CMC may be well satisfied with its internal ways of operating but these may not necessarily meet the requirements for the achievement of a "World Class Carnival", designed for both domestic and external consumption.

(iii) Predictions For Abuja Carnival 2006

1.4 Detailed and sophisticated forecasting exercises were generally employed to predict the outcome of the Abuja Carnival 2005. Because of inadequacies in the data used and lack of total understanding of how the various variables would interact there was cautious consideration of issues. This had to be the case because the Carnival was being staged for the first time and alternative scenarios were a useful means of dealing with the uncertainty that such forecasts inevitably face. The Abuja Carnival 2005 has now taken place and its performance can provide useful guidance to future planning and decision-making.

1.5 Any strategy for any Carnival organisation has to build from what that organisation is. This means that the first task is to understand the strengths, weaknesses, capabilities, resources, design and presentation of the Abuja Carnival 2005, in relation to the external environment in which it took place. Neglect of this basic step can result in strategies which appear well founded in relation to the assessments of the future direction of the Carnival, but which cannot be implemented because of ill-founded implicit assumptions about the Carnival itself. We do not assume that the Carnival Management Committee will want to produce a written plan, either as a one-off event or as part of a formal procedure towards the preparations for Abuja Carnival 2006. However, we know that the CMC have to think about strategy, and that effective strategy is unlikely if divorced from the realities of the Abuja Carnival 2005.

1.6 We are not arguing that the Performance Evaluation of Abuja Carnival 2005 will deliver a total strategic direction of Abuja Carnival 2006. We are emphatic that it is an essential first step to such a strategy. The fact that we are reviewing aspects of the performance of the Abuja Carnival 2005 does not mean that all the information will come from that source. So when we look at performance trends, we will be concerned not just with the Abuja Carnival but also with such other major Carnivals throughout the world. We will need to take stock of the policies used to underpin the Carnival process in various areas to confirm that the resulting procedures contributed towards the outcome of the Carnival.

(iv) Examination Of The Various Carnival Activities

1.7 We will also want to examine the various Carnival activities in terms of technical, environmental protection, publicity, locations and geographical sphere of Carnival operations. Performance analysis and trends are interesting but do not provide much information on which to build strategy. There are other things which need to be known in an uncertain Carnival environment. These include

- **Vulnerabilities** are the risks to which the Carnival is exposed. These can be identified and managed by the CMC.

- **Flexibility** is the ability of the CMC to adapt quickly to changing circumstances in the Carnival environment.

- **Effectiveness** is whether the CMC is doing the right thing well.

- **Resources** are the factors or Carnival resources which the CMC can control.

- **Capabilities**, in this context, is a catch-all term for all the competencies, knowledge and skills the CMC can apply to a given Carnival situation.

1.8 The final element in our approach to the performance evaluation of the Abuja Carnival 2005 is that of comparative assessments which may be more valuable than absolute facts where appropriate. There may be an impressive list of capabilities, but if these do not match the requirements of the strategy being followed, they may be inadequate for the tasks. The CMC may well be satisfied with its internal ways of operating, but these may not meet the expectations of stakeholders and of the Carnival community at large. The term "world class performers" appears to be relevant in the context that in many areas it is not enough to be good, as the future potential of the Abuja Carnival may depend on being the best or being among the best.

1.9 This report will deal with all aspects of the Abuja Carnival management and operations. It will also carry out an assessment of the value of the various elements that can make an impact on the decision making requirements for the Abuja Carnival 2006.

2. ASSESSING CARNIVAL MANAGEMENT PERFORMANCE

(i) Effective Management And Direction Of The Carnival

2.1 For the effective management and direction of the Abuja Carnival 2005, the Abuja Carnival Management Committee (CMC) was set up. The CMC was responsible for the co-ordination and management of all events and activities of the Carnival. The CMC was firmly rooted in the public sector management arrangements of the Federal Government of the Republic of Nigeria. It was a dedicated institution with total responsibility for the Abuja Carnival at the tactical and operational levels.

2.2 The Federal Government of Nigeria, through the Ministry of Culture and Tourism had responsibility for the strategic orientation and direction of the Abuja Carnival. The view of the Ministry was that the Carnival is one attraction but if appropriately developed it can influence or impact on other areas and sectors of the tourist industry through its capacity, quality, appeal and its internationalisation. Decisions regarding these areas remained firmly with the Ministry of Culture and Tourism.

2.3 The Structure and Composition of the Abuja Carnival Management organisation was as follows:

- **Ministerial Supervisory Board comprising key Federal Ministries.**
- **Carnival Management Committee comprising**
  - **Chief Executive**
  - **Carnival co-ordinator**
  - **General Secretary**
  - **Carnival Operations Manager**
  - **Carnival Environment Manager**
  - **Carnival Technical Manager**
  - **Carnival PR and Marketing Manager**
  - **Carnival Finance Manager**
  - **Carnival Zonal Co-ordinators**
  - **Special PA to the Chief Executive**

(ii) The Management Responsibilities Of The CMC

2.4 The Abuja Carnival Management Committee had the following clearly defined tasks:

(i) Policy formulation and development of strategies for new initiatives or revision of existing ones.

(ii) Control and Accountability of the Executive management staff.

(iii) Approval of detailed plans for implementation by the executive management staff.

(iv) Carnival capacity development and management.

(v) Performance management and control of the Carnival and the Committee

2.5 For the purposes of effective management and efficiency in the delivery of Abuja Carnival 2005, the Abuja Carnival Management Committee was housed in an appropriate and befitting office at Plot 173, Aminu Kano Crescent, Wuse II in Abuja. The building was purposive, centrally located and very functional. It was a dedicated premises for office space with a capacity to hold Board Meetings, Office of the Chief Executive and all the other executive management staff of the CMC. In short, the Abuja Carnival Secretariat, to which every body can relate to, acknowledge and work with, including the general public, the Federal Government, the State Governments, International and Domestic tourists and the Press, Carnival Participating Units etc. became an effective symbol and focus of the Abuja Carnival 2005.

(iii) Working Towards The Objectives of The Carnival

2.6 The Abuja Carnival Management Committee was tasked by the Ministry of Culture and Tourism to design and present a Carnival in Abuja in November 2005 which should achieve the following objectives:

(a) To showcase traditional African Carnival of Music, Dance and Arts.

(b) To celebrate the individuality and Unity of the State Governments and People of Nigeria.

(c) To celebrate the role of the City of Abuja as the Unifier or the Centre of Unity of Nigeria.

(d) To educate and inform the world of the rich, culture and history of Nigeria.

(e) To highlight Nigeria as a safe and secure destination for tourism.

(f) To showcase Nigeria as a country steeped in culture, history and modernity.

(g) To be the vehicle for active promotion of the tourist attractions in Nigeria.

(h) To be the vehicle for the promotion and encouragement of domestic or inter-state tourism in Nigeria.

2.7 The sum total of the above set of primary objectives of the Abuja Carnival was expressed as follows:

- **Abuja Carnival as "A Celebration Of The Unity And Diversity Of Nigeria"**

- **Abuja Carnival as "An Essential Tourism Product"**

2.8 In pursuit of the achievement of the above listed objectives of the Abuja Carnival 2005, the Ministry of Culture and Tourism entered into a technical partnership arrangement with the Carnival Roadshow Company of London on 29th July 2005. In this regard the Carnival Roadshow Company took an active part in the preparation for the Abuja Carnival 2005. Working on the basis of the aforementioned Abuja Carnival objectives the Carnival Roadshow Company produced and submitted the following technical documents for the advice, guidance and support to the Ministry of Culture and Tourism and the Abuja Carnival Management Committee.

(a) Dedicated And One-pointed Abuja Carnival Management Organisation

(b) Abuja Carnival 2005 Development And Operations Plan

(c) The Abuja Carnival Design And Development Profile And Assessment Of Carnival Preparation Needs

(d) Report On The Functionality And Effectiveness Audit Of The Various Agreed Carnival Structures And Environment Management For Staging The Carnival.

(iv) Measuring The Overall Performance Of The CMC

2.9 The overall performance of the CMC can be measured by the achievement of the listed Abuja Carnival objectives 2005. On the whole, 31 states took part in the Carnival in the major areas of Carnival activities with the following attendance results:

Activity	*No. of Spectators*
Opening Carnival Event	**200,000**
Masquerade Fiesta	**150,000**
Durbar Procession Of Horses	**100,000**
Regatta Boat Display	**100,000**
Children's Performance	**50,000**
Closing Carnival Event	**400,000**
Live Stage And Other Activities	**270,00**
Total Attendance	**1,270,000**

2.10 The above analysis of the management requirements, the objectives and outcome of the Abuja Carnival 2005 show the following position of the Ministry and the CMC.

(a) **The Carnival's management structure is workable and can be made to work better in collective forms.**

(b) **The presence of 31 states in Abuja means the Carnival as *"A Celebration Of The Unity and Diversity"* has been achieved.**

(c) **The total Carnival audience of 1,270,000 is a little below the total prediction of 1,500,000 which was based on the capacity of the CMC to carry out all the specified Carnival activities and highlights.**

2.11 The Audience Reach and structure of the Abuja Carnival based on the execution of the various highlights were set as follows:

- **Live audience in the region of 1,000,000 will be expected to attend the Carnival**
- **A further 500,000 spectators will be expected to witness the Carnival at other related Carnival activities.**
- **Foreign visitors/tourist may account for 20% of the total.**
- **General Abuja residents may account for 40%.**
- **Visitors from elsewhere in Nigeria may account for 40%.**
- **It was estimated that the Abuja Carnival may have an overall audience reach in excess of 70 million, largely due to an extensive media exposure.**

2.12 It was further anticipated that the audience break-down of the Abuja Carnival 2005 would reflect the following demographic variables.

Age Group		***Gender***	
		Male	***Female***
Age under 16 years	25%	55%	45%
Age between 16 and 35 years	20%	60%	40%
Age between 35 and 50 years	20%	48%	52%
Age over 50 years	35%	60%	40%

Source (Other Major Carnivals)

Carnival attendance statistics of this nature will be required for the direction of the future of the Carnival and also take advantage of sponsorship opportunities. The CMC will need to make the effort and attempt to seek authentication of some of these figures if the opportunity arises. In the absence of any specific official statistics we cannot comment on the actual Audience Reach and the Demographic Variables in comparison with the above targets.

(v) Achieving The Carnival Operations Objectives

2.13 From what was witnessed at the Abuja Carnival 2005 and the number of Carnival spectators attending, it can be said that the unit level operations objectives and their related initiatives and actions have been achieved. These unit level objectives pursued by the CMC are re-stated as follows:

- **To strengthen the fabric of culture and arts provision, creating an optimum environment for the development and presentation of the best possible art forms and culture of Nigeria.**

- **To increase the number and range of users of the arts and culture throughout Nigeria and the world.**

- **To create opportunities for the arts and culture to be an integral part of Nigeria's social and economic growth.**

3. ASSESSING CARNIVAL OPERATIONS PERFORMANCE

(i) Criteria For Measuring Operations Performance

3.1 The Abuja Carnival 2005 was designed to achieve the following two summarised and overall objectives:

- **The Celebration of the Unity and Diversity of Nigeria**
- **As An Essential Tourism Product**

This required that the design and presentation of the Carnival must be of a particular structure and style.

3.2 Subject to the constraint of resources the final design and structure of the Abuja Carnival 2005 was as follows:

- **37 Participating States of Nigeria**
- **Over 20,000 Carnival Participants and Performers**
- **40 Music and Costume Floats For the States**
- **20 Private Sector Music and Display Floats**
- **Carnival content to include Masquerade, Costume and Traditional Dancers of 90 Sections**
- **Regatta Presentation of 10 Boats**
- **Durbar Presentation of 3000 horses**
- **3 Stages For Live Music Presentation**
- **12 Sound System Sites in the Carnival Area**

- **Special Children's Presentation of 600 Performers**

- **Other Activities to include Circus, Fairs, Exhibitions, Folklore and Puppetry**

3.3 Subject to confirmation from the records of the Carnival Management Committee of the items below with asterisks, the actual presentation mode of the Abuja Carnival was as follows:

- **31 Participating States of Nigeria**

- **15,000 Carnival Participants and Performers**

- **35 Music and Costume Floats**

- **No Private Sector Music and Display Floats**

- **Carnival Content included Masquerade, Costume and Traditional Dancers comprising 190 sections**

- **Regatta Presentation of 6 Boats (Jabi Dam)**

- **Durbar Presentation of 600 Horses (Royal Equestrian Club)**

- **2 Stages for Live Music Presentation**

- **No Provision of Sound System Music**

- **Special Children's Presentation of 60 performers**

- **Other activities included Fairs, Exhibitions And Drama**

3.4 The establishment and management of an effective Carnival environment and systems to control the quality of the Carnival provision, was the role of the CMC. The Carnival quality system contained a number of key elements - **policies, system description and procedures**. The policies for Carnival quality control were determined and set out either as part of organisational policy or as required by contractual terms. The systems were then put in place to meet the requirements of these policies and the procedures were what people at all levels of the CMC carried out on day-to-day basis. The objective of such control was:

> **To provide a formalised Carnival operations system within the Carnival environment which ensures that the needs of the Carnival spectator and the stated objectives of the Carnival are continually being met.**

3.5 Measurement criteria in this respect can be *"hard"* and *"soft".* Hard (quantifiable) are those that can readily be measured. Measurement such as quantity, size, number of spectator complaints, starting Carnival activities on time, and number of events delivered are hard criteria. If a system of documentation was in place, hard criteria will be easily gathered, easily checked and easily understood. However, from the Carnival spectators' point of view, it is often the soft criteria that will determine whether the Carnival spectator comes back or refers the Abuja Carnival to others. Examples of soft criteria include aesthetics such as quality, rhythm, organisation, ambience and feel of the Carnival, as well as adherence to time schedules. Other soft criteria include empathy, political or religious sensitivity and genuineness of performers. In all these major areas the Abuja Carnival 2005 seemed to have performed very well. There were no major issues or crisis of which we were aware.

(ii) The Appropriate Formatting Of The Carnival Process

3.6 The Carnival process quality required the combination of planned and controlled activities with competent and quality conscious personnel, and an understanding of what the Carnival was about and how it would be assessed. The Abuja Carnival 2005 had rhythm and uniformity but lacked **expanse** because it has not been consciously built into the process. This has to do with the formatting and presentation of the Carnival. A visible example of a properly formatted Carnival process was the contingent from the Federal Capital Territory, and some aspects of the contingent from Ebonyi State. An appropriate Carnival formatting is about ***expanse, uniformity and rhythm*** - these must come together at the same time and at the same place as one whole

3.7 On the whole the quality of the cultural and artistic forms presented have a class of their own, but we shall only have a Carnival when they are consciously organised to reflect *expanse, rhythm* and *uniformity* of movement. The creation of a sound Carnival environment with quality and reliability was the responsibility of the CMC whose thoughts must then be communicated to the Carnival contingents from the states. If the problems of formatting are outside of the CMC's direct control, an advocacy campaign aimed at persuading other authorities to address the issue can be effective, if well handled.

(iii) The Characteristic Features Of The Abuja Carnival

3.8 A major characteristic feature of the Abuja Carnival 2005 can be summed up as follows:

- **There were 31 States participating in the Carnival**
- **There were about 190 sections making up the Carnival process**
- **Almost every section tended to be accompanied by a traditional music arrangement and provision.**
- **The Music provision structure was:**
    - **35 Music Floats on wheels**
    - **9 Singing Units (walking)**
    - **83 Sectional and Traditional Music**
- **Highly traditional and cultural performances**
- **The Carnival contingents from the States tended to be:**
    - **Highly motivated and charged**
    - **Active and rhythmic dancers**

- **Individual troupe identity was very significant**

- **Number of performers in a section ranged between 5 and 180, on average.**

3.9 We need to emphasise again that the artistic content of the Abuja Carnival is highly colourful, very attractive and notably impressive. However, in addition to the need to effectively format the process into an appropriate Carnival mode, the issue of spectator sustainability through the concept of variety needs to be addressed. This would avoid monotonous presentation that stands to deter spectators from returning. It is hoped that this short-coming can be cured through the use of an effective variety of themes and major celebrations of various aspects of the Carnival on an annual basis. The CMC will need to conduct research and carry out comprehensive consultation on how to deal with the issue of introducing some degree of variety into the process for the future of the Carnival.

(iv) Attracting International And Domestic Tourists

3.10 As a means of attracting international and domestic tourists, the CMC will need to distinguish the offerings of the Abuja Carnival in a way that the spectators can perceive as something different from what they know. Carnival differentiation is concerned with providing uniqueness and something perceived to be new and different. The Carnival's uniqueness can arise virtually in everything the CMC does. Thus the opportunities for creating uniqueness and something exciting are limited only by imagination. This is always the case with a culturally based Carnival like that of Abuja. **Differentiation of the Abuja Carnival should be thought of as going beyond the physical characteristics of the Carnival to encompass everything that influences the value that the spectators derive from it**.

3.11 On account of the need to maintain the momentum and the dynamism of a culture-based Carnival, we included in the original design of the Carnival elements that would supplement and make-up for any perceived monotony in the process. These elements have the capacity for variety, innovation and change without affecting or infringing on the cultural structure of the Carnival. These were:

- **A number of Sound System Sites for music**
- **A number of Live Stages for music**
- **A number of Private Sector floats**
- **A massive Children's Carnival Presentation**

3.12 For reasons best known to the CMC these elements were either reduced or eliminated totally from the programme. All other major carnivals in the world maintain the concept of variety by bringing out new designs and themes every year, so as to make the carnival feel new and unique each year. It happens in Trinidad, Rio and Notting Hill, but Abuja being the showcase of Nigerian culture may innovate up to a point. It was for this reason that we suggested the above listed elements to be active components of the Abuja Carnival design. The CMC has responsibility to evolve or develop an appropriate strategy for the sustainability of the Abuja Carnival through the concept of variety in the design, content and presentation of the Carnival.

(v) The Effectiveness Of The Inter-Carnival Activities

3.13 The various Inter-Carnival activities were carefully and effectively executed. The major aspect of these activities were:

- **The Masquerade Fiesta**
- **The Durbar of Horses**
- **The Boat Regatta**
- **The Special Children's Performances**

3.14 In these operations the CMC demonstrated a flair for flexible response which must be appreciated and encouraged. Flexible response is thought of as the ability to match the changes in the Carnival environment where conceptions and capacities change or fluctuate substantially. The CMC was able to demonstrate the capacity to respond and adapt to the changes very quickly by rescheduling and changing the structure and location of some of these activities without undermining the delivery and quality of the presentations.

3.15 Carnival means many different things in many contexts. For many people, Carnival is synonymous with movement, rhythm and colour leading to harmony. Harmony, which is the main output of the Carnival process, does not happen by accident. It has to be designed, crafted, inter-linked and placed in an attractive environment to be enjoyed, and this was exactly what the children's section of the Abuja Carnival achieved. These children demonstrated that given the opportunity they could handle some of the "modernity" aspects of the Carnival as spelt out in one of the main objectives.

3.16 It is our view that the CMC should encourage that development and also to find the resources to increase their strength to a minimum of 600 with six sections for a desired and attainable picture of how the children will appear and look in their own elements. Additionally, the Children's Carnival performances at the Millennium Park must be seen as a creative idea that has been made to work. The number of children in attendance at the Millennium Park could not have been a fair representation of the population of school children in Abuja, let alone Nigeria. The CMC will therefore need to make fundamental changes to establish a well represented and presented Children's Carnival Theme Park by children for children.

3.17 Perceptions can, to a certain extent, be managed. A useful consideration of this element is to provide **"Carnival Spectator Cues"** – points where the spectators' attention is drawn to favourable aspects of the Carnival process. The Carnival performances held at Eagle Square, the Millennium Park, the Royal Equestrian Club, and Jabi Dam did achieve this goal. The Carnival activities that took place at these venues were so spectacular that the Carnival spectator could not distinguish between the quality of the venues and the performances. However, at the Carnival Review Meeting held on 28th November 2005 by the Federal Minister of Culture and Tourism, he indicated the need for some fundamental improvements and development at he Royal Equestrian Club and the Jabi Dam to bring them up to a standard that befits the cultural significance and magnificence of the Inter-Carnival Activities held at those venues. This we see to be a positive step in the right direction.

(vi) The Carnival Climax And Presentation Point

3.18 The Carnival Climax and Presentation Point was one major key attraction of the Abuja Carnival with the following features:

- **A point for period display and presentation to Carnival spectators.**
- **To consist of a raised platform for improved viewing by the Carnival spectators.**
- **To be decorated to reflect the spirit of the Abuja Carnival.**
- **If appropriate, video screens will be installed at vantage points to communicate the performances at the Climax point to other areas of the Carnival, for maximum and mass viewing opportunities.**

3.19 The Eagle Square on the Shehu Shagary Way was the Carnival Climax and Presentation Point. Despite the shortcomings in the attempt to incorporate the above features to maximise the viewing pleasure of the large Carnival audience, the Eagle Square was spectacular, electric and charged.

3.20 However, the quality and location of the raised platform was compromised by the location of the Carnival Live Music Stage. Further, the crowd that gathered in front of the Presidential Box was allowed to interfere with the viewing pleasure of the spectators on the far side wings of the Square towards the Shehu Shagary Way. There were some decorations to reflect the mood and spirit of the Carnival, but these will need to be re-designed to reflect the more creative elements of Nigerian art and design and the ability of Nigerian artists to provide more appropriate street-décor. The fireworks made an impact.

(vii) The Effectiveness Of The Carnival Live Music Stages

3.21 The Carnival Live Stages were to be situated at vantage points in the Abuja Carnival area. These were intended to be parks with the capacity to hold at least 100,000 people each. These were intended to be premier stages show-casing four days of live acts by top national and international artists. There would be a mixture of popular music, African music, drumming and dancing. The concept behind this approach was to increase the range and variety of the activities in the Carnival environment. On this occasion there were two Live Stage settings at the Eagle Square and Millennium Park. These two Carnival Live Music Stages accounted for 270,000 Carnival audience even though they were not fully utilised in the true sense of the word.

(viii) The Effectiveness of the Carnival Workshops

3.22 The level of quality and diversity expected of the Abuja Carnival was a function of the relationship and partnership between the CMC and the States participating in the Carnival. It was therefore necessary for the CMC to identify the various levels at which it could hope to provide support, share Carnival knowledge, and work in co-operation with the participating States in the name of quality provision. To implement the Carnival strategies effectively and to stage a quality Carnival, CMC had to recognise the participating States as major partners in many of the initiatives that were to drive the Carnival.

3.23 Therefore the CMC had the task to make things work smoothly and efficiently by:

- **Planning seminars, rehearsals and workshops at the State level.**
- **Encouraging discussion about the Abuja Carnival provision and formatting.**
- **Being more flexible in adopting varying approaches to deal with diverse people and diverse Carnival processes.**
- **Being innovative by stimulating some aspects of the Carnival to see how it would work.**
- **Not using complexity as an excuse to scale down the Carnival.**

3.24 In this regard, the operations of the CMC have been effective in achieving these goals as demonstrated by the genuine commitment, enthusiasm and motivation of the Carnival participants. We are aware of the various seminars organised by the CMC for purpose of achieving the above objectives. In some instances we were witnesses to the delivery and provision of some of those seminars. The importance of the various workshops organised by the CMC cannot be stressed highly enough, particularly where large and diversified contingents of Carnival participants are involved. This approach reflects sound working practices which CMC will need to sustain and apply in all future Abuja carnivals. Subject to the communication of appropriate and specific Carnival knowledge to the State contingents. An example of this will be formatting of the contingents into the mode of Street Carnival.

(ix) Utilisation Of The Carnival Procession Route

3.25 The Abuja Carnival 2005 was designed as a Street Carnival with a pivotal Climax Point at Eagle Square and a number of distinguished Inter-Carnival Activities. As a Street Carnival, the expectation was that the entire Carnival Route which comprised the **Shehu Shagary Way, Eagle Square, Ralph Shodeinde Stree**t, and **Ahmadu Bello Way** should have been employed in the process. But it seemed that the Carnival Procession "spirited" away just after leaving the Eagle Square. Some specific circumstances could have been responsible for or dictated that situation. It will be very important to ascertain from the CMC what exactly caused the change of policy that influenced the abrupt end of the processional output. This is important to the future determination and planning of the Carnival.

3.26 The Abuja Carnival's procession was designed as a day's event with the capacity of 7 hours of activity. The features that emerged on the two days of the main events were:

(i) **The Carnival Procession of 24th November 2005 started at 9.00 am and finished at 1.30pm (4½ hours of Carnival Activity)**

(ii) **The Carnival Procession of 27th November 2005 started at 3.25 pm and finished at 7.00 pm. (3½ hours of Carnival Activity).**

(iii) **There was an average capacity reduction of 50% by time and space.**

(iv) **The processional route or speed averaged at 12 floats or contingents per hour. (A very high processional rate)**

(v) **Some contingents (not many) chose not to perform actively until they reached the performance point at Eagle Square.**

4. ASSESSING CARNIVAL ENVIRONMENT PERFORMANCE

(i) The Nature Of The Abuja Carnival Environment

4.1 The preparation and planning activities undertaken for the Abuja Carnival were complex, involving a range of different agencies and groups. Whilst the CMC remained the driving force behind the organisation of the event, a multi-agency approach involving the Federal Capital Territory, the National Police Force, the National Hospitals, Ambulance Services and Other Emergency Services was an essential feature in addressing issues of public safety, crowd management, litter and anti-social behaviour,

4.2 The range of activities and the number of agencies involved in the management and control of the environmental activities suggested that the CMC should seek to identify and establish policies to enable a total co-ordination of the activities and the agencies involved. The following key environmental issues were considered and documented for planning and control purposes.

- **Route Management and stewarding**
- **Hospitality and Accommodation Requirements**
- **Carnival Crowd Management and Control**
- **Carnival communication and Signage**
- **Transport to and From Carnival**
- **Public safety and Police Presence**
- **Provision of Sanitary facilities**
- **Carnival waste management and control**
- **Traffic management and control**
- **Emergency Fire Protection and Control**
- **Medical and first Aid Operations**
- **Carnival Street trading activities**

(ii) Carnival Environment Management Plan

4.3 As mentioned above, the responsibility for the general environmental protection was deemed to be a shared responsibility with all agencies doing that which was within their resources and their capacity to perform. On 12th October 2005, we were presented with "Abuja Carnival Environment Management Plan" by the Carnival Environment Manager on the CMC. The preamble to the plan reads:

> **"The environment management issues confronting the Abuja 2005 Carnival are complex and varied. These issues require extensive planning and funding, as well as reliance on many public agencies to realise the desired objectives, These agencies include the Education, Social Development, Health Secretariats of FCT, the Abuja Environmental Protection Board, the Directorate of Road Traffic Services, the Police, Fire Services Department, the Department of Maintenance (FCDA), the Department of Parks and Recreation etc.**

4.4 This was the beginning of the effective management of the Environment of the Abuja Carnival 2005. The issues addressed by the Abuja Carnival Environment Management Plan which we totally endorsed have relevance to the following issues:

(a) **The security and safety of the public at the Abuja Carnival will remain paramount to the CMC.**

(b) **Crowd congestion and disorderly behaviour is the most critical safety factor that may affect the Carnival.**

(c) **Time management of the Carnival has relevance to the transport management operations, traffic control and public order incidents at the Carnival. It also has a bearing on the clearing-up operations required to protect the general hygiene and cleanliness of the Abuja Carnival area.**

(d) **The level of quality and diversity expected at the Abuja Carnival is a function of the quality of the relationship and partnership between the CMC and the States participating in the Carnival. One important factor in the basket of issues is "the effective management of their hospitality and welfare provision" while in Abuja.**

(iii) The Effectiveness of the Carnival Environment Management

4.5 Subject to the minor considerations below we can confidently state that the general environment of the Abuja Carnival 2005 was effectively managed, and the pattern and quality of the management style used for that delivery is worth noting for the future development of the Abuja Carnival. From our observation and review of the Carnival Environment Plan mentioned above we have the following to say:

(a) **ACCOMMODATION OF STATES CONTINGENTS: Subject to the feedback from the Carnival contingents, this aspect was well organised and handled. The enthusiasm, commitment and motivation of the performers can be a pointer to how they were received.**

(b) **DECORATION AND MANAGEMENT OF THE CARNIVAL ROUTE: The decoration was good but not too elaborate and sounded a bit more like Christmas than Carnival, The Carnival route was well managed but we need to establish the basis of the cut-off before Ralph Shodeinde Street. We also need a fresh look at he arrangements at the Entry points otherwise everything was fine.**

(c) **CROWD MANAGEMENT AND CONTROL: With the exception of the group of people who crowded the area in front of the Presidential Box at Eagle Street, there was a degree of effective crowd management and control. On the other hand, people were well behaved.**

(d) **TRAFFIC MANAGEMENT AND CONTROL: This aspect was well organised and professionally executed. There was in existence a Carnival oriented traffic control.**

(e) **SECURITY AND PUBLIC SAFETY: The Route Marshals or National Handlers and the Police performed very well.**

(f) **WASTE MANAGEMENT AND CONTROL: There was an efficient system of continuous clear-up over the Carnival period which was marvellous.**

(g) **MEDICAL AND FIRST AID SERVICES: There were adequate and clearly defined and signposted first-aid areas at the Eagle Square, the Jabi Dam, the Royal Equestrian Club and at other major Carnival Activity Centres.**

(h) **PROVISION OF SANITARY FACILITIES: There were adequate toilet facilities in quantity and quality and were easily accessible.**

(i) **CARNIVAL STREET-TRADING: There was orderly and well-organised street-trading activity at the Eagle Square. It will go further if the streets around and through the market are pedestrianised for the protection of the traders and their customers.**

5. ASSESSING CARNIVAL TECHNICAL PERFORMANCE

(i) Carnival Trucks and Floats Construction

5.1 The design of the Abuja Carnival 2005 required about 60 Carnival floats in the procession comprising about 37 Public Sector floats and about 23 Private Sector floats. The actual provision was 35 Carnival floats, all from the public sector.

5.2 Each float was intended to be well-decorated with a competent DJ to provide music for the dancers and general entertainment. The quality of the vehicles by way of size and road-worthiness was excellent. The construction of the floats and the themes they depicted, were highly relevant to the Carnival spirit. The States and the CMC must be congratulated for the effort and skill demonstrated in bringing together these units which strongly established some of the most stimulating high points of the Carnival.

5.3 By their strategic presence, the Carnival floats were intended to lead and firmly establish the identity and the theme of every State. However, in some cases the Carnival performers were positioned in front of their float. This arrangement tended to undermine the anticipated excitement and expression of the Carnival spectators, since they were not instantly aware of the source and nature of the Carnival sections flowing before them.

5.4 The use of the Carnival floats as a State's identification and expression tool varied from State to State. In a highly charged cultural Carnival, an understanding of the themes of the States in relation to their physical locations and their contribution to the advancement of the whole Carnival should have generated a lot more excitement, respect and appreciation of their Carnival offerings.

5.5 Themes were to be adopted with the aim of giving the Carnival that extra coherence, individual identity and variety. Many States, including the FCT and Ebonyi were very successful in this respect, but others not. Some States did not go that far in their execution of the Abuja Carnival 2005. It is more usual for a theme to be considered as one of the important elements of the Carnival as a

matter of strategy. Thus the Carnival theme for each year needs to be decided in the cause of planning or structuring the float requirement by the State, at the highest possible level of the organisation. Differentiation of the Abuja Carnival from year to year should be thought of as going beyond the physical characteristics of the Carnival to encompass everything that influences the value that the spectators derive from it.

5.6 The use of relevant and varying themes from the States that influence the float design and construction is one method of maintaining Carnival variety and uniqueness. These factors of variety and uniqueness should be seriously considered as some of the critical success factors of the Carnival.

5.7 It is to be recognised that because of their culture, some aspects of the Abuja Carnival may not be able to respond to a high level of change in content and presentation. Therefore, to avoid a seemingly monotonous situation from year to year, it is hoped that the use of highly publicised themes of the State will be reflected in the design and construction of the Carnival floats. This will help to distinguish the offerings of the Abuja Carnival in a way that the spectators should perceive as something different from what they know. Thus the idea of "experience differentiation" through the theme elements of the Carnival float design and construction should be regarded as a paramount and formidable Carnival Strategy that would help renew and sustain the interest of the Carnival spectators from year to year.

(ii) The Quality and Output of Carnival Music

5.8 The indication has been that the highly efficient and most vibrant Carnival process depends largely on a combination of quality costumes and floats, powered by high quality music production, through high quality and appropriate sound equipment. The Carnival floats were designed to be able to provide music for the dancers behind the floats and for them to respond to the music. But the reality and nature of the Carnival presentations had meant the development of the following state of affairs:

(a) Some contingents had as many as 22 Carnival sections with different music requirement for each section.

(b) The number and length of sections in the contingents made it impossible for the music float to service all of them at the same time.

(c) **Some States managed with a recorded traditional music but the sound output would need to be high enough to be useful and relevant.**

(d) **Some traditional music systems sounded very well to enable the dancers to perform but the spectators needed to hear more of the music for appreciation.**

(e) **The use of "Boom Mike Technology at Eagle Square could make a difference, but some research is required to identify the appropriateness of the technology in relation to the PA configuration at the Square.**

(f) **There were two "alien" Carnival floats, one from the National Directorate of Employment (NDE) and the other from the Population Census Office. It is worth noting that the sound output from the equipment of the NDE was of a high quality and an appropriate Carnival standard. Such calibre of sound equipment and system must be generally encouraged so as to give the Carnival the appropriate level of audibility that matches its high visual status.**

5.9 With about 83 units of small traditional music systems supporting some 190 Carnival sections, there is a need for a rethink as to how to make the units more effective and relevant to the Carnival mode of presentation. The view was that the more organised and better structured the various music units are, the better the quality and level of presentation of the Carnival. We noticed a Carnival section comprising 13 members of which 10 were music providers, with only 3 dancers in the traditional mode. There were similar small sections in other States which should be enlarged or compressed into the appropriate carnival formats, if the technical requirements in the sphere of music and tradition would allow.

5.10 The Carnival has to be designed, crafted, interlinked and placed in an attractive environment to be enjoyed. The Abuja Carnival 2005 achieved a great deal by way of high quality and meaningful artistic and cultural content. What is required now is for there to be an improved framework for the manifestation of a very pure and vibrant Carnival that would be universally attractive.

(iii) Carnival Live Stages and Sound Systems

5.11 The Abuja Carnival's attraction was intended to be a permanently established excursion/tourist destination with the primary purpose being to allow public access for variety entertainment, cultural interest and education. To achieve this objective, a mass attraction was needed.

5.12 There was therefore a requirement for three premier stages showcasing four days of live acts by top national and international artists. There was to be a mixture of popular music, African music, drumming and dancing by these artists. Additionally, the streets around the Carnival area would be alive with entertainment, culture and different styles of sounds that would be blasted forth to project a highly vibrant Carnival environment.

5.13 However, at the Abuja Carnival 2005 there were only two Live Stages located at the Eagle Square and the Millennium Park, and there were no static sound systems as was originally planned. It is very interesting to note that although the location of the main Live Stage at the Eagle Square meant that it could not operate at its maximum capacity, it accounted for 21% of the total attendance at the Carnival. That was a relatively high attendance rate for a stage that was only operational in the evenings because of its location. This serves to emphasise the importance of good quality Live Music Stages and Sound System Music Sites as key strategic elements in enhancing the attractions of the Abuja Carnival.

6. ASSESSING CARNIVAL PR AND MARKETING PERFORMANCE

(i) Public Relations and Marketing Initiatives

6.1 Marketing initiatives were necessary to get people to take part and attend the Abuja Carnival 2005, both nationally and internationally. Further, appropriate marketing techniques were required to create a positive image and perception, and to encourage the view that the Abuja Carnival 2005 was a desirable and attractive leisure and educational activity. The notion was that the media had to be carefully nurtured and cultivated and to be included in any approaches or strategies developed for the attainment of the above unit objectives. This is due to the fact that the media has a crucial role in publicising and promoting the Abuja Carnival 2005. The extent of coverage and the nature of the media reviews could have a great influence on the Carnival's well-being both in terms of its popularity among the general public, the attitudes of international tourists and business sponsors in the short and long-term of its development.

6.2 Publicity and Marketing strategies developed by the CMC were to be informed by the stated objectives of the Carnival, particularly in the area of tourist attraction. Further, the point was made that the popularity and influence of major carnivals like that of Rio, Trinidad and Notting Hill is not determined so much by their artistic content but by the number and size of the spectators who attend to enjoy and appreciate those art forms. Thus their prominence was attained by the quality and degree of publicity they projected and received. It followed that the Abuja Carnival 2005 had to develop modes or forms of publicity that would enable spectators to identify with the key and popular aspects of the Carnival, both nationally and internationally.

(ii) Using The Integrated Publicity And Marketing Model

6.3 For the Abuja Carnival 2005 the integrated publicity and marketing model appeared to have been used to underpin the process. This model is more than a concept, and could be actively used with other relevant components of the strategy. This model was used to explore what publicity and marketing needs were called for as a result of general considerations of the strategic initiatives. Those using this model must have knowledge of the vision, values and objectives to be achieved to appreciate the usefulness of this approach. The following schedule of publicity and marketing activities are seen to be the hallmark of this model:

- **The Engagement Of TV Stations For Aggressive Publicity**
- **Adverts On Print And Electronic Media**
- **Development Of The Concept Of Logo**
- **Promotional Materials Both In Print And Electronic Formats For Outdoor And Indoor**
- **Production Of A Carnival Magazine**
- **Development Of Visual Design**
- **Development Of Marketing Materials**
- **Production Of Bill Boards For Mounting At Key Strategic Points**
- **Media Planning Print**
- **Press Briefings Of CMC Activities**
- **International Media Coverage**

These PR and Marketing activities were good in themselves as was demonstrated by the two Press Conferences held at the Carnival secretariat by the Hon. Minister of Culture and Tourism for the national and international Press. But the approach did not seem able to address the all important objective of the Abuja Carnival as an "Essential Tourism Product".

(iii) Additional Requirements For Focused Approaches

6.4 These publicity and marketing activities and packages, as pointed out, were good and highly relevant for the promotion of the Abuja Carnival 2005. However, in order to excite the general public, both nationally and internationally, a more focused approach on certain areas of the operations could be evolved, as follows:

6.4.1 The extent of coverage and the nature of media reviews could have a great influence on the Carnival's well-being both in terms of its popularity among the general public, the attitudes of international tourists and business sponsors. It was for this reason that we recommended the staging of a complex and well-organised Abuja Carnival Press Launch to which key and popular members of the national and international Press and Media were to be invited for the presentation of the Abuja Carnival to the world.

6.4.2 A well-organised and orchestrated Abuja Carnival Press Launch has the potential and the capacity to raise the momentum and positivity of the Carnival in the eyes of the national and the international communities. This is one of the easiest and surest ways to craft the popularity and marketability of the Abuja Carnival to the whole world.

6.4.3 Another form of focused PR and Marketing initiative called for and which could create a needed and positive image and perception of the Carnival was the use of reputational and attraction resources. In this regard we needed to highlight the following factors for the information of the general public, both nationally and internationally.

(a) **The participation of some specific and famous cultural and artistic units in the Carnival.**

(b) **The participation of some specific and well-known music artists that will perform at the Carnival.**

(c) **The participation of some specific and well-known DJs that will provide music at the Carnival.**

6.4.4 **The Official Carnival Brochure which is an unique historical document that will be designed to convey the traditional and modern images of Nigeria and the Abuja Carnival. Among other things, it can be used effectively to explain and to tell the story of themes of the various states of the federation in order to excite and attract people to the Carnival, both nationally and internationally. It has been said that varying State Carnival Themes is one of the surest ways of maintaining variety and the sustainability of the Abuja Carnival. People need to know about these themes.**

6.5 Many of the major and world renowned carnivals have all developed through effective and appropriate communication processes and the use of reputational resources where possible. It has also been noted that tourism is a multi-faceted product. It includes accommodation, transport, restaurants, shopping facilities, attractions, entertainment, public infrastructure support and the general way of life and culture of the host community. What is required is balanced Publicity and Marketing Initiatives so as to meet the information needs of tourists in a manner that inspires confidence and positive attitudes towards the Abuja Carnival.

7. ASSESSING CARNIVAL FINANCIAL PERFORMANCE

(i) Carnival Financial Management and Control

7.1 In the Carnival Development and Operations Plan we stipulated that the CMC was responsible for using the financial resources assigned to the organisation as efficiently as possible to make the goals and objectives of the Abuja Carnival 2005 happen. Central to the goals and objectives would be the need to maintain a financially stable organisation in order to imbue confidence from all the stakeholders of the Carnival process. Without a real and perceived financial stability and integrity of the Carnival Management Organisation, the success and popularity of the Abuja Carnival on the whole would be in doubt.

7.2 It was further pointed out that managerial decisions of the CMC should involve the simultaneous use of factors which draw on the function of **Funding** and the function of **Spending** and that such functions cannot operate independently of each other. It follows therefore that decisions by the CMC that utilise these functions must be inter-dependent decisions. It meant that it was a vitally important task for the CMC to co-ordinate these major inter-related aspects of decision-making through the use of the system of Budgetary Planning and Control. This needed to be done in order to ensure that the final outcome of the Carnival was consistent with the primary objectives and that there was no sub-optimisation in the process caused by imbalance and conflict in the provision of funds and the disbursal of those funds. The Abuja Carnival 2005 was a great success and in future so must be the financial provision to underpin and sustain that success.

(ii) Carnival Financial Performance Measurement

7.3 From the points raised above, it is abundantly clear that financial management efficiency had to be demonstrated and that the CMC had to be accountable for the funds and assets that had been placed in its care for the facilitation of the Carnival. Thus, a system of Carnival Management and Control needed to be put in place.

7.4 Carnival Management and Control was to be the process of ensuring that the CMC's activities conformed to its plan, and that the Carnival's objectives were achieved. The reality was that there could be no control without adherence to

Carnival's objectives and plans. These pre-determine and specify the desirable behaviour and set out the procedures that should have been followed by members of the CMC to ensure that the organisation was operated in a structurally cohesive and desired manner.

7.5 Through observation and analysis, we could identify the Carnival activities, functions and programmes that were deployed to stage the Abuja Carnival 2005, in terms of their quantitative and qualitative aspects. This enabled us to establish the basis for evaluating their worthiness and appropriateness. It is now for the CMC to identify and measure the financial aspects and implications of these Carnival activities, functions and programmes to establish the actual cost of staging the Abuja Carnival 2005. Obviously, regulatory and statutory requirements of the Federal Government of Nigeria will need to be considered in the gathering, processing and presentation of the Abuja Carnival 2005 Accounting and Financial Statement.

7.6 The production of the Abuja Carnival 2005 Accounting and Financial Statement must be deemed to be a very important process. The review and revision of such a statement may result in important decisions being taken on possible activity adjustments within a future Abuja Carnival. Thus the Carnival Financial and Performance Measurement cannot therefore be viewed as being purely concerned with the Abuja Carnival 2005 - it must be considered as an integral part of the long-term Carnival planning process. Further, it should be noted that any appraisal of the Abuja Carnival 2005 should include the overall financial performance of the project. The view is that a financially sound and stable Carnival Management Organisation is a thing of respect and inspires confidence; and should be one of the major elements of the attractiveness and popularity of the Abuja Carnival in the long-term.

8. MAJOR AREAS FOR IMPROVEMENT OF THE CARNIVAL PROCESS

From the above analysis and reviews of the various components of the Abuja Carnival 2005, it is suggested that the following major areas should be given due and appropriate attention in any programme designed for further improvement of the Carnival:

(i) **The Development Of A "Street Carnival Of Arts And Culture".**

(ii) **The Structural Cohesiveness Of The Abuja Carnival Management Committee (CMC).**

(iii) **The Formatting Of The State Contingents And Troupes Into The Carnival Mode And Style.**

(iv) **The Development Of Identification Themes For Carnival Variety Of Presentation.**

(v) **A More Focused Carnival Publicity And Marketing Approaches.**

(vi) **Music Production And Dissemination Strategy To Incorporate The Traditional Music Elements.**

(vii) **The Creation Of A Totally Vibrant Carnival Music Atmosphere.**

(viii) **Highlight And Publicise The Creativity Of Nigeria To Excite And Attract.**

(ix) **The Purpose Of Carnival Live Music Stages And Sound Systems At The Carnival To Be Taken Seriously.**

(x) **The Treatment Of Inter-Carnival Activities As Prominent And Very Important Components Of The Carnival.**

THE CARNIVAL ROADSHOW COMPANY LIMITED – LONDON

Under Assignment By
The Federal Ministry of Culture and Tourism of Nigeria

Abuja Carnival 2006

Carnival Direction and Operations Plan

To The
Federal Ministry of Culture and Tourism

London

April 2006

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1. CARNIVAL STRATEGIC ORIENTATION AND DEVELOPMENT

(i) The Strategic Objectives of Abuja Carnival 2006

1.1 The Abuja Carnival Management Committee (CMC) is tasked by the Federal Ministry of Culture and Tourism to design and present the Abuja Carnival 2006 to be held in Abuja in November 2006. The Carnival Design and Presentation must achieve the following objectives:

(a) **To** *Showcase* **Traditional African Music, Dance And Arts.**

(b) **To** *Celebrate* **The Individuality And Unity Of The State Governments And People Of Nigeria.**

(c) **To** *Celebrate* **The Role Of The City Of Abuja As The Unifier And The Centre Of Unity Of The Federal Republic Of Nigeria**

(d) **To** *Educate* **And Inform The World Of The Rich Culture And History Of Nigeria.**

(e) **To** *Highlight* **Nigeria As A Safe And Secure Destination For Tourism.**

(f) **To** *Showcase* **Nigeria As A Country Steeped In Culture, History And Modernity.**

(g) **To** *Be* **The Vehicle For The Active Promotion Of The Tourist Attractions In Nigeria**

(h) **To** *Be* **The Vehicle For The Active Promotion And Encouragement Of Domestic Or Inter-State Tourism.**

1.2 The sum total of the above set of primary objectives of the Abuja Carnival is expressed as follows:

- **Abuja Carnival as** *"A celebration of the Unity and Diversity of Nigeria"*.

- **Abuja Carnival as** *"An Essential Tourism Product".*

1.3 In furtherance of the main objectives and the broad strategic orientation of the Abuja Carnival 2006, the following operational objectives and their related initiatives and actions will be pursued:

(a) To strengthen the fabric of the Culture and Arts provision by creating an optimum environment for the development and presentation of the best possible art forms and culture of Nigeria.

(b) To increase the number and range of providers and users of Nigeria's Art and Culture throughout Nigeria and the world by the creation of a Street Carnival atmosphere full of excitement, enthusiasm and energy in Abuja.

(c) To create opportunities to emphasise the Arts and Culture as an integral part of Nigeria's Social and Economic Development, and to further create opportunities for *"reverse tourism"* **for the artistic and cultural expressions from the States of Nigeria.**

(ii) The Operational Structure Of Abuja Carnival 2006

1.4 The Structure of the Abuja Carnival 2006 in respect of the main and key activities are designed as follows:

CS01 **Main Carnival First Day Spectacula**

CS02 **Carnival Masquerade Fiesta Presentation**

CS03 **Carnival Durbar Procession Of Horses**

CS04 **Carnival Boat Regatta Presentation**

CS05 **Children Carnival Splash Presentation**

CS06 **Carnival Live Stages Music Entertainment**

CS07 **Carnival Sound Systems Music Entertainment**

CS08 **Carnival Food And Drinks Entertainment Malls**

CS09 **Carnival Food Fairs, Exhibitions, Dramas Etc.**

CS10 **Main Carnival Last Day Spectacula**

1.5 As a means of attracting domestic and international tourists, the offerings of the Abuja Carnival 2006 will need to be distinguished in a way that the spectators can perceive as something different from what they know or have seen.

1.6 This involves the concept of Carnival Differentiation which is concerned with the provision of uniqueness and variety. The opportunities for creating uniqueness are not only located within the content and style of the Carnival. The Carnival's uniqueness should arise in virtually everything that the Management does.

1.7 Effective differentiation of the Abuja Carnival is about going beyond the physical characteristics of the Carnival to encompass everything that influences the value that the spectators derive from it.

1.8 The "*Carnival Direction and Operations Plan for the Abuja Carnival 2006"* is intended to define everything about the Carnival that will influence the potential value and perception of the Carnival spectators at all levels of appreciation and enjoyment.

(iii) The Critical Success Factors Of The Abuja Carnival

1.9 The following *Critical Success Factors* are selected to enable the achievement of the objectives of the Carnival. The Critical Success Factors are those relatively few and key activities in the Carnival environment that can make a difference between a successful carnival and a failed Carnival. These include:

(a) Carnival Content and Style of Presentation.

(b) Effectiveness of Carnival Management and Control.

(c) Quality Entertainment as a Crowd Control Tool.

(d) Total Quality Management of the Carnival Environment.

(e) Responsive and Reliable Carnival Management Organisation.

(f) Carnival that has something for Everyone and Everybody.

(g) Highly Motivated and Coherent Carnival Participating Units.

(h) PR and Marketing Approaches Designed to Excite and Attract.

1.10 The Carnival Direction and Operations Plan provides details of the various management actions required to stage the Abuja Carnival 2006. The Plan has been developed within the framework of the main Carnival objectives and the realities of the Abuja Carnival 2005.

1.11 The Plan provides a single vision of purpose to which those who are involved in the management and facilitation of the Carnival can define or redefine their respective roles. Further, the Plan defines the specific objectives and action required to ensure the success of the Abuja Carnival 2006.

1.12 The Plan views the Carnival as a transformation process which takes place under a set of controls or constraints. The Carnival is also seen as a unique process consisting of a set of co-ordinated activities and actions with start and finish times. These activities must be undertaken to achieve the stipulated objectives of the Abuja Carnival.

1.13 These activities and the actions required for their achievement will be managed in conformity to specific strategies and requirements including constraints of time, space, cost and resources. The Plan will take advantage of the mechanisms and means available to make the transformation process possible or complete.

(iv) Abuja Carnival Audience Reach And Structure

1.14 The Audience Reach and Structure of the Abuja Carnival 2006 based on the highlights indicated are:

(a) Live audience in the region of 1.2 million will be expected to attend the Carnival.

(b) A further 500,000 spectators will witness the Inter-Carnival Activities to be held at various venues.

(c) Foreign visitors/tourist may account for 15% of the total.

(d) General Abuja residents may account for 40% of the total.

(e) Visitors from elsewhere in Nigeria may account for 45% of the total.

(f) It is estimated that the Abuja Carnival may have an overall audience reach in excess of 40 million, largely due to an extensive media coverage and exposure.

2. GENERAL CARNIVAL MANAGEMENT AND DIRECTION

(i) The Role of the Abuja Carnival Management Committee

2.1 The Management and Direction of the Abuja Carnival 2006 is the responsibility of the Abuja Carnival Management Committee (CMC). The Structure and composition of the CMC is as follows:

- **Ministerial Supervisory Board comprising key Federal Ministries.**

- **Carnival Management Committee comprising:**

- Chief Executive
- Carnival Co-ordinator
- General Secretary
- Carnival Operations Manager
- Carnival Environment Manager
- Carnival Technical Manager
- Carnival PR and Marketing Manager
- Carnival Finance Manager
- Carnival Zonal Co-ordinators
- Special PA To The Chief Executive

2.2 The CMC is responsible for the total co-ordination, management and development of all the events and activities of the Abuja Carnival 2006 at the tactical and operational levels of management.

2.3 The Federal Government of the Federal Republic of Nigeria, through the Federal Ministry of Culture and Tourism has responsibility for the Strategic Orientation and Direction of the Abuja Carnival 2006. That Strategic Orientation and Direction reflects in the objectives of the Carnival as already mentioned above.

2.4 The aspiration of the Federal Ministry of Culture and Tourism is that the Carnival is one attraction, but it must be appropriately and functionally developed to influence or impact on other areas and sectors of the tourist industry through its capacity, quality, variety, differentiation, appeal and its internationalisation. In this respect, all the tactical and operational decisions and policies of the CMC must be so informed by the aspiration of the Ministry.

2.5 The Abuja Carnival Management Committee has the following clearly defined management responsibilities:

(a) Policy formulation and development of strategies for new initiatives or revision of existing ones.

(b) Control and accountability of the Executive Management Staff through its collectivity function.

(c) Approval of detailed plans for implementation by the Executive Management Staff.

(d) Management and development of Carnival capacity, differentiation and variety.

(e) Performance management and control of the Carnival activities and events.

2.6 The preparation and planning activities to be undertaken for the Abuja Carnival is complex, involving a range of different agencies and groups. Whilst the CMC remains the driving force behind the Carnival, the multi-agency approach cannot be ignored.

2.7 Carnival capacity management is one of the key planning responsibilities of the CMC. It is concerned with the matching and management of the capacity of the Carnival and the demand placed on the system. This involves the study of an anticipated number of Carnival spectators and participants, and the organising of resources to meet the level identified.

2.8 The organising of resources or facilities includes the acquiring or hiring of resources; training people; the development of response strategies for meeting changes in the number of spectators, including the nature and content of the spectator-base of the Carnival.

2.9 The CMC has responsibility to identify all the key Carnival resources and facilities which are critical for the smooth staging of the Carnival. This needs to be done in order to control and deal with any uncertainty of demand to keep the reputation and image of the Carnival positive and attractive.

(ii) The Effective Management of Carnival Stakeholders

2.10 The CMC has responsibility for the effective management of Carnival stakeholders. Carnival stakeholders are individuals and groups who have an interest in the Abuja Carnival process and its outcome. They are those who are likely to be affected or inconvenienced by the existence and operations of the Carnival.

2.11 Knowing who the Carnival stakeholders are and how their concerns might affect the Carnival operations is of critical importance. Thus, their identification and methods for the management of their expectations, anxieties and perceptions should be developed and implemented.

2.12 Effective management of stakeholders essentially revolves around effective communication. The CMC must identify all the relevant stakeholders and determine the depth of their concerns. These concerns will inform the management style and approaches needed to deal with them.

2.13 For the Abuja Carnival the more general stakeholders may include:

SH01 **The Federal Government of Nigeria**

SH02 **The State Governments of Nigeria**

SH03 **Carnival Participants and Performers**

SH04 **Carnival Contractors and Suppliers**

SH05 **Staff and Employees of the CMC**

SH06 **The Nigerian Police Force**

SH07 **The Abuja Carnival Spectators**

SH08 **The General Public-at-large**

SH09 **The Carnival Area Residents**

SH10 **Abuja Hotels and Restaurants**

SH11 **The Tourist Development Corporation**

SH12 **The Sponsors of the Abuja Carnival**

SH13 **Travel agents, Tour Operators and Airlines**

SH14 **General Transport Operators**

SH15 **The Media and Press Organisations**

SH16 **Carnival Area Business Units**

SH17 **Abuja Carnival Street -Traders**

SH18 **Religious and Secular Organisations**

SH19 **Abuja Hospitals and Health Care Providers**

SH20 **Carnival Food and Drinks Vendors**

SH21 **The General Business and Commercial Interests**

(iii) Structural Cohesiveness and Specific Management Actions

2.14 The implementation of decisions by the CMC in the Carnival environment will be influenced by a variety of issues. To ensure that functional managers have the same view on issues, a powerful corporate culture must be developed by the CMC. This calls for a fully structural cohesiveness of the CMC in order to avoid dysfunctional behaviour.

2.15 Without the achievement of structural cohesiveness there may be inconsistent behaviour between functions which could prove embarrassing to the whole organisation and detrimental to the operational performance of the Carnival.

2.16 The Abuja Carnival Management Committee will initiate and direct the following management actions:

SMA01 **Establish the mechanism and the structure for team-work in the Carnival environment.**

SMA02 **Establish formal reporting systems, regular meetings and effective lines of communication.**

SMA03 **Establish the system and mechanism for dealing with the multi-agency aspects of the Carnival through the establishment of effective and appropriate lines of communication.**

SMA04 **Review and establish appropriate zonal or sector management strategies.**

SMA05 **Define the Health and Safety requirements of the Carnival environment and establish the structures and organisation for the management of the situation.**

SMA06 **Establish an appropriate funding strategy and the system to effectively manage the flow of funds to the process to avoid bottlenecks.**

SMA07 **Establish a programme of risk analysis of the Carnival environment and take appropriate steps to manage the process through risk reduction or risk elimination strategies where necessary.**

SMA08 **Establish the mechanism for the measurement of the Carnival performance on both a quantifiable and qualitative basis.**

SMA09 **Develop a flexible and responsive mechanism to enable CMC to be on top of the Carnival situation and circumstances all the time.**

SMA10 **Ensure transparency and accountability of the management and governance structure to ensure the support of all the Carnival stakeholders through reliable and effective communication approaches.**

SMA11 **Take steps to ensure that every management action feeds into the long-term development and sustainability of the Abuja Carnival.**

SMA12 **Establish the framework for communication, integration and motivation of the Carnival Participating Units from the Participating States.**

SMA13 **Establish a world-class organisation and vehicle for the promotion and marketing of the rich cultural heritage and art forms of Nigeria with the view of attracting international tourists to Nigeria.**

3. CARNIVAL OPERATIONS MANAGEMENT AND DIRECTION

(i) The Operations Objectives of the Abuja Carnival 2006

3.1 In furtherance of the main objectives and broad strategic orientation of the Abuja Carnival 2006, the Carnival's operations objectives and the related Carnival initiatives and actions will be considered and pursued.

3.2 The Carnival operations objectives which have informed the Carnival Direction and Operations Plan are as follows:

(a) To strengthen the fabric of the Arts and Culture provision by creating an optimum environment for the development and presentation of the best possible Arts Forms and Culture of Nigeria.

(b) To increase the number and range of providers and users of Nigeria's Arts and Culture throughout Nigeria and the World by the creation of a Street Carnival atmosphere with full excitement, enthusiasm and energy in Abuja.

(c) To create opportunities to emphasise the Arts and Culture as an integral part of Nigeria's Social and Economic Development, and to further create opportunities for *"reverse tourism"* **for the Artistic and Cultural expressions from the States of Nigeria.**

3.3 Actions will be required to facilitate the Artistic and Cultural expressions of the diverse cultures of Nigeria, and the achievement of the highest quality by groups and individuals.

3.4 Ensure that residents, tourists, visitors and workers in Abuja have equality of opportunity to experience, enjoy and participate in the Abuja Carnival, both through the provision of information, education and encouragement which enables people to be aware of, and to take those opportunities.

3.5 Ensure that the Arts and Culture are recognised and valued as an integral part of social and economic development and are perceived and used as a means of improving the quality of life, the social and the physical environment.

(ii) The Content and Structure of the Abuja Carnival 2006

3.6 The Carnival's performance and the presentation capacity of the Abuja Carnival 2006 are estimated and structured as follows:

CC01 **37 Participating States of Nigeria**

CC02 **15,000 Carnival Participants and Performers**

CC03 **40 State Music and Costume Floats (motorised)**

CC04 **10 Non-Motorised Floats on Flora and Fauna of Nigeria**

CC05 **20 Private Music and Display Floats (Motorised)**

CC06 **Massive sections of Masquerade, Costume and Traditional Dancers.**

CC07 **Carnival Masquerade Fiesta Presentation**

CC08 **Regatta Presentation Comprising 10 Boats**

CC09 **Durbar Presentation Comprising 3000 Horses**

CC10 **3 Stages For Live Music Presentation**

CC11 **20 Sound System Entertainment Spots**

CC12 **Children Carnival Splash Presentation**

CC13 **Carnival Food Fairs, Exhibitions, Dramas etc.**

CC14 **Carnival Food and Drinks Entertainment Malls**

3.7 The content and structure of the Abuja Carnival 2006 outlined above will require management action in the review, maintenance and development of an appropriate Carnival infrastructure in the following areas;

CI01 **The Carnival Climax Point at Eagle Square**

CI02 **The Jabi Dam - Boat Regatta Presentation**

CI03 **The Royal Equestrian Club - Durbar of Horses**

CI04 **The Carnival Processional Presentation Route**

CI05 **The Organisation For Food and Drinks Malls**

CI06 **The Carnival Children's Splash - The Millennium Park**

CI07 **The Organisation For Food Fairs, Exhibitions etc.**

CI08 **General Carnival Street -Trading Activities**

CI09 **Infrastructure Requirements For Other Carnival Attractions**

3.8 In general there is an urgent need for consideration and clarification of the infrastructure requirements of the Carnival in terms of their suitability, capacity and complexity, and the specific strategies required to deal with them.

3.9 Management action is required to establish the mechanism to assess the quality of the various items of infrastructure and their fitness or otherwise to cope with the demands of the Abuja Carnival 2006 as designed and structured.

3.10 The Carnival sites and venues must be developed to have both physical and psychological attractions and appeal that Carnival spectators can easily relate to. These Carnival sites and venues must be relevant and appropriate for the purposes intended.

(iii) The Development and Presentation of "Street Carnival"

3.11 The Abuja Carnival 2006 is designed to be a Street Carnival of Arts and Culture which must translate the Carnival's contents and procession into a mass movement of exciting entertainment and total enjoyment by the Carnival spectators along the whole length of the Carnival Route.

3.12 The objective of the Street Carnival is to provide a formalised Carnival operations and a structured system within the Carnival environment, which ensure that the needs of the spectator from the point of view of his/her ability to participate and to party at the Carnival is assured and catered for.

3.13 For a Street Carnival of Arts and Culture, formatting of the Carnival elements is a very important consideration and a critical aspect of the process. An appropriate Carnival formatting is about ***Mass, Expanse, Uniformity*** *and* ***Rhythm***. These must come together at the same time and at the same place, and be driven by sufficiently loud and vibrant music.

3.14 The Abuja Carnival 2005 had ***Rhythm*** and ***Uniformity*** in many areas but lacked ***Mass*** and ***Expanse*****.** These have to be consciously built into the Carnival process by encouraging the State Contingents to bring together the large numbers of individual troupes to operate through sections with sufficiently large numbers of performers to create ***Mass*** and ***Expanse*****.**

3.15 The Abuja Carnival 2006 requires a planned and organised structure to reflect *Mass, Expanse, Rhythm* and *Uniformity of Movement*. These thoughts need to be communicated to the State Participants for discussion and action very early in the Carnival planning process.

3.16 Where the issue of formatting is outside the direct control of the CMC, an advocacy campaign aimed at stressing the importance of formatting the Carnival and persuading other authorities to address the issue can be effective, if well-handled and done in time.

3.17 In order to facilitate the formatting of the Abuja Carnival 2006, CMC must take steps to determine and establish the offerings of the Carnival Contingents at the Carnival in advance, for the purpose of studying and structuring them. Formatting of the State Contingents into the Carnival mode and style, where appropriate, should be considered as one of the *Critical Success Factors of the Carnival*.

3.18 The level of quality, diversity and effective presentation at the Abuja Carnival 2006 is a function of the relationship, partnership and the type of communication between the CMC and the States participating in the Carnival. It is therefore necessary to identify the various levels at which the CMC could hope to provide support, share Carnival knowledge, and work in co-operation with the Participating States.

3.19 To implement the Carnival strategies effectively and to shape a quality and world-class Carnival, there is a need to recognise the Participating States as major partners in many of the initiatives that will drive the Carnival. Therefore the CMC has the task to make things work smoothly and efficiently through the following Carnival Support Initiatives:

CSI01 **Producing a comprehensive guide to participating in the Abuja Carnival for the State Contingents, in particular.**

CSI02 **Encouraging discussion on the adoption of the appropriate Carnival mode and style, *i.e.* formatting and effective presentation.**

CSI03 **Using the process of seminars, rehearsals and workshops to spread the appropriate Carnival model and for the purpose of communication.**

CSI04 **Being more flexible in adopting varying approaches to deal with diverse people and diverse Carnival processes.**

CSI05 **Being innovative by simulating some aspects of the Carnival to see how it would work.**

CSI06 **Not using complexity as an excuse to scale down Carnival activities without regard to its impact on the whole.**

3.20 Since the external environment in which the Abuja Carnival 2006 will take place changes continually and dramatically, the CMC must develop the capacity to respond and adapt to those changes very quickly. Response is defined as including the entire range of values related to effective time management, reliable scheduling of Carnival processes, flexible performance and effective delivery of the Carnival.

3.21 Flexible response is thought of as the ability to match changes in the Carnival environment where conceptions and capacities fluctuate easily and substantially. Reliable response manifests itself in reliable scheduling of the Carnival processes and activities. Thus the CMC must have meaningful schedules or time-tables and must perform to these schedules which have been communicated to the Carnival public, who in turn rely on them.

(iv) Defining The Abuja Carnival Mode and Activity Profile

3.22 The goal of Total Quality Management is the satisfaction of the Carnival spectator and other Carnival stakeholders. This is a situation where all aspects of Carnival management, Carnival activities and the whole Carnival spectacle are involved in a process of conscious and continuous quality management.

3.23 The level of quality of the Carnival to be offered at the Abuja Carnival 2006 is very much the decision and the interaction of the Carnival participants and the Carnival spectators. Management action will be required to encourage and motivate the participants to give their best at the Carnival. The Carnival participants or the various Participating States must be enabled to share the vision and the objectives of the Carnival.

3.24 To implement the strategies outlined and to stage a quality and a world-class Carnival, the Management recognises the profile and structure of all the activities required to be staged at the Abuja Carnival 2006. These are summarised as follows:

3.24.1 ***The Carnival Climax and Presentation Point*** is a major and key attraction point on the Carnival Procession Route with the following features:

- A point for period display and presentation to Carnival spectators.
- To consist of a raised and solid platform for improved viewing and appreciation.
- To be specially decorated to reflect the spirit and the expectations of the spectators at the Abuja Carnival.
- If appropriate, video screens will be installed at vantage points in the Carnival Zone to communicate the performances at the climax point to other areas of the Carnival for maximum and mass viewing opportunities.

3.24.2 ***The Carnival Procession Route:*** The Abuja Carnival 2006 is designed as a Street Carnival of Arts and Culture with an active pivotal Climax Point at Eagle Square and a number of distinguished Inter-Carnival Activities. As a Street Carnival, the Carnival Route which comprises the *Shehu Shagary Way, Eagle Square, Ralph Shodeinde Street, and Ahmadu Bello Way* should be employed or used in the process. The use of the Carnival Route depends largely on the spread of the Carnival spectators and the capacity of the Carnival by way of content and availability.

3.24.3 ***Masquerade Performances*** Representing incarnated ancestral spirits visiting their descendants to entertain, give guidance, commend, exorcise evil spirits and chastise evil-doers. Their elaborately created physical presence can be organised into the Carnival mode and style interspersed with the Major or King/Queen masquerades. The procession of the smaller masquerades can be improved with increased numbers with major individual sections complete with cornucopia of spectacles, shapes and sizes.

3.24.4 ***Textiles, Costumes and Traditional Regalia:*** These represent the decorative and intricate garments for which Nigeria's many cultures are noted. Each indigenous textile is easily associated with a particular section of the country. Many of the ancient textile traditions remain a vital part of dressing in Nigeria. These can be prominently displayed in the Carnival style and mode by the creation of huge sections of similarly attired performers. Every section should be capable of reflecting the social class and the various occupations in the community. They should be organised in a way that enables people to learn about the intriguing stories behind each type.

3.24.5 ***Traditional Music and Dance:*** These are the art forms through which culture is projected in entertainment. Popular traditional music can be found in every ethnic group. Music and dance add flavour, movement and rhythm to the various events at the Abuja Carnival. Management action will be required to identify types of music available and how these can be amplified to produce a real and an authentic Street Carnival atmosphere.

3.24.6 ***The Durbar Procession:*** The Durbar is marked with a conspicuous display of ornately dressed horsemen, Emirs attired in ceremonial robes and muscle-bound wrestlers. Management action required here is to do with the following activities:

- Procedures, formalities and logistics for holding and managing large numbers of horses.

- Procedures for assessing and handling the health and safety requirements of men and animals.

- Fundamental improvements and developments at the Royal Equestrian Club to bring it up to a standard that befits the cultural significance of the Inter-Carnival Activity.

3.24.7 ***The Abuja Carnival Boat Regatta:*** This is a display of the rich cultural heritage of the riverine people of Nigeria, as they dance, gyrate and put up performances to thrill their audiences, through the use of the river craft. The Abuja Carnival 2006 will parade the flamboyant and colourful regatta to appreciative Carnival spectators. Building on the success of the Abuja Carnival 2005, management action will be required for the improvement and development of the Jabi Dam and its surroundings to make it appropriate, suitable and attractive for the purpose.

3.24.8 ***The Children's Carnival Splash:*** Carnival is synonymous with *Movement, Rhythm* and *Colour* leading to *Harmony*, which is the main output of the Carnival process. This does not happen by accident. It has to be designed, crafted, inter-linked and placed in an attractive environment to be enjoyed. This is exactly what the children's section of the Abuja Carnival 2006 has to achieve. The children have the opportunity to demonstrate an aspect of the modernity of the Carnival. The management actions required to support the Children's section are:

- Increase the number of participants to a minimum of 600 with six or more sections.

- Involve a large number of Abuja school children and their parents.

- Assist the children to design and make their own Carnival costumes and the selection of their dance routines, and performances on an attractive and appropriate Live Stage.

- The Children's Carnival Splash at the Millennium Park should be given full attention and publicity.

- Fundamental changes are required to establish a well-represented and presented Children's Carnival Splash at the Millennium Park.

3.24.9 ***The Carnival Live Stages and Sound Systems:*** The Live Stages and the Sound Systems are intended to be located at the vantage points in the Abuja Carnival area. These are parks and open spaces with the capacity to hold large numbers of carnival revellers. The Live Stages are intended to be Premier Stages show-casing four days of live acts by top national and international artists. There will be a mixture of popular music, African music, drumming and dancing. The concept behind the system of Live Stages and Sound Systems at the Abuja Carnival is explained as follows:

- To increase the range and variety of the activities in the Street Carnival environment.

- To support the development and the sustainability of Abuja Carnival as a Street Carnival.

- To enable Carnival revellers to participate in the Carnival in a way that projects an active and vibrant Street Carnival.

- To fulfil the Mission of the Abuja Carnival as a Carnival that has something for everybody.

- To support the creation of the Street Carnival with full spectator excitement, enthusiasm and energy

(v) Abuja Carnival Variety and Sustainability Strategies

3.25 It must be acknowledged that the Artistic and Cultural content of the Abuja Carnival is highly colourful, very attractive and notably impressive. However, the major elements of the Carnival's content are traditionally, historically and customarily based and would not be capable of much change or variation from year to year.

3.26 In order to avoid the element of monotony from creeping into the Carnival's presentation and structure, and to keep the Carnival fresh, lively and sustainable, and to develop an appropriate Street Carnival of Arts and Culture, the following management actions are required in the short-term and the long-term:

SS01 **Those elements of the Carnival's content that are subject to change or renewal should be identified and encouraged to do so through the process of innovation and carnival development.**

SS02 **The effective use of varying and exciting <u>Themes</u> that are designed for the major celebrations of the traditional, historic, geographical, social or economic significance of the various States participating in the carnival. These should be well publicised to excite and attract, and must include aspects of the Flora and Fauna of Nigeria.**

SS03 **The development and maintenance of a Children's Carnival Splash that is capable of responding to the current and modern trends in music, dance, fashion, attitudes etc.**

SS04 **The definite and appropriate development of the concept of Live Stages and Sound Systems for the effective maintenance of the Street Carnival status of the Abuja Carnival. This must be considered as a serious variable in the management of the sustainability of the Abuja Carnival.**

SS05 **The streets around and in the Carnival area should be developed to move and vibrate to the beat of all styles of music - popular, traditional, high-life, hip-hop etc gingered by food and drinks malls.**

SS06 **A Street Carnival is developed, supported and sustained only by a dynamic party -atmosphere which comes about only through vibrant Music, Dance, Food and Drinks made available at the Carnival.**

SS07 **Apart from the provision of Live Stages and Sound System Sites, steps are required to be taken to involve the commercial and business communities in the sector of food and drinks in the delivery of the Abuja Carnival. This can be achieved by invitation and highly effective publicity.**

3.27 The case for the Arts and Culture and the need for them to become more integrated within the broader social, economic and cultural climate of Nigeria is a fundamental aim of the Abuja Carnival.

3.28 This aim is likely to be better achieved through the conscious act of managing the concept of variety and sustainability and the Street Carnival credentials of the Abuja Carnival.

(vi) Specific Requirements For Operations Management Actions

3.29 There is a requirement for the preparation of detailed action plans for the timing, sequencing and responsibility for each of the following Carnival Operations Issues and Activities:

OMA01 Main Carnival First Day Spectacular Presentation

OMA02 Main Carnival Last Day Spectacular Presentation

OMA03 Carnival Durbar of Horses Presentation

OMA04 Carnival Climax and Presentation Point

OMA05 Carnival Regatta Development and Presentation

OMA06 Carnival Workshops and Sensitisation Programmes

OMA07 Carnival State Sector Participation Programme

OMA08 Carnival Private Sector Participation Programme

OMA09 Children's Carnival Splash Presentation

OMA10 Carnival Masquerade Fiesta Presentation

OMA11 Other Relevant Carnival Attractions Presentations

4. CARNIVAL ENVIRONMENT MANAGEMENT AND DIRECTION

(i) Defining The Nature Of The Abuja Carnival Environment

4.1 The range of activities and the number of agencies involved in the management and control of the environmental activities requires a very strong management action for total co-ordination for effective control and management of these activities.

4.2 The following key environmental issues need to be defined with regard to their nature, agencies responsible, and the level of their impact on the carnival:

CEI01 **Carnival Route Management and Stewarding**

CEI02 **Carnival Crowd Management and Control**

CEI03 **Carnival Communication and Signage**

CEI04 **Carnival Environment Transport Management**

CEI05 **Carnival Traffic Management and Control**

CEI06 **Carnival Waste Management and Control**

CEI07 **Carnival Sanitary Facilities and Management**

CEI08 **Carnival Law and Order Maintenance**

CEI09 **Carnival Public Safety Management and Control**

CEI10 **Carnival Reception and Hospitality Management**

CEI11 **Carnival Street-Trading Activities Management**

CEI12 **Carnival Medical and First Aid Operations**

CEI13 **Carnival Emergency Fire Protection and Control**

4.3 The Carnival Environment Protection Management is about ensuring the safety and welfare of the Carnival spectator, the general public and the Carnival participants. This involves the development of Route Management and Stewarding Plans through to Carnival Street-Trading Activities. These plans must be unique to the nature and style of the Abuja Carnival.

(ii) Management Policies And Approaches To Environmental Protection

4.4 Appreciate the complexities of the management of the Carnival environment and the need to rely on external agencies for some of the provisions.

4.5 Action will be taken to identify and co-ordinate all the environmental activities required to underpin the Carnival. In this respect, there is a need for the understanding of the nature and scope of these activities.

4.6 Appreciate the importance of the Security and Safety of the public and evolve strategies for handling and dealing with the situation.

4.7 Appreciate that crowd congestion and disorderly behaviour are the most critical safety factors that need to be seriously attended to and directed.

4.8 Appreciate the importance of strict time management in dealing with supply and delivery issues in the Carnival environment.

4.9 Review the local infrastructure to identify the strengths and weaknesses of the technical facilities available and required to meet the needs of the Carnival.

4.10 Responsibility for public safety at the Carnival is deemed to be a shared responsibility with all agencies doing that which is within their capacity and their resources to perform.

4.11 Management action will be required for strategic co-ordination of all the activities for Carnival Environment Protection. Management action will be required to initiate any requests for incremental or additional resources required to facilitate the Carnival.

(iii) Identification And Co-ordination Of All Environmental Activities

4.12 Management will consider the following issues and identify the agency required for their accomplishment:

EA01 **Ensure that there are adequate toilet facilities in quantity and quality and that they are easily accessible.**

EA02 **Ensure that key Carnival facilities such as First Aid areas are adequate in quantity and are clearly defined and signposted.**

EA03 **Ensure that food safety regulations are adequately enforced in the Carnival environment.**

EA04 **Duty to ensure the safety of the public as they travel to and from the Carnival.**

EA05 **Ensure that information booths are established at vantage points and key locations to produce well-informed Carnival spectators.**

EA06 **Ensure an efficient system of clean-up at the close of each day over the Carnival period.**

EA07 **Ascertain the effectiveness and level of road closures and Carnival orientated traffic control.**

EA08 **Ensure a training programme for Route Management and Stewarding staff that reflects the carnival co-ordinated approach to Crowd Management and Public Safety.**

EA09 **Ensure the provision of appropriate and suitable accommodation and the welfare of the Participating State Contingents.**

EA10 **Ensure an appropriate and suitable level of hospitality for the Participating State Contingents and invited guests.**

EA11 **Ensure appropriate changing places for entry onto the designated Carnival Route by the Participating Units.**

EA12 **Ensure appropriate hospitality arrangements for the Route Marshals and National Handlers.**

EA13 **Ensure police action to maintain law and order in the Carnival environment.**

EA14 **Ensure police action for the maintenance of public safety when and where appropriate.**

EA15 **Ensure police action for the prevention of damage to property.**

EA16 **Minimise the effects of congestion to vehicle and pedestrian traffic in the surrounding areas of the Carnival.**

EA17 **Minimise the effects of any disruption to community life in the Carnival area.**

EA18 **Ensure the pedestrianisation of the streets around Eagle Square for the protection of the traders and their customers in the area.**

(iv) Specific Requirements For Environmental Management Activities

4.13 There is a requirement for the preparation of detailed action plans for the timing, sequencing and responsibility for each of the following environmental activities:

EM01 **Carnival Route Management Stewarding**

EM02 **Carnival Traffic Management and Control**

EM03 **Carnival Sanitation and Waste Management**

EM04 **Hospitality and Accommodation Management**

EM05 **Carnival Route and Environment Decoration**

EM06 **Carnival Street-Trading Activities Management**

EM07 **Carnival Public Law and Order Maintenance**

EM08 **Carnival Entry and Exit Points Management**

EM09 **Carnival Signage and Communication Programme**

EM10 **Carnival Medical and First Aid Programme**

EM11 **Carnival Children's Welfare and Safety Programme**

EM12 **Carnival Disabled People's Welfare Programme**

EM13 **Management of Fire Emergencies Arrangements**

EM14 **Carnival Transport Management and Control**

EM15 **Carnival Health and Safety Management Programme**

5. CARNIVAL TECHNICAL MANAGEMENT AND DIRECTION

(i) Crafting The Dynamic Spirit of The Abuja Carnival 2006

5.1 The provisional design of the Abuja Carnival 2006 requires about 60 Carnival Costume and Music floats comprising 40 Public Sector Floats and 20 Private Sector Floats.

5.2 Measures will be taken by the Management to ensure the efficient sourcing and operations of the floats as follows:

TM01 **Ensure high quality vehicles by way of size, roadworthiness and professional attendance.**

TM02 **Ensure high quality float construction and increased significance of the themes they intend to express.**

TM03 **Ensure that the various themes and the ideas behind them are well determined in advance for publicity purposes.**

TM04 **Ensure that the design of the themes from the States is able to excite and attract through their structures and the extraordinary stories they tell.**

TM05 **Ensure that the Carnival floats firmly lead the State contingents and loudly and visibly announce the presence of each State and its contribution to the success of Nigeria as a Nation.**

TM06 **Ensure that Carnival participants perform behind their floats with massive and ordered sections designed to excite and entertain.**

TM07 **Ensure that the Carnival spectator has an instant awareness of the source and nature of the carnival floats and sections flowing through the Carnival.**

5.3 The use of significant and varying Carnival Themes from the States that influence the float designs and construction is one method of maintaining the Carnival's variety, uniqueness and sustainability.

5.4 The idea of *"experience differentiation"* through the themed elements of the Carnival float designs and construction should be regarded as a paramount and formidable Carnival strategy that will achieve the following results:

(a) To awaken and sustain the interest of the Carnival spectator from year to year.

(b) To excite and promote individual State recognition and loyalty.

(c) To attract both domestic and international tourists through the awakened interests regarding the social, economic, political, geographical, historic, traditional, modernity aspects of each State in the scheme of things.

5.5 Management action or measures should be taken to effectively communicate this concept regarding the use of themes at the Abuja Carnival. This approach is likely to facilitate increased creativity and innovation which are the hallmarks of the Arts and Culture industry.

5.6 Themes are usually adopted with the aim of giving a Carnival unit some extra coherence and individual identity. However, there is a danger that a theme might mask, rather than convey, a particular identity and could alienate potential Carnival spectators unfamiliar with its particular Artistic and Cultural reference.

5.7 Therefore, care must be taken to choose and develop those themes that are clear, appropriate and have an instant appeal and interest. An alternative to a single theme is to have a series of *"threads"* running throughout the presentation, but this requires much skill in planning.

(ii) The Development And Delivery Of Vibrant Carnival Process

5.8 The concept is that the most highly efficient and the most vibrant Carnival process depends largely on a combination of quality costumes and floats, powered by high quality music produced through high quality and appropriate sound equipment.

5.9 The Carnival music floats must be designed to be able to provide sufficiently pounding music for the dancers behind the floats and for them to be able to respond appropriately to the music.

5.10 Strategies need to be developed to create participatory Carnival spectators through increased sound levels to serve both the Carnival participants and the Carnival spectators at the same time. There is a requirement for a *'totally pounding'* music environment.

5.11 It is essential that the music development and delivery at the Abuja Carnival is designed with the idea of the Street Carnival and the attraction of tourists in mind. For the manifestation of a very pure and vibrant Carnival that will be universally attractive, the provision of music through heavy sound equipment is a must.

5.12 Steps should be taken to explore how the use of *"boom mikes"* and *"micro-wave linking"* technology can be used appropriately to enhance the music provision and output at the Abuja Carnival, after dealing with the basic Carnival music requirements.

(iii) Policies Required To Underpin the Street Carnival Status

5.13 The Abuja Carnival's attraction is intended to be a permanently established excursion and tourist destination with the primary purpose being to allow public access for variety entertainment, cultural interest and education. To achieve this objective, a mass attraction is needed.

5.14 One of the most potent ways of this achievement is the development of a Street Carnival of Arts and Culture with a major support in the form of vibrant Live Music Stages and dynamic Sound Systems sited in the Carnival area.

5.15 There is therefore a requirement for three Premier Stages showcasing four days of live acts by top national and international artists. There will be a mixture of popular music, African music, drumming and dancing on these stages.

5.16 Additionally, the streets around the Carnival area will be made alive with high entertainment, culture and different styles of sounds blasted forth to project a highly vibrant Carnival environment with dance, food and drinks.

5.17 Management should consider franchising this Carnival programme to TV or Radio Stations who will take complete control of the provision of the equipment and artists required. As a matter of development of the Abuja Carnival, the franchisee organisations should be considered for some of the following benefits as a '*sweetener'*:

(a) An agreed number of pages of editorial with the Official Carnival Brochure.

(b) The Brochure will have a Carnival Map clearly indicating the Live Stages and the Static Sound Systems sites.

(c) A franchisee can have Official Carnival Radio/Television status.

(d) Live Stages and Sound System sites lend themselves to extensive branding and bannering opportunities.

(e) A massive Stage Backdrop, Bannering to the left and right of the stage and branded posters site.

(f) The carnival offers massive sampling potential and the opportunity to focus attention on young visitors to the carnival.

(iv) Specific Requirements For Technical Management Actions

5.18 There is a requirement for the preparation of detailed action plans for the timing, sequencing and responsibility for each of the following technical issues and activities.

TMA01 The Organisation For Significant Carnival Themes

TMA02 The Organisation For Diversification Of Carnival Floats

TMA03 The Organisation For Carnival Sections And Lead Floats

TMA04 The Organisation Of Pounding And Vibrant Music Atmosphere

TMA05 The Examination For The Use Of Boom Mikes And Micro-Wave Linking Technology

TMA06 The Organisation For Carnival Live Stages

TMA07 The Organisation For Carnival Sound Systems

TMA08 The Millennium Park Children's Carnival Splash

TMA09 The Examination Of Strategies For The Amplification Of Traditional Music

TMA10 The Organisation Of Appropriate Music Equipment to sustain the Street Carnival

TMA11	**The Organisation For Carnival Trucks**
TMA12	**The Organisation For Carnival Float Construction**
TMA13	**The Organisation For Solid Performance Stage At Eagle Square**
TMA14	**The Organisation For Carnival Music On Floats**
TMA15	**The Organisation For Solid Performance Stage At The Millennium Park**
TMA16	**The Organisation For Live Music and Sound Systems Arrangement At The Millennium Park**

6. CARNIVAL MARKETING MANAGEMENT AND DIRECTION

(i) Using The Media To Excite And Attract People To The Carnival

6.1 The Abuja Carnival 2006 requires marketing initiatives and techniques necessary to get people to take part and attend the Carnival, both nationally and internationally.

6.2 Marketing initiatives are also required to create a highly positive image and perception, and to encourage the view that the Abuja Carnival 2006 is a desirable and attractive leisure, entertainment and educational activity.

6.3 The media has a crucial role in the publicising and promotion of the Abuja Carnival 2006. Thus management actions are required for the development of approaches or strategies for the attainment of the above unit objectives.

6.4 The extent of the coverage and the nature of media reviews can also have a great influence and impact on the well-being of the Carnival, both in terms of its popularity among the general public, the attitudes of international tourists and business sponsors in the short and long-term of its development.

6.5 The Publicity and Marketing strategies developed by the CMC are to be informed by the stated objectives of the Abuja Carnival, particularly in the area of tourist attraction.

6.6 The popularity of the Abuja Carnival is determined by the quality of the artistic content and by the number and size of the spectators who attend to enjoy and appreciate those art forms. Thus the prominence of the Abuja Carnival depends on the quality, degree and relevance of the publicity projected and received.

(ii) Strategies For The Creation of Popular Carnival For Tourism

6.7 In order to excite and attract the general public, both nationally and internationally, and to create a popular Street Carnival of Arts and Culture, a more focused approach on certain areas of the Publicity and Marketing operations will require management actions as follows:

PCS01 **The staging of a complex and well-organised Abuja Carnival 2006 Press Launch to which key and popular members of the national and international Press and Media are invited for the presentation of the Abuja Carnival 2006 to Nigeria and the World.**

PCS02 **A well-organised and orchestrated Abuja Carnival 2006 Press Launch has the potential and the capacity to raise the momentum and positivity of the Carnival in the eyes of the national and the international communities.**

PCS03 **The international Press Launch approach is one of the easiest and surest ways to craft the popularity and marketability of the Abuja Carnival to the whole world.**

PCS04 **The recommended format of the Abuja Carnival Press Launch which has the objective of inciting the national and international Press and Media interest in the Carnival will be as follows:**

(a) **The Launch takes place in a prestigious setting in Abuja.**

(b) **Distinguished members of the national and international Press and Media are invited to Abuja.**

(c) **Mini-Carnival displays by some popular cultural troupes in the form of costume, music and dance.**

(d) **Special Message from the President of the Federal Republic of Nigeria.**

(e) **Keynote speeches from the Federal Minister of Culture and Tourism, the Minister of the Federal Capital Territory and the Federal Minister of Information.**

(f) **Keynote speeches from two or three State Governors on the Presidential Council of Tourism and the Head of the Tourist Board of Nigeria.**

(g) **The Message and speeches should be packaged to reflect the social, cultural and environmental life of Nigeria and to excite and attract.**

(h) **Appropriate and reasonable level of refreshment, entertainment and hospitality given to impress.**

(i) **Comprehensive and well-organised Press Pack with full information about the Abuja Carnival and major tourist attractions in Nigeria.**

(j) **Members of the Press and Media will be given special accreditation to cover the Carnival.**

(k) **Some of the major carnival themes will be presented and explained for incitation and impact.**

(l) **Possible Questions and Answers section to highlight the significance of the Carnival in relation to the Unity and Diversity of Nigeria and the fact of the Carnival being an essential tourism product.**

(m) **In addition to the invited members of the Press and Media, the following should be involved:**

- Federal Ministers of the Federal Republic of Nigeria
- State Governors of the Federal Republic of Nigeria
- State Commissioners of Tourism of the Federal Republic of Nigeria
- National and International Airline Operators
- Travel Agents and Tour Operators
- Hoteliers, Restaurateurs, Food and Drink companies
- All other relevant agencies and persons

PCS05 **Another form of focused PR and Marketing initiative which can create a positive image and a perception of the Carnival is the use of *Reputational* and *Attraction* resources.**

PCS06 **In this regard we need an initiative to highlight the following factors for the information of the general public, both nationally and internationally:**

(a) **The participation of some specific and famous artistic and cultural units at the Carnival.**

(b) **The participation of some specific and well-known musicians that will perform at the Carnival.**

(c) **The participation of some specific and well-known DJs that will provide music at the Carnival.**

(d) **The participation of some specific and well-known celebrated personalities who are invited to play some specific roles at the Carnival.**

PCS07 **The Official Carnival Brochures which is supposed to be a unique historical document that will be designed to convey powerful images of the traditional and modern trends in Nigeria.**

PCS08 **Among other things, the Official Carnival Brochure can be used effectively to explain and tell the story behind the Themes of the various States of the Federation in order to excite and attract people to the Carnival, both nationally and internationally. People need to know about these Themes in order to make sense of the Carnival.**

PCS09 **The following contents of the Official Carnival Brochure is suggested among other things:**

(a) **Official Message from the President of the Federal Republic of Nigeria**

(b) **Official message from the Federal Minister of Culture and Tourism of the Federal Republic of Nigeria**

(c) **Official messages from the Governors of the Participating States of the Federal Republic of Nigeria**

(d) **Carnival Route Map showing First Aid and Help Points, Transport, Sanitation, Facilities, Sound System Sites, Live Stages and other key Carnival attractions.**

(e) **History of Nigeria's Arts and Culture and the stories they tell.**

(f) **Listings of Hotels and Restaurants in Abuja.**

(g) **Music Reviews in relation to the Carnival and general music trends in the country and the world.**

(h) **Programme of Carnival Events and Activities.**

(i) **Tourism Locations and Recreational Spots.**

(j) **The Location of major Food and Drinks outlets and malls in the carnival area.**

PCS10 **There is a strong requirement for an effective and targeted distribution policy that ensures that the Official Carnival Brochure reaches a large number of carnival spectators and non-carnival spectators, both nationally and internationally, in advance of the Carnival.**

6.8 The above identified Public Relations and Marketing strategies are not exhaustive but do acknowledge the fact that many of the major and world-renowned carnivals have all developed through the use of effective communication processes and an effective use of reputational resources where appropriate and possible.

6.9 It has also been noted that tourism is a multi-faceted product. It includes accommodation, transport, restaurants, shopping facilities, attractions, entertainment, public infrastructure support and the general way of life and culture of the host community.

6.10 Therefore what is required is a balanced Publicity and Marketing Initiative so as to meet the information needs of tourists in a manner that inspires confidence and positive attitudes towards the Abuja Carnival.

(iii) Management Action For Developing Sponsorship Packages

6.11 The development of the Abuja Carnival's Sponsorship Package should be seen as the development of a promotional opportunity. Management action will be required to define:

(a) The identity and image of the Abuja Carnival

(b) The profile and spread of the Carnival spectators

(c) The sponsorship packages and projects available

(d) The benefits available and the prices to be charged

6.12 A business will decide to sponsor the Abuja Carnival because it wishes to associate itself with the concepts and ideas for the existence of the Carnival. Management action will be required to describe the aims and objectives and activities of the Carnival clearly, precisely and positively.

6.13 The Carnival audience spread and profile must coincide with the expectation and targets of the sponsor. Management action is required to establish the size of the Carnival audience and analyse it according to age-group, social group, and frequency of attendance.

6.14 The management is more likely to succeed in obtaining sponsorship if it can present the potential sponsor with a number of clearly identified projects. These need not be restricted to Carnival activities and performances. Management can develop a project that gives a sponsor the opportunity to associate themselves with the identity of the Abuja Carnival as a whole.

6.15 The objective of a sponsorship project will be to improve communication between the sponsor and their target audience. Therefore the benefits package offered by the Management should consist of a list of the ways in which the project can help the sponsor achieve that objective.

6.16 The Carnival sponsorship benefits generally occur as follows:

SB01 **The audience will be those Carnival spectators who are most aware of the carnival and consequently aware of any company associated with the carnival.**

SB02 **Offer the sponsor <u>acknowledgement</u> on any publicity material produced by the Management. This will include leaflets, posters, programmes, etc.**

SB03 **Many sponsors like to use sponsorship occasions <u>to entertain members</u> of their target audience. The Abuja Carnival can generate a number of opportunities for entertaining. Examples are the Press Launch and the Inter-Carnival Activities.**

SB04 **Occasionally sponsorship projects generate the production of material that has a life beyond that of the project itself. The Abuja Carnival Brochure when properly organised can provide a permanent reminder of the association between the sponsor and the Abuja Carnival.**

SB05 **Many sponsors are aware that the Media are reluctant to give them appropriate credit. Even if the activities of the Abuja Carnival are reviewed in the Press or receive television coverage, management should be aware that there is no guarantee that the Carnival sponsors will be acknowledged. Management should be prepared to work with the Carnival sponsor to maximise their chances of Media accreditation.**

6.17 On the issue of the price to be charged, there are two factors that will determine the amount of money for which Management will ask. These factors are:

(a) Make an accurate forecast of the amount of money the management will need for the sponsorship project.

(b) Once Management has described and enumerated the benefits the sponsor can expect to receive, then a price can be set.

6.18 The management should remember that it is selling a promotional opportunity, not holding out a begging bowl. Management should not underestimate or undersell the sponsorship projects. It is essential to set a price on the project because it is impossible for a company to evaluate a proposal that has no price.

6.19 An effective approach for sponsorship is one that is tailored to a company's needs. Management can only begin to discover those needs by careful and comprehensive research and analysis. Before approaching any company for sponsorship, Management should therefore aim to develop a company profile and an information bank. It might be worthwhile seeking the advice of an Advertising or PR contact.

6.20 Management should be able to stress that it is the concept of socio-economic modernisation that drives the development and staging of the Abuja Carnival. Apart from any commercial motivation to be felt by businesses who will want to sponsor the Abuja Carnival, there is also the broad picture of the sense of socio-economic development or contribution to the improvement to the quality of life at the local and national levels.

(iv) Suggested Sponsorship Packages Of The Abuja Carnival

6.21 The following sponsorship activities and opportunities are suggested for the consideration of the Management of the Abuja Carnival 2006. The details of each package can be worked out to suit the circumstances of the sponsor and the Carnival.

(A) *"Official Sponsor"* status includes the following:

A01 **Exclusive "Official Sponsor" rights to the whole Carnival**

A02 **Exclusive "Official Sponsor" rights to the First and Last Day Carnival Spectaculas**

A03 **Exclusive "Official Sponsor" rights to the Carnival Live Stages**

A04 **Exclusive "Official Sponsor" status of the Carnival Press Launch**

A05 **Exclusive "Official Sponsor" status of the Children's Carnival Splash**

A06 **Exclusive "Official Sponsor" status of the Carnival Route Management and Safety Operations**

A07 **Exclusive "Official Sponsor" status of the Carnival Durbar Showcase**

A08 **Exclusive "Official Sponsor" status of the Carnival Climax Point at Eagle Square**

A09 **Exclusive "Official Sponsor" status of the Carnival Boat Regatta**

A10 **Exclusive "Official Sponsor" status of the Carnival Sound System Operations**

(B) *"Official Carnival Supplier"* status packages include the following:

B01	**Carnival Soft Drinks Supplier**
B02	**Carnival Transport Provider**
B03	**Carnival Float Vehicles Supplier**
B04	**Carnival Sanitation Materials Supplier**
B05	**Special Carnival Restaurants**
B06	**Special Carnival Float Construction Materials**

(C) *"Carnival Branding"* Opportunities and Packages:

C01	**Bannering at all major venues of the Carnival**
C02	**Lamp-posts bannering along the Main Carnival Route**
C03	**Carnival Floats Branding**
C04	**The appearance of a company's name and logo at key Carnival sites**
C05	**Promotion of a company's products at specific sites in the Carnival area**
C06	**Massive sampling opportunities at key Carnival sites**

(D) The Abuja Carnival 2006 has the capacity to attract considerable media attention from which sponsors can derive some benefits:

D01	**Domestic and some international television coverage of the Carnival and its related activities**
D02	**Host broadcaster status is available to domestic Television Stations**
D03	**Host broadcaster status is available to a domestic Radio Station.**
D04	**National and international Radio Stations are available to cover the Carnival extensively**
D05	**The national Press will cover the Carnival over the Carnival month of November.**
D06	**The international Press will cover the Carnival with features and news.**
D07	**The Carnival will also attract considerable regional Press because of the involvement of the 37 States of the Federal Republic of Nigeria**
D08	**The Official Website of the Abuja Carnival carries a range of information, together with Live Webcasts of Carnival activities.**

(v) Specific Requirements For Marketing Management Actions

6.22 There is a requirement for the preparation of detailed action plans for the timing, sequencing and responsibility for each of the following Marketing activities and issues:

MMA01 The Organisation of the Abuja Carnival Press Launch

MMA02 The Organisation of Media and Press Strategies

MMA03 The Organisation For Business Sponsorship Programmes

MMA04 The Organisation For The General Community Participation

MMA05 The Organisation For the Business Community Participation

MMA06 The Organisation For Mass Participation in Carnival

MMA07 The Organisation of Key Carnival Reputational Resources

MMA08 The Organisation For Highlighting the Creativity of Nigeria

MMA09 The Organisation of Effective International Promotion of the Abuja Carnival 2006

MMA10 **The Organisation of The Promotion of Inter-Carnival Activities**

MMA11 **The Organisation For The Attraction of Food and Drinks Companies**

MMA12 **The Promotion of State Loyalty and Competition to Attract**

MMA13 **The Development and Promotion of the Abuja Carnival Brochure**

7. CARNIVAL FINANCIAL MANAGEMENT AND CONTROL

(i) Ensuring Effective Allocation of Carnival Financial Resources

7.1 The Abuja Carnival Management Committee has responsibility for the use of the financial resources assigned to the organisation as efficiently as possible for the achievement of the objectives of the Abuja Carnival.

7.2 Central to the goals and objectives will be the need to maintain a financially stable organisation in order to imbue confidence from all the stakeholders of the Carnival process.

7.3 Without a real and perceived financial stability and integrity of the Carnival Management Organisation, the success and popularity of the Abuja Carnival on the whole is bound to suffer.

7.4 It is therefore vitally important for the Management to effectively co-ordinate the function of Funding and the function of Spending in a way that ensures an ultimate financial stability of the Abuja Carnival.

7.5 The Management needs to ensure that the final outcome of the Abuja Carnival 2006 is consistent with the primary objectives and that there is no sub-optimisation in the process caused by imbalance and conflict in the provision of funds and the disbursal of those funds.

7.6 An effective Abuja Carnival Financial Management System is a process of ensuring that the activities of the Management conform to the established plans, and that the Carnival's objectives are achieved.

7.7 The reality is that there can be no control without adherence to the Abuja Carnival's objectives and plans. These pre-determine and specify the desirable behaviour and the set of appropriate and relevant values to be pursued by the Management.

7.8 Management is required to set out the procedures that should be followed by the functional managers to ensure that the organisation is operated in a structurally cohesive and desired manner with reference to an established set of goals and values by the Management.

7.9 Another way of viewing the Financial Management process is as an exercise in communication by which the expectations of the Management concerning the capacity, the scale and the level of Carnival activities required are communicated to the funding agencies responsible for the funding function of the Carnival as well as what is required of the functional managers.

7.10 An effective Financial Management System or Budgetary Control System will enable the Management to establish the basis for evaluating the worthiness and appropriateness of the individual activities of the Carnival, and further to establish the actual cost of staging the Abuja Carnival 2006 with regard to each major Carnival activity and the Carnival as a whole.

(ii) Implementing Financial Management and Control System

7.11 The central Financial Management objective of the Management will be to show Fund Providers and other stakeholders that they are getting value for money, using the criteria of *Economy, Efficiency and Effectiveness*:

(a) ***ECONOMY*** **is attaining the appropriate quantity and quality of Carnival input resources at the lowest cost. This equates to cost control.**

(b) ***EFFICIENCY*** **is the relationship between input Carnival resources and outputs. This can be defined as getting out as much as possible for what goes in.**

(c) ***EFFECTIVENESS*** **is the relationship between the Carnival outputs and the Carnival objectives. This is defined as achieving the Carnival objectives by means of Economy and Efficiency.**

7.12 It must be obvious that the Regulatory and Statutory Requirements of the Federal Republic of Nigeria will need to be considered in the gathering, processing and presentation of The Abuja Carnival's financial information.

7.13 For an immediate Financial Management and Control of the Abuja Carnival 2006, it is recommended that the Management take the following initiatives according to the regulatory financial practices of the Nigerian Civil Service.

FMCS01 **Determine the core financial policies and direction to be pursued by the Management.**

FMCS02 **Establish an administrative and financial control system that enhances and contributes to the credibility and responsibility of the Management.**

FMCS03 **Establish systems that enable a review and revision, and improvement of Carnival activities.**

FMCS04 **Determine the agreed roles of the Funding Agencies or Agency in the management of the Abuja Carnival to ensure one-pointed operations.**

FMCS05 **Plan and control the finances by means of a Budgetary Control System and an effective Financial Reporting System, if appropriate.**

FMCS06 **Establish a system of Responsibility Accounting in order to improve the motivation, commitment and accountability of the functional Carnival managers, and the CMC as a whole.**

7.14 To increase the chances of meeting the budgetary targets and therefore reaching the goals of the Abuja Carnival, and to generate information for subsequent planning and decision making, actual performance must be regularly monitored.

7.15 Management will wish to know as speedily as possible if there is a need for corrective action to be taken regarding a Carnival activity after an assessment of the impact of the activity on the cash resources available to the Management.

7.16 A pre-requisite to the successful performance of the control function of the Management is an efficient information system which will reveal the need for corrective action at an appropriate time.

7.17 The Control function is closely linked to the Planning function by means of a feedback system which provides information on the results of past decisions. Such a system is necessary to the

assessment of the quality of the Carnival Decision-Making process and to its improvement.

7.18 The efficiency of the Carnival Operations and the Management will depend on the swiftness of its reaction to the need for a change by way of alterations to the plans. The feedback system is also instrumental to the making of Control decisions for it provides a means of continuously assessing current performance against the Strategic Carnival Plan.

7.19 Carnival decision making in this sense thus involves making adjustments to changing conditions and circumstances in order to map out the most appropriate course of action needed to implement the Carnival's objectives. Thus the responsibility for the design of an adequate Financial Information System is of paramount concern to the Management.

(iii) Specific Requirements For Financial Management Actions

7.20 There is a requirement for the preparation of detailed action plans for timing, sequencing and responsibility for each of the following Financial Management issues and activities:

FMA 01 Prepare Abuja Carnival 2006 Budget Statement

FMA02 Establish Financial Management and Control System

FMA03 Establish the Core Financial Policies of the Management

FMA04 **Institute A System of Responsibility Accounting**

FMA05 **Establish Controls Along the Lines of Value For Money**

FMA06 **Establish A System of Carnival Activity Based Management**

THE CARNIVAL ROADSHOW COMPANY LIMITED – LONDON

Under Assignment By The Federal Ministry
of Culture and Tourism of Nigeria

Abuja Carnival 2005

Carnival Performance Evaluation
and
Review Report

To The Federal Ministry of Culture and Tourism

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1. PERFORMANCE EVALUATION OF ABUJA CARNIVAL 2005

(i) The Abuja Carnival 2005

1.1 The Abuja Carnival 2005 was held in Abuja from 24th November 2005 to 27th November 2005. The main and key Carnival activities were as follows:

- **Opening Carnival Procession Event**
- **Masquerade Fiesta - Man And The Elements**
- **The Durbar - Majestic Procession Of Horses**
- **Boat Regatta - Fun In Aqua Motion**
- **Children's Performance At The Millennium Park**
- **Closing Carnival Procession Event**

There were other peripheral Carnival activities but we chose to focus on the challenges and opportunities of the main Carnival events, as listed above.

(ii) Sources Of Information For The Report

1.2 This report examines and reviews all aspects of the management and operations of the Carnival and makes recommendations for essential future developments. The Abuja Carnival 2005 was a success in its main aspects but to achieve a world class standard there is a requirement for fine tuning and improvement in some areas. Decision Making and Policy impact is an assessment of the value of the decisions and procedures adopted by the CMC to underpin the whole Carnival process. But since we have had no total access to the minutes and the documentation of the Carnival activities and processes from the CMC, we have been forced to rely on our expectations and observations of the Carnival processes and activities where applicable.

1.3 Although there was physical evidence of attempts to establish what was required to be done there was a need for a detailed statement of the planned Carnival activities to enable comparisons with the actual performance of the Carnival to be made in order to:

- **Determine if progress and improvements are being made in respect of the Carnival management and processes.**

- **Effect control of the Carnival management and processes through the comparison of the 'planned' with the 'actual results'.**

Key measurements will be identified and methods of interpreting measurements will be established. Information derived from the performance measurement and evaluation system will drive major Carnival management policies and future developments. The CMC may be well satisfied with its internal ways of operating but these may not necessarily meet the requirements for the achievement of a "World Class Carnival", designed for both domestic and external consumption.

(iii) Predictions For Abuja Carnival 2006

1.4 Detailed and sophisticated forecasting exercises were generally employed to predict the outcome of the Abuja Carnival 2005. Because of inadequacies in the data used and lack of total understanding of how the various variables would interact there was cautious consideration of issues. This had to be the case because the Carnival was being staged for the first time and alternative scenarios were a useful means of dealing with the uncertainty that such forecasts inevitably face. The Abuja Carnival 2005 has now taken place and its performance can provide useful guidance to future planning and decision-making.

1.5 Any strategy for any Carnival organisation has to build from what that organisation is. This means that the first task is to understand the strengths, weaknesses, capabilities, resources, design and presentation of the Abuja Carnival 2005, in relation to the external environment in which it took place. Neglect of this basic step can result in strategies which appear well founded in relation to the assessments of the future direction of the Carnival, but which cannot be implemented because of ill-founded implicit assumptions about the Carnival itself. We do not assume that the Carnival Management Committee will want to produce a written plan, either as a one-off event or as part of a formal procedure towards the preparations for Abuja Carnival 2006. However, we know that the CMC have to think about strategy, and that effective strategy is unlikely if divorced from the realities of the Abuja Carnival 2005.

1.6 We are not arguing that the Performance Evaluation of Abuja Carnival 2005 will deliver a total strategic direction of Abuja Carnival 2006. We are emphatic that it is an essential first step to such a strategy. The fact that we are reviewing aspects of the performance of the Abuja Carnival 2005 does not mean that all the information will come from that source. So when we look at performance trends, we will be concerned not just with the Abuja Carnival but also with such other major Carnivals throughout the world. We will need to take stock of the policies used to underpin the Carnival process in various areas to confirm that the resulting procedures contributed towards the outcome of the Carnival.

(iv) Examination Of The Various Carnival Activities

1.7 We will also want to examine the various Carnival activities in terms of technical, environmental protection, publicity, locations and geographical sphere of Carnival operations. Performance analysis and trends are interesting but do not provide much information on which to build strategy. There are other things which need to be known in an uncertain Carnival environment. These include

- **Vulnerabilities** are the risks to which the Carnival is exposed. These can be identified and managed by the CMC.

- **Flexibility** is the ability of the CMC to adapt quickly to changing circumstances in the Carnival environment.

- **Effectiveness** is whether the CMC is doing the right thing well.

- **Resources** are the factors or Carnival resources which the CMC can control.

- **Capabilities**, in this context, is a catch-all term for all the competencies, knowledge and skills the CMC can apply to a given Carnival situation.

1.8 The final element in our approach to the performance evaluation of the Abuja Carnival 2005 is that of comparative assessments which may be more valuable than absolute facts where appropriate. There may be an impressive list of capabilities, but if these do not match the requirements of the strategy being followed, they may be inadequate for the tasks. The CMC may well be satisfied with its internal ways of operating, but these may not meet the expectations of stakeholders and of the Carnival community at large. The term "world class performers" appears to be relevant in the context that in many areas it is not enough to be good, as the future potential of the Abuja Carnival may depend on being the best or being among the best.

1.9 This report will deal with all aspects of the Abuja Carnival management and operations. It will also carry out an assessment of the value of the various elements that can make an impact on the decision making requirements for the Abuja Carnival 2006.

2. ASSESSING CARNIVAL MANAGEMENT PERFORMANCE

(i) Effective Management And Direction Of The Carnival

2.1 For the effective management and direction of the Abuja Carnival 2005, the Abuja Carnival Management Committee (CMC) was set up. The CMC was responsible for the co-ordination and management of all events and activities of the Carnival. The CMC was firmly rooted in the public sector management arrangements of the Federal Government of the Republic of Nigeria. It was a dedicated institution with total responsibility for the Abuja Carnival at the tactical and operational levels.

2.2 The Federal Government of Nigeria, through the Ministry of Culture and Tourism had responsibility for the strategic orientation and direction of the Abuja Carnival. The view of the Ministry was that the Carnival is one attraction but if appropriately developed it can influence or impact on other areas and sectors of the tourist industry through its capacity, quality, appeal and its internationalisation. Decisions regarding these areas remained firmly with the Ministry of Culture and Tourism.

2.3 The Structure and Composition of the Abuja Carnival Management organisation was as follows:

- **Ministerial Supervisory Board comprising key Federal Ministries.**
- **Carnival Management Committee comprising**
  - **Chief Executive**
  - **Carnival co-ordinator**
  - **General Secretary**
  - **Carnival Operations Manager**
  - **Carnival Environment Manager**
  - **Carnival Technical Manager**
  - **Carnival PR and Marketing Manager**
  - **Carnival Finance Manager**
  - **Carnival Zonal Co-ordinators**
  - **Special PA to the Chief Executive**

(ii) The Management Responsibilities Of The CMC

2.4 The Abuja Carnival Management Committee had the following clearly defined tasks:

(i) Policy formulation and development of strategies for new initiatives or revision of existing ones.

(ii) Control and Accountability of the Executive management staff.

(iii) Approval of detailed plans for implementation by the executive management staff.

(iv) Carnival capacity development and management.

(v) Performance management and control of the Carnival and the Committee

2.5 For the purposes of effective management and efficiency in the delivery of Abuja Carnival 2005, the Abuja Carnival Management Committee was housed in an appropriate and befitting office at Plot 173, Aminu Kano Crescent, Wuse II in Abuja. The building was purposive, centrally located and very functional. It was a dedicated premises for office space with a capacity to hold Board Meetings, Office of the Chief Executive and all the other executive management staff of the CMC. In short, the Abuja Carnival Secretariat, to which every body can relate to, acknowledge and work with, including the general public, the Federal Government, the State Governments, International and Domestic tourists and the Press, Carnival Participating Units etc. became an effective symbol and focus of the Abuja Carnival 2005.

(iii) Working Towards The Objectives of The Carnival

2.6 The Abuja Carnival Management Committee was tasked by the Ministry of Culture and Tourism to design and present a Carnival in Abuja in November 2005 which should achieve the following objectives:

(a) To showcase traditional African Carnival of Music, Dance and Arts.

(b) To celebrate the individuality and Unity of the State Governments and People of Nigeria.

(c) To celebrate the role of the City of Abuja as the Unifier or the Centre of Unity of Nigeria.

(d) To educate and inform the world of the rich, culture and history of Nigeria.

(e) To highlight Nigeria as a safe and secure destination for tourism.

(f) To showcase Nigeria as a country steeped in culture, history and modernity.

(g) To be the vehicle for active promotion of the tourist attractions in Nigeria.

(h) To be the vehicle for the promotion and encouragement of domestic or inter-state tourism in Nigeria.

2.7 The sum total of the above set of primary objectives of the Abuja Carnival was expressed as follows:

- **Abuja Carnival as "A Celebration Of The Unity And Diversity Of Nigeria"**

- **Abuja Carnival as "An Essential Tourism Product"**

2.8 In pursuit of the achievement of the above listed objectives of the Abuja Carnival 2005, the Ministry of Culture and Tourism entered into a technical partnership arrangement with the Carnival Roadshow Company of London on 29th July 2005. In this regard the Carnival Roadshow Company took an active part in the preparation for the Abuja Carnival 2005. Working on the basis of the aforementioned Abuja Carnival objectives the Carnival Roadshow Company produced and submitted the following technical documents for the advice, guidance and support to the Ministry of Culture and Tourism and the Abuja Carnival Management Committee.

(a) Dedicated And One-pointed Abuja Carnival Management Organisation

(b) Abuja Carnival 2005 Development And Operations Plan

(c) The Abuja Carnival Design And Development Profile And Assessment Of Carnival Preparation Needs

(d) Report On The Functionality And Effectiveness Audit Of The Various Agreed Carnival Structures And Environment Management For Staging The Carnival.

(iv) Measuring The Overall Performance Of The CMC

2.9 The overall performance of the CMC can be measured by the achievement of the listed Abuja Carnival objectives 2005. On the whole, 31 states took part in the Carnival in the major areas of Carnival activities with the following attendance results:

Activity	*No. of Spectators*
Opening Carnival Event	**200,000**
Masquerade Fiesta	**150,000**
Durbar Procession Of Horses	**100,000**
Regatta Boat Display	**100,000**
Children's Performance	**50,000**
Closing Carnival Event	**400,000**
Live Stage And Other Activities	**270,00**
Total Attendance	**1,270,000**

2.10 The above analysis of the management requirements, the objectives and outcome of the Abuja Carnival 2005 show the following position of the Ministry and the CMC.

(a) **The Carnival's management structure is workable and can be made to work better in collective forms.**

(b) **The presence of 31 states in Abuja means the Carnival as *"A Celebration Of The Unity and Diversity"* has been achieved.**

(c) **The total Carnival audience of 1,270,000 is a little below the total prediction of 1,500,000 which was based on the capacity of the CMC to carry out all the specified Carnival activities and highlights.**

2.11 The Audience Reach and structure of the Abuja Carnival based on the execution of the various highlights were set as follows:

- **Live audience in the region of 1,000,000 will be expected to attend the Carnival**
- **A further 500,000 spectators will be expected to witness the Carnival at other related Carnival activities.**
- **Foreign visitors/tourist may account for 20% of the total.**
- **General Abuja residents may account for 40%.**
- **Visitors from elsewhere in Nigeria may account for 40%.**
- **It was estimated that the Abuja Carnival may have an overall audience reach in excess of 70 million, largely due to an extensive media exposure.**

2.12 It was further anticipated that the audience break-down of the Abuja Carnival 2005 would reflect the following demographic variables.

Age Group		***Gender***	
		Male	***Female***
Age under 16 years	25%	55%	45%
Age between 16 and 35 years	20%	60%	40%
Age between 35 and 50 years	20%	48%	52%
Age over 50 years	35%	60%	40%

Source (Other Major Carnivals)

Carnival attendance statistics of this nature will be required for the direction of the future of the Carnival and also take advantage of sponsorship opportunities. The CMC will need to make the effort and attempt to seek authentication of some of these figures if the opportunity arises. In the absence of any specific official statistics we cannot comment on the actual Audience Reach and the Demographic Variables in comparison with the above targets.

(v) Achieving The Carnival Operations Objectives

2.13 From what was witnessed at the Abuja Carnival 2005 and the number of Carnival spectators attending, it can be said that the unit level operations objectives and their related initiatives and actions have been achieved. These unit level objectives pursued by the CMC are re-stated as follows:

- **To strengthen the fabric of culture and arts provision, creating an optimum environment for the development and presentation of the best possible art forms and culture of Nigeria.**

- **To increase the number and range of users of the arts and culture throughout Nigeria and the world.**

- **To create opportunities for the arts and culture to be an integral part of Nigeria's social and economic growth.**

3. ASSESSING CARNIVAL OPERATIONS PERFORMANCE

(i) Criteria For Measuring Operations Performance

3.1 The Abuja Carnival 2005 was designed to achieve the following two summarised and overall objectives:

- **The Celebration of the Unity and Diversity of Nigeria**
- **As An Essential Tourism Product**

This required that the design and presentation of the Carnival must be of a particular structure and style.

3.2 Subject to the constraint of resources the final design and structure of the Abuja Carnival 2005 was as follows:

- **37 Participating States of Nigeria**
- **Over 20,000 Carnival Participants and Performers**
- **40 Music and Costume Floats For the States**
- **20 Private Sector Music and Display Floats**
- **Carnival content to include Masquerade, Costume and Traditional Dancers of 90 Sections**
- **Regatta Presentation of 10 Boats**
- **Durbar Presentation of 3000 horses**
- **3 Stages For Live Music Presentation**
- **12 Sound System Sites in the Carnival Area**

- **Special Children's Presentation of 600 Performers**

- **Other Activities to include Circus, Fairs, Exhibitions, Folklore and Puppetry**

3.3 Subject to confirmation from the records of the Carnival Management Committee of the items below with asterisks, the actual presentation mode of the Abuja Carnival was as follows:

- **31 Participating States of Nigeria**

- **15,000 Carnival Participants and Performers**

- **35 Music and Costume Floats**

- **No Private Sector Music and Display Floats**

- **Carnival Content included Masquerade, Costume and Traditional Dancers comprising 190 sections**

- **Regatta Presentation of 6 Boats (Jabi Dam)**

- **Durbar Presentation of 600 Horses (Royal Equestrian Club)**

- **2 Stages for Live Music Presentation**

- **No Provision of Sound System Music**

- **Special Children's Presentation of 60 performers**

- **Other activities included Fairs, Exhibitions And Drama**

3.4 The establishment and management of an effective Carnival environment and systems to control the quality of the Carnival provision, was the role of the CMC. The Carnival quality system contained a number of key elements - **policies, system description and procedures**. The policies for Carnival quality control were determined and set out either as part of organisational policy or as required by contractual terms. The systems were then put in place to meet the requirements of these policies and the procedures were what people at all levels of the CMC carried out on day-to-day basis. The objective of such control was:

> **To provide a formalised Carnival operations system within the Carnival environment which ensures that the needs of the Carnival spectator and the stated objectives of the Carnival are continually being met.**

3.5 Measurement criteria in this respect can be *"hard"* and *"soft".* Hard (quantifiable) are those that can readily be measured. Measurement such as quantity, size, number of spectator complaints, starting Carnival activities on time, and number of events delivered are hard criteria. If a system of documentation was in place, hard criteria will be easily gathered, easily checked and easily understood. However, from the Carnival spectators' point of view, it is often the soft criteria that will determine whether the Carnival spectator comes back or refers the Abuja Carnival to others. Examples of soft criteria include aesthetics such as quality, rhythm, organisation, ambience and feel of the Carnival, as well as adherence to time schedules. Other soft criteria include empathy, political or religious sensitivity and genuineness of performers. In all these major areas the Abuja Carnival 2005 seemed to have performed very well. There were no major issues or crisis of which we were aware.

(ii) The Appropriate Formatting Of The Carnival Process

3.6 The Carnival process quality required the combination of planned and controlled activities with competent and quality conscious personnel, and an understanding of what the Carnival was about and how it would be assessed. The Abuja Carnival 2005 had rhythm and uniformity but lacked **expanse** because it has not been consciously built into the process. This has to do with the formatting and presentation of the Carnival. A visible example of a properly formatted Carnival process was the contingent from the Federal Capital Territory, and some aspects of the contingent from Ebonyi State. An appropriate Carnival formatting is about ***expanse, uniformity and rhythm*** - these must come together at the same time and at the same place as one whole

3.7 On the whole the quality of the cultural and artistic forms presented have a class of their own, but we shall only have a Carnival when they are consciously organised to reflect *expanse, rhythm* and *uniformity* of movement. The creation of a sound Carnival environment with quality and reliability was the responsibility of the CMC whose thoughts must then be communicated to the Carnival contingents from the states. If the problems of formatting are outside of the CMC's direct control, an advocacy campaign aimed at persuading other authorities to address the issue can be effective, if well handled.

(iii) The Characteristic Features Of The Abuja Carnival

3.8 A major characteristic feature of the Abuja Carnival 2005 can be summed up as follows:

- **There were 31 States participating in the Carnival**
- **There were about 190 sections making up the Carnival process**
- **Almost every section tended to be accompanied by a traditional music arrangement and provision.**
- **The Music provision structure was:**
    - **35 Music Floats on wheels**
    - **9 Singing Units (walking)**
    - **83 Sectional and Traditional Music**
- **Highly traditional and cultural performances**
- **The Carnival contingents from the States tended to be:**
    - **Highly motivated and charged**
    - **Active and rhythmic dancers**

- **Individual troupe identity was very significant**

- **Number of performers in a section ranged between 5 and 180, on average.**

3.9 We need to emphasise again that the artistic content of the Abuja Carnival is highly colourful, very attractive and notably impressive. However, in addition to the need to effectively format the process into an appropriate Carnival mode, the issue of spectator sustainability through the concept of variety needs to be addressed. This would avoid monotonous presentation that stands to deter spectators from returning. It is hoped that this short-coming can be cured through the use of an effective variety of themes and major celebrations of various aspects of the Carnival on an annual basis. The CMC will need to conduct research and carry out comprehensive consultation on how to deal with the issue of introducing some degree of variety into the process for the future of the Carnival.

(iv) Attracting International And Domestic Tourists

3.10 As a means of attracting international and domestic tourists, the CMC will need to distinguish the offerings of the Abuja Carnival in a way that the spectators can perceive as something different from what they know. Carnival differentiation is concerned with providing uniqueness and something perceived to be new and different. The Carnival's uniqueness can arise virtually in everything the CMC does. Thus the opportunities for creating uniqueness and something exciting are limited only by imagination. This is always the case with a culturally based Carnival like that of Abuja. **Differentiation of the Abuja Carnival should be thought of as going beyond the physical characteristics of the Carnival to encompass everything that influences the value that the spectators derive from it**.

3.11 On account of the need to maintain the momentum and the dynamism of a culture-based Carnival, we included in the original design of the Carnival elements that would supplement and make-up for any perceived monotony in the process. These elements have the capacity for variety, innovation and change without affecting or infringing on the cultural structure of the Carnival. These were:

- **A number of Sound System Sites for music**
- **A number of Live Stages for music**
- **A number of Private Sector floats**
- **A massive Children's Carnival Presentation**

3.12 For reasons best known to the CMC these elements were either reduced or eliminated totally from the programme. All other major carnivals in the world maintain the concept of variety by bringing out new designs and themes every year, so as to make the carnival feel new and unique each year. It happens in Trinidad, Rio and Notting Hill, but Abuja being the showcase of Nigerian culture may innovate up to a point. It was for this reason that we suggested the above listed elements to be active components of the Abuja Carnival design. The CMC has responsibility to evolve or develop an appropriate strategy for the sustainability of the Abuja Carnival through the concept of variety in the design, content and presentation of the Carnival.

(v) The Effectiveness Of The Inter-Carnival Activities

3.13 The various Inter-Carnival activities were carefully and effectively executed. The major aspect of these activities were:

- **The Masquerade Fiesta**
- **The Durbar of Horses**
- **The Boat Regatta**
- **The Special Children's Performances**

3.14 In these operations the CMC demonstrated a flair for flexible response which must be appreciated and encouraged. Flexible response is thought of as the ability to match the changes in the Carnival environment where conceptions and capacities change or fluctuate substantially. The CMC was able to demonstrate the capacity to respond and adapt to the changes very quickly by rescheduling and changing the structure and location of some of these activities without undermining the delivery and quality of the presentations.

3.15 Carnival means many different things in many contexts. For many people, Carnival is synonymous with movement, rhythm and colour leading to harmony. Harmony, which is the main output of the Carnival process, does not happen by accident. It has to be designed, crafted, inter-linked and placed in an attractive environment to be enjoyed, and this was exactly what the children's section of the Abuja Carnival achieved. These children demonstrated that given the opportunity they could handle some of the "modernity" aspects of the Carnival as spelt out in one of the main objectives.

3.16 It is our view that the CMC should encourage that development and also to find the resources to increase their strength to a minimum of 600 with six sections for a desired and attainable picture of how the children will appear and look in their own elements. Additionally, the Children's Carnival performances at the Millennium Park must be seen as a creative idea that has been made to work. The number of children in attendance at the Millennium Park could not have been a fair representation of the population of school children in Abuja, let alone Nigeria. The CMC will therefore need to make fundamental changes to establish a well represented and presented Children's Carnival Theme Park by children for children.

3.17 Perceptions can, to a certain extent, be managed. A useful consideration of this element is to provide **"Carnival Spectator Cues"** – points where the spectators' attention is drawn to favourable aspects of the Carnival process. The Carnival performances held at Eagle Square, the Millennium Park, the Royal Equestrian Club, and Jabi Dam did achieve this goal. The Carnival activities that took place at these venues were so spectacular that the Carnival spectator could not distinguish between the quality of the venues and the performances. However, at the Carnival Review Meeting held on 28th November 2005 by the Federal Minister of Culture and Tourism, he indicated the need for some fundamental improvements and development at he Royal Equestrian Club and the Jabi Dam to bring them up to a standard that befits the cultural significance and magnificence of the Inter-Carnival Activities held at those venues. This we see to be a positive step in the right direction.

(vi) The Carnival Climax And Presentation Point

3.18 The Carnival Climax and Presentation Point was one major key attraction of the Abuja Carnival with the following features:

- **A point for period display and presentation to Carnival spectators.**
- **To consist of a raised platform for improved viewing by the Carnival spectators.**
- **To be decorated to reflect the spirit of the Abuja Carnival.**
- **If appropriate, video screens will be installed at vantage points to communicate the performances at the Climax point to other areas of the Carnival, for maximum and mass viewing opportunities.**

3.19 The Eagle Square on the Shehu Shagary Way was the Carnival Climax and Presentation Point. Despite the shortcomings in the attempt to incorporate the above features to maximise the viewing pleasure of the large Carnival audience, the Eagle Square was spectacular, electric and charged.

3.20 However, the quality and location of the raised platform was compromised by the location of the Carnival Live Music Stage. Further, the crowd that gathered in front of the Presidential Box was allowed to interfere with the viewing pleasure of the spectators on the far side wings of the Square towards the Shehu Shagary Way. There were some decorations to reflect the mood and spirit of the Carnival, but these will need to be re-designed to reflect the more creative elements of Nigerian art and design and the ability of Nigerian artists to provide more appropriate street-décor. The fireworks made an impact.

(vii) The Effectiveness Of The Carnival Live Music Stages

3.21 The Carnival Live Stages were to be situated at vantage points in the Abuja Carnival area. These were intended to be parks with the capacity to hold at least 100,000 people each. These were intended to be premier stages show-casing four days of live acts by top national and international artists. There would be a mixture of popular music, African music, drumming and dancing. The concept behind this approach was to increase the range and variety of the activities in the Carnival environment. On this occasion there were two Live Stage settings at the Eagle Square and Millennium Park. These two Carnival Live Music Stages accounted for 270,000 Carnival audience even though they were not fully utilised in the true sense of the word.

(viii) The Effectiveness of the Carnival Workshops

3.22 The level of quality and diversity expected of the Abuja Carnival was a function of the relationship and partnership between the CMC and the States participating in the Carnival. It was therefore necessary for the CMC to identify the various levels at which it could hope to provide support, share Carnival knowledge, and work in co-operation with the participating States in the name of quality provision. To implement the Carnival strategies effectively and to stage a quality Carnival, CMC had to recognise the participating States as major partners in many of the initiatives that were to drive the Carnival.

3.23 Therefore the CMC had the task to make things work smoothly and efficiently by:

- **Planning seminars, rehearsals and workshops at the State level.**
- **Encouraging discussion about the Abuja Carnival provision and formatting.**
- **Being more flexible in adopting varying approaches to deal with diverse people and diverse Carnival processes.**
- **Being innovative by stimulating some aspects of the Carnival to see how it would work.**
- **Not using complexity as an excuse to scale down the Carnival.**

3.24 In this regard, the operations of the CMC have been effective in achieving these goals as demonstrated by the genuine commitment, enthusiasm and motivation of the Carnival participants. We are aware of the various seminars organised by the CMC for purpose of achieving the above objectives. In some instances we were witnesses to the delivery and provision of some of those seminars. The importance of the various workshops organised by the CMC cannot be stressed highly enough, particularly where large and diversified contingents of Carnival participants are involved. This approach reflects sound working practices which CMC will need to sustain and apply in all future Abuja carnivals. Subject to the communication of appropriate and specific Carnival knowledge to the State contingents. An example of this will be formatting of the contingents into the mode of Street Carnival.

(ix) Utilisation Of The Carnival Procession Route

3.25 The Abuja Carnival 2005 was designed as a Street Carnival with a pivotal Climax Point at Eagle Square and a number of distinguished Inter-Carnival Activities. As a Street Carnival, the expectation was that the entire Carnival Route which comprised the **Shehu Shagary Way, Eagle Square, Ralph Shodeinde Stree**t, and **Ahmadu Bello Way** should have been employed in the process. But it seemed that the Carnival Procession "spirited" away just after leaving the Eagle Square. Some specific circumstances could have been responsible for or dictated that situation. It will be very important to ascertain from the CMC what exactly caused the change of policy that influenced the abrupt end of the processional output. This is important to the future determination and planning of the Carnival.

3.26 The Abuja Carnival's procession was designed as a day's event with the capacity of 7 hours of activity. The features that emerged on the two days of the main events were:

(i) The Carnival Procession of 24th November 2005 started at 9.00 am and finished at 1.30pm (4½ hours of Carnival Activity)

(ii) The Carnival Procession of 27th November 2005 started at 3.25 pm and finished at 7.00 pm. (3½ hours of Carnival Activity).

(iii) There was an average capacity reduction of 50% by time and space.

(iv) The processional route or speed averaged at 12 floats or contingents per hour. (A very high processional rate)

(v) Some contingents (not many) chose not to perform actively until they reached the performance point at Eagle Square.

4. ASSESSING CARNIVAL ENVIRONMENT PERFORMANCE

(i) The Nature Of The Abuja Carnival Environment

4.1 The preparation and planning activities undertaken for the Abuja Carnival were complex, involving a range of different agencies and groups. Whilst the CMC remained the driving force behind the organisation of the event, a multi-agency approach involving the Federal Capital Territory, the National Police Force, the National Hospitals, Ambulance Services and Other Emergency Services was an essential feature in addressing issues of public safety, crowd management, litter and anti-social behaviour,

4.2 The range of activities and the number of agencies involved in the management and control of the environmental activities suggested that the CMC should seek to identify and establish policies to enable a total co-ordination of the activities and the agencies involved. The following key environmental issues were considered and documented for planning and control purposes.

- **Route Management and stewarding**
- **Hospitality and Accommodation Requirements**
- **Carnival Crowd Management and Control**
- **Carnival communication and Signage**
- **Transport to and From Carnival**
- **Public safety and Police Presence**
- **Provision of Sanitary facilities**
- **Carnival waste management and control**
- **Traffic management and control**
- **Emergency Fire Protection and Control**
- **Medical and first Aid Operations**
- **Carnival Street trading activities**

(ii) Carnival Environment Management Plan

4.3 As mentioned above, the responsibility for the general environmental protection was deemed to be a shared responsibility with all agencies doing that which was within their resources and their capacity to perform. On 12th October 2005, we were presented with "Abuja Carnival Environment Management Plan" by the Carnival Environment Manager on the CMC. The preamble to the plan reads:

> **"The environment management issues confronting the Abuja 2005 Carnival are complex and varied. These issues require extensive planning and funding, as well as reliance on many public agencies to realise the desired objectives, These agencies include the Education, Social Development, Health Secretariats of FCT, the Abuja Environmental Protection Board, the Directorate of Road Traffic Services, the Police, Fire Services Department, the Department of Maintenance (FCDA), the Department of Parks and Recreation etc.**

4.4 This was the beginning of the effective management of the Environment of the Abuja Carnival 2005. The issues addressed by the Abuja Carnival Environment Management Plan which we totally endorsed have relevance to the following issues:

(a) **The security and safety of the public at the Abuja Carnival will remain paramount to the CMC.**

(b) **Crowd congestion and disorderly behaviour is the most critical safety factor that may affect the Carnival.**

(c) **Time management of the Carnival has relevance to the transport management operations, traffic control and public order incidents at the Carnival. It also has a bearing on the clearing-up operations required to protect the general hygiene and cleanliness of the Abuja Carnival area.**

(d) **The level of quality and diversity expected at the Abuja Carnival is a function of the quality of the relationship and partnership between the CMC and the States participating in the Carnival. One important factor in the basket of issues is "the effective management of their hospitality and welfare provision" while in Abuja.**

(iii) The Effectiveness of the Carnival Environment Management

4.5 Subject to the minor considerations below we can confidently state that the general environment of the Abuja Carnival 2005 was effectively managed, and the pattern and quality of the management style used for that delivery is worth noting for the future development of the Abuja Carnival. From our observation and review of the Carnival Environment Plan mentioned above we have the following to say:

(a) **ACCOMMODATION OF STATES CONTINGENTS: Subject to the feedback from the Carnival contingents, this aspect was well organised and handled. The enthusiasm, commitment and motivation of the performers can be a pointer to how they were received.**

(b) **DECORATION AND MANAGEMENT OF THE CARNIVAL ROUTE: The decoration was good but not too elaborate and sounded a bit more like Christmas than Carnival, The Carnival route was well managed but we need to establish the basis of the cut-off before Ralph Shodeinde Street. We also need a fresh look at he arrangements at the Entry points otherwise everything was fine.**

(c) **CROWD MANAGEMENT AND CONTROL: With the exception of the group of people who crowded the area in front of the Presidential Box at Eagle Street, there was a degree of effective crowd management and control. On the other hand, people were well behaved.**

(d) **TRAFFIC MANAGEMENT AND CONTROL: This aspect was well organised and professionally executed. There was in existence a Carnival oriented traffic control.**

(e) **SECURITY AND PUBLIC SAFETY: The Route Marshals or National Handlers and the Police performed very well.**

(f) **WASTE MANAGEMENT AND CONTROL: There was an efficient system of continuous clear-up over the Carnival period which was marvellous.**

(g) **MEDICAL AND FIRST AID SERVICES: There were adequate and clearly defined and signposted first-aid areas at the Eagle Square, the Jabi Dam, the Royal Equestrian Club and at other major Carnival Activity Centres.**

(h) **PROVISION OF SANITARY FACILITIES: There were adequate toilet facilities in quantity and quality and were easily accessible.**

(i) **CARNIVAL STREET-TRADING: There was orderly and well-organised street-trading activity at the Eagle Square. It will go further if the streets around and through the market are pedestrianised for the protection of the traders and their customers.**

5. ASSESSING CARNIVAL TECHNICAL PERFORMANCE

(i) Carnival Trucks and Floats Construction

5.1 The design of the Abuja Carnival 2005 required about 60 Carnival floats in the procession comprising about 37 Public Sector floats and about 23 Private Sector floats. The actual provision was 35 Carnival floats, all from the public sector.

5.2 Each float was intended to be well-decorated with a competent DJ to provide music for the dancers and general entertainment. The quality of the vehicles by way of size and road-worthiness was excellent. The construction of the floats and the themes they depicted, were highly relevant to the Carnival spirit. The States and the CMC must be congratulated for the effort and skill demonstrated in bringing together these units which strongly established some of the most stimulating high points of the Carnival.

5.3 By their strategic presence, the Carnival floats were intended to lead and firmly establish the identity and the theme of every State. However, in some cases the Carnival performers were positioned in front of their float. This arrangement tended to undermine the anticipated excitement and expression of the Carnival spectators, since they were not instantly aware of the source and nature of the Carnival sections flowing before them.

5.4 The use of the Carnival floats as a State's identification and expression tool varied from State to State. In a highly charged cultural Carnival, an understanding of the themes of the States in relation to their physical locations and their contribution to the advancement of the whole Carnival should have generated a lot more excitement, respect and appreciation of their Carnival offerings.

5.5 Themes were to be adopted with the aim of giving the Carnival that extra coherence, individual identity and variety. Many States, including the FCT and Ebonyi were very successful in this respect, but others not. Some States did not go that far in their execution of the Abuja Carnival 2005. It is more usual for a theme to be considered as one of the important elements of the Carnival as a

matter of strategy. Thus the Carnival theme for each year needs to be decided in the cause of planning or structuring the float requirement by the State, at the highest possible level of the organisation. Differentiation of the Abuja Carnival from year to year should be thought of as going beyond the physical characteristics of the Carnival to encompass everything that influences the value that the spectators derive from it.

5.6 The use of relevant and varying themes from the States that influence the float design and construction is one method of maintaining Carnival variety and uniqueness. These factors of variety and uniqueness should be seriously considered as some of the critical success factors of the Carnival.

5.7 It is to be recognised that because of their culture, some aspects of the Abuja Carnival may not be able to respond to a high level of change in content and presentation. Therefore, to avoid a seemingly monotonous situation from year to year, it is hoped that the use of highly publicised themes of the State will be reflected in the design and construction of the Carnival floats. This will help to distinguish the offerings of the Abuja Carnival in a way that the spectators should perceive as something different from what they know. Thus the idea of "experience differentiation" through the theme elements of the Carnival float design and construction should be regarded as a paramount and formidable Carnival Strategy that would help renew and sustain the interest of the Carnival spectators from year to year.

(ii) The Quality and Output of Carnival Music

5.8 The indication has been that the highly efficient and most vibrant Carnival process depends largely on a combination of quality costumes and floats, powered by high quality music production, through high quality and appropriate sound equipment. The Carnival floats were designed to be able to provide music for the dancers behind the floats and for them to respond to the music. But the reality and nature of the Carnival presentations had meant the development of the following state of affairs:

(a) Some contingents had as many as 22 Carnival sections with different music requirement for each section.

(b) The number and length of sections in the contingents made it impossible for the music float to service all of them at the same time.

(c) **Some States managed with a recorded traditional music but the sound output would need to be high enough to be useful and relevant.**

(d) **Some traditional music systems sounded very well to enable the dancers to perform but the spectators needed to hear more of the music for appreciation.**

(e) **The use of "Boom Mike Technology at Eagle Square could make a difference, but some research is required to identify the appropriateness of the technology in relation to the PA configuration at the Square.**

(f) **There were two "alien" Carnival floats, one from the National Directorate of Employment (NDE) and the other from the Population Census Office. It is worth noting that the sound output from the equipment of the NDE was of a high quality and an appropriate Carnival standard. Such calibre of sound equipment and system must be generally encouraged so as to give the Carnival the appropriate level of audibility that matches its high visual status.**

5.9 With about 83 units of small traditional music systems supporting some 190 Carnival sections, there is a need for a rethink as to how to make the units more effective and relevant to the Carnival mode of presentation. The view was that the more organised and better structured the various music units are, the better the quality and level of presentation of the Carnival. We noticed a Carnival section comprising 13 members of which 10 were music providers, with only 3 dancers in the traditional mode. There were similar small sections in other States which should be enlarged or compressed into the appropriate carnival formats, if the technical requirements in the sphere of music and tradition would allow.

5.10 The Carnival has to be designed, crafted, interlinked and placed in an attractive environment to be enjoyed. The Abuja Carnival 2005 achieved a great deal by way of high quality and meaningful artistic and cultural content. What is required now is for there to be an improved framework for the manifestation of a very pure and vibrant Carnival that would be universally attractive.

(iii) Carnival Live Stages and Sound Systems

5.11 The Abuja Carnival's attraction was intended to be a permanently established excursion/tourist destination with the primary purpose being to allow public access for variety entertainment, cultural interest and education. To achieve this objective, a mass attraction was needed.

5.12 There was therefore a requirement for three premier stages showcasing four days of live acts by top national and international artists. There was to be a mixture of popular music, African music, drumming and dancing by these artists. Additionally, the streets around the Carnival area would be alive with entertainment, culture and different styles of sounds that would be blasted forth to project a highly vibrant Carnival environment.

5.13 However, at the Abuja Carnival 2005 there were only two Live Stages located at the Eagle Square and the Millennium Park, and there were no static sound systems as was originally planned. It is very interesting to note that although the location of the main Live Stage at the Eagle Square meant that it could not operate at its maximum capacity, it accounted for 21% of the total attendance at the Carnival. That was a relatively high attendance rate for a stage that was only operational in the evenings because of its location. This serves to emphasise the importance of good quality Live Music Stages and Sound System Music Sites as key strategic elements in enhancing the attractions of the Abuja Carnival.

6. ASSESSING CARNIVAL PR AND MARKETING PERFORMANCE

(i) Public Relations and Marketing Initiatives

6.1 Marketing initiatives were necessary to get people to take part and attend the Abuja Carnival 2005, both nationally and internationally. Further, appropriate marketing techniques were required to create a positive image and perception, and to encourage the view that the Abuja Carnival 2005 was a desirable and attractive leisure and educational activity. The notion was that the media had to be carefully nurtured and cultivated and to be included in any approaches or strategies developed for the attainment of the above unit objectives. This is due to the fact that the media has a crucial role in publicising and promoting the Abuja Carnival 2005. The extent of coverage and the nature of the media reviews could have a great influence on the Carnival's well-being both in terms of its popularity among the general public, the attitudes of international tourists and business sponsors in the short and long-term of its development.

6.2 Publicity and Marketing strategies developed by the CMC were to be informed by the stated objectives of the Carnival, particularly in the area of tourist attraction. Further, the point was made that the popularity and influence of major carnivals like that of Rio, Trinidad and Notting Hill is not determined so much by their artistic content but by the number and size of the spectators who attend to enjoy and appreciate those art forms. Thus their prominence was attained by the quality and degree of publicity they projected and received. It followed that the Abuja Carnival 2005 had to develop modes or forms of publicity that would enable spectators to identify with the key and popular aspects of the Carnival, both nationally and internationally.

(ii) Using The Integrated Publicity And Marketing Model

6.3 For the Abuja Carnival 2005 the integrated publicity and marketing model appeared to have been used to underpin the process. This model is more than a concept, and could be actively used with other relevant components of the strategy. This model was used to explore what publicity and marketing needs were called for as a result of general considerations of the strategic initiatives. Those using this model must have knowledge of the vision, values and objectives to be achieved to appreciate the usefulness of this approach. The following schedule of publicity and marketing activities are seen to be the hallmark of this model:

- **The Engagement Of TV Stations For Aggressive Publicity**
- **Adverts On Print And Electronic Media**
- **Development Of The Concept Of Logo**
- **Promotional Materials Both In Print And Electronic Formats For Outdoor And Indoor**
- **Production Of A Carnival Magazine**
- **Development Of Visual Design**
- **Development Of Marketing Materials**
- **Production Of Bill Boards For Mounting At Key Strategic Points**
- **Media Planning Print**
- **Press Briefings Of CMC Activities**
- **International Media Coverage**

These PR and Marketing activities were good in themselves as was demonstrated by the two Press Conferences held at the Carnival secretariat by the Hon. Minister of Culture and Tourism for the national and international Press. But the approach did not seem able to address the all important objective of the Abuja Carnival as an "Essential Tourism Product".

(iii) Additional Requirements For Focused Approaches

6.4 These publicity and marketing activities and packages, as pointed out, were good and highly relevant for the promotion of the Abuja Carnival 2005. However, in order to excite the general public, both nationally and internationally, a more focused approach on certain areas of the operations could be evolved, as follows:

6.4.1 The extent of coverage and the nature of media reviews could have a great influence on the Carnival's well-being both in terms of its popularity among the general public, the attitudes of international tourists and business sponsors. It was for this reason that we recommended the staging of a complex and well-organised Abuja Carnival Press Launch to which key and popular members of the national and international Press and Media were to be invited for the presentation of the Abuja Carnival to the world.

6.4.2 A well-organised and orchestrated Abuja Carnival Press Launch has the potential and the capacity to raise the momentum and positivity of the Carnival in the eyes of the national and the international communities. This is one of the easiest and surest ways to craft the popularity and marketability of the Abuja Carnival to the whole world.

6.4.3 Another form of focused PR and Marketing initiative called for and which could create a needed and positive image and perception of the Carnival was the use of reputational and attraction resources. In this regard we needed to highlight the following factors for the information of the general public, both nationally and internationally.

(a) **The participation of some specific and famous cultural and artistic units in the Carnival.**

(b) **The participation of some specific and well-known music artists that will perform at the Carnival.**

(c) **The participation of some specific and well-known DJs that will provide music at the Carnival.**

6.4.4 **The Official Carnival Brochure which is an unique historical document that will be designed to convey the traditional and modern images of Nigeria and the Abuja Carnival. Among other things, it can be used effectively to explain and to tell the story of themes of the various states of the federation in order to excite and attract people to the Carnival, both nationally and internationally. It has been said that varying State Carnival Themes is one of the surest ways of maintaining variety and the sustainability of the Abuja Carnival. People need to know about these themes.**

6.5 Many of the major and world renowned carnivals have all developed through effective and appropriate communication processes and the use of reputational resources where possible. It has also been noted that tourism is a multi-faceted product. It includes accommodation, transport, restaurants, shopping facilities, attractions, entertainment, public infrastructure support and the general way of life and culture of the host community. What is required is balanced Publicity and Marketing Initiatives so as to meet the information needs of tourists in a manner that inspires confidence and positive attitudes towards the Abuja Carnival.

7. ASSESSING CARNIVAL FINANCIAL PERFORMANCE

(i) Carnival Financial Management and Control

7.1 In the Carnival Development and Operations Plan we stipulated that the CMC was responsible for using the financial resources assigned to the organisation as efficiently as possible to make the goals and objectives of the Abuja Carnival 2005 happen. Central to the goals and objectives would be the need to maintain a financially stable organisation in order to imbue confidence from all the stakeholders of the Carnival process. Without a real and perceived financial stability and integrity of the Carnival Management Organisation, the success and popularity of the Abuja Carnival on the whole would be in doubt.

7.2 It was further pointed out that managerial decisions of the CMC should involve the simultaneous use of factors which draw on the function of **Funding** and the function of **Spending** and that such functions cannot operate independently of each other. It follows therefore that decisions by the CMC that utilise these functions must be inter-dependent decisions. It meant that it was a vitally important task for the CMC to co-ordinate these major inter-related aspects of decision-making through the use of the system of Budgetary Planning and Control. This needed to be done in order to ensure that the final outcome of the Carnival was consistent with the primary objectives and that there was no sub-optimisation in the process caused by imbalance and conflict in the provision of funds and the disbursal of those funds. The Abuja Carnival 2005 was a great success and in future so must be the financial provision to underpin and sustain that success.

(ii) Carnival Financial Performance Measurement

7.3 From the points raised above, it is abundantly clear that financial management efficiency had to be demonstrated and that the CMC had to be accountable for the funds and assets that had been placed in its care for the facilitation of the Carnival. Thus, a system of Carnival Management and Control needed to be put in place.

7.4 Carnival Management and Control was to be the process of ensuring that the CMC's activities conformed to its plan, and that the Carnival's objectives were achieved. The reality was that there could be no control without adherence to

Carnival's objectives and plans. These pre-determine and specify the desirable behaviour and set out the procedures that should have been followed by members of the CMC to ensure that the organisation was operated in a structurally cohesive and desired manner.

7.5 Through observation and analysis, we could identify the Carnival activities, functions and programmes that were deployed to stage the Abuja Carnival 2005, in terms of their quantitative and qualitative aspects. This enabled us to establish the basis for evaluating their worthiness and appropriateness. It is now for the CMC to identify and measure the financial aspects and implications of these Carnival activities, functions and programmes to establish the actual cost of staging the Abuja Carnival 2005. Obviously, regulatory and statutory requirements of the Federal Government of Nigeria will need to be considered in the gathering, processing and presentation of the Abuja Carnival 2005 Accounting and Financial Statement.

7.6 The production of the Abuja Carnival 2005 Accounting and Financial Statement must be deemed to be a very important process. The review and revision of such a statement may result in important decisions being taken on possible activity adjustments within a future Abuja Carnival. Thus the Carnival Financial and Performance Measurement cannot therefore be viewed as being purely concerned with the Abuja Carnival 2005 - it must be considered as an integral part of the long-term Carnival planning process. Further, it should be noted that any appraisal of the Abuja Carnival 2005 should include the overall financial performance of the project. The view is that a financially sound and stable Carnival Management Organisation is a thing of respect and inspires confidence; and should be one of the major elements of the attractiveness and popularity of the Abuja Carnival in the long-term.

8. MAJOR AREAS FOR IMPROVEMENT OF THE CARNIVAL PROCESS

From the above analysis and reviews of the various components of the Abuja Carnival 2005, it is suggested that the following major areas should be given due and appropriate attention in any programme designed for further improvement of the Carnival:

(i) **The Development Of A "Street Carnival Of Arts And Culture".**

(ii) **The Structural Cohesiveness Of The Abuja Carnival Management Committee (CMC).**

(iii) **The Formatting Of The State Contingents And Troupes Into The Carnival Mode And Style.**

(iv) **The Development Of Identification Themes For Carnival Variety Of Presentation.**

(v) **A More Focused Carnival Publicity And Marketing Approaches.**

(vi) **Music Production And Dissemination Strategy To Incorporate The Traditional Music Elements.**

(vii) **The Creation Of A Totally Vibrant Carnival Music Atmosphere.**

(viii) **Highlight And Publicise The Creativity Of Nigeria To Excite And Attract.**

(ix) **The Purpose Of Carnival Live Music Stages And Sound Systems At The Carnival To Be Taken Seriously.**

(x) **The Treatment Of Inter-Carnival Activities As Prominent And Very Important Components Of The Carnival.**

THE ABUJA CARNIVAL OF NIGERIA

'The World's Largest Celebration of Arts and Culture'

Sponsorship Activities and Benefits For Businesses At The Abuja Carnival

1013

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1. The Abuja Carnival and What it is

1.1 The Abuja Carnival is a street Carnival of Arts and Culture which takes place in the heart of the Abuja Municipality during four glorious days of November of every year. It is believed to be the largest Street Carnival of Arts and Culture of its kind in the world.

1.2 The Street Carnival of Arts and Culture attracts over 2 million people to the streets of the Abuja Municipal Area and at the various points of the spectacular Inter-Carnival Activities.

1.3 The Abuja Carnival is a creative occasion showcasing Nigeria's unique heritage of History, Culture and Modernity to the world. It is the whole of Nigeria presented through the eyes of the City of Abuja - *The Heart and Mind of Nigeria*. The Carnival involves all the 36 States and the Federal Capital Territory of Nigeria and elements of the private sector.

1.4 On display at the Abuja Carnival are the full and absolute History, People, Cuisine, Fashion, Art and Culture of Nigeria. With over 250 ethnic groups, Nigeria has a vast cultural diversity with an added flavour of modernity.

1.5 Notably, Nigeria is the largest Black nation on earth with a population of over 150 million people. Nigeria is also the 9th largest market for products and services in the world.

1.6 Together with the massive Carnival spectator presence and the massive media coverage, the Abuja Carnival provides opportunities for effective and focused promotional and marketing initiatives for companies.

2. The Background and Structure of the Carnival

2.1 At the Abuja Carnival, the art and science of masquerading and traditional music and dance are brought to life from every corner of Nigeria to create an atmosphere of joy, beauty and harmony. They provide entertainment on a massive scale.

2.2 The Carnival takes place in the heart of the Abuja Municipal Area, around and along the *Shehu Shagary Way, Eagle Square, Ralph Shodeinde Street, and Ahmadu Bello Way.* It is a Street Carnival of Music, Dance, Drama, Food and Street Trading, with colourful parades of costumes, some designed around comical, satirical, historical and pastoral themes, creating a mass movement of people, some on themed floats with traditional music, and pure African Jazz music.

2.3 In addition, there are three Live Music Stages which feature over 20 popular and international artists, attracting Live Television coverage. There are also 10 Sound System sites powered by heavy Sound Systems providing music for a large number of Carnival goers and revellers.

2.4 The Carnival Climax Village is centred around the multi-purpose 7,000 seater arena of the Eagle Square. Dancing and Competition are held at the Carnival Climax Village, including the crowning of the Kings and Queens of the Carnival.

2.5 In between the two days of Main and Major Carnival Spectacula Activities, there are four major Inter-Carnival Activities which attract over 800,000 Carnival spectators with additional television coverage. These are as follows:

- Carnival Masquerade Fiesta at the Eagle Square
- Carnival Dunbar of Horses at the Royal Equestrian Club
- Carnival Boat Regatta at the Jabi Dam
- Children's Carnival Splash at the Millennium Park

3. Abuja Carnival Audience Reach and Structure

3.1 The Street Carnival of Arts and Culture attracts over 2 million people to the streets of the Abuja Municipal Area and the other Inter-Carnival venues during four glorious days of November each year.

3.2 The Audience Reach and structure of the Abuja Carnival is summarised as follows:

- Those attending are predominantly young - 60% are under 45 years of age.
- Foreign visitors and tourists account for 15% of the total.

- Visitors from Nigeria account for 85% of the total.
- Media coverage and exposure account for audience reach in excess of 40 million.

3.3 For the purpose of specific and focused sponsorship activities, the Carnival audience reach in respect of the attractions of the various activities are given as follows:

i. Main Carnival Attractions and Audience

Main Abuja Carnival First Day Spectacula: 600,000 peopleMain
Abuja Carnival Last Day Spectacula: 600,000 people

ii. Inter-Carnival Attractions and Audience

Carnival Durbar of Horses: 200,000 people
Carnival Masquerade Fiesta: 200,000 people
Children Carnival Splash: 200,000 people
Carnival Boat Regatta: 200,000 people

iii. Peripheral Carnival Attractions and Audience

Carnival Live Stages Music: 400,000 people
Carnival Sound System Music: 120,000 people
Carnival Food Fairs, Exhibitions etc.: 80,000 people
Carnival Food and Drinks Malls: (inclusive)

These events and all Carnival activities are free of charge.

4. Abuja Carnival Management and Organisation

4.1 The Management and Direction of the Abuja Carnival is the responsibility of a dedicated Abuja Carnival Management Committee (CMC) which is made up of a team of professionals and experts drawn from within and outside Nigeria.

4.2 The Federal Government of the Federal Republic of Nigeria, through the Federal Ministry of Culture and Tourism has responsibility for the strategic orientation and direction of the Abuja Carnival while the Carnival Committee has responsibility for all the tactical and operational decisions and policies regarding the Carnival.

4.3 The stability and continuity of the Abuja Carnival is assured through the process of planned development of the Carnival into a World-Class Arts And Culture Institution, and through mobilisation of increased support from both the private and public sectors.

4.4 The Abuja Carnival Management Committee sees itself as having three overriding secondary objectives:

- To enable as many people as possible to enjoy the Arts and Culture of Nigeria in relation to Music, Dance and Costumes.

- To demand and assist in the development of the highest possble creative standards at the Carnival and other activities.

- To develop and expand the Arts and Culture economy of Nigeria through the Abuja Carnival.

4.5 The Abuja Carnival Management Committee aims to expand the broadcasting of the event through satellite arrangements. The NTA and the AIT already transmit the events live to their viewers. Permission is also granted to other independent television and radio crews to record the Carnival, for later broadcasts in Nigeria and other parts of the world.

4.6 The Abuja Carnival Management Committee is committed to bringing out the best of the Arts and Culture of Nigeria by increasingly putting on a larger and more creative spectacle, involving more participants, richer costumes and themed designs, music and dance

4.7 At the same time, the Abuja Carnival Management Committee is committed to furnishing an Abuja Carnival sponsoring organisation with a broad range of sponsorship benefits designed to capitalise on the massive spectator presence at the Carnival and the attendant media coverage available during the annual Carnival period and after.

4.8 The Abuja Carnival is currently produced in three stages:

- The Main Abuja Carnival attracting 1,200,000 people
- The Inter-Carnival Activities attracting 800,000 people.
- The Peripheral Carnival Activities attracting 600,000 people

4.9 It is the concept of socio-economic development that drives the existence of the Abuja Carnival. Apart from any commercial motivation to be felt by businesses which will want to sponsor the Abuja Carnival, there is also the broad picture of the sense of socio-economic development or contribution to the improvement to the quality of life at the local and national levels of Nigeria's economy and society.

4.10 The Abuja Carnival offers an opportunity to businesses to promote their products in a direct sense, but also to promote the Company's image through association with a prestigious, well-defined and high quality event aimed at entertaining Nigeria and the world. In view of the popularity of the Abuja Carnival, the scope for sponsorship and the benefits to be gained by businesses are considerable.

4.11 The indicated sponsorship packages and accompanying benefits analysis are examples of the sponsorship activities at the Abuja Carnival. The Abuja Carnival Management Committee will welcome the exploration of alternative ideas. Further, the various projects outlined will not pre-empt any more flexible or imaginative approach that might develop in any discussion of the sponsorship project.

5. Carnival Sponsorship Activities and Benefits

5.1 The Abuja Carnival has established itself as the world's biggest Street Carnival and the world's safest Street Carnival. Over just a year, its popularity has grown to the extent that more than two million people are entertained during the last week of the month of November.

5.2 The Abuja Carnival is widely acknowledged as a major cultural celebration of artistic and social significance. Like the multitude it attracts in ever-increasing numbers each year' the Carnival is stylish, hedonistic, trendy, fashionable and fun.

5.3 The Abuja Carnival is primarily arts and culture driven but beyond this the Carnival is bound to reflect Nigeria's youth lifestyle in all its aspects; from the latest fashions to alternative humour and from radical club culture to the cutting edge of the arts and entertainment world.

5.4 Depending on the nature of each business, the following sponsorship packages and benefits are available at the Abuja Carnival:

i. Official Sponsor for the Whole Carnival

ii. Official Sponsor For Specific Carnival Activity

iii. Official Sponsor For Carnival Live Stages and Sound Systems

iv. Official Carnival Supplier Status for Goods and Services

"Official Sponsor" For the Whole Carnival Package

i. This sponsorship package involves the awareness of the Carnival by the Carnival spectators and therefore awareness of any company associated with the Carnival.

ii. Involves exclusive "Official Sponsor" rights to the whole Carnival. The Company will be named as the Official Sponsor and acknowledged on all publicity materials produced by the CMC. This will include leaflets, posters, programmes and all other forms of communication arrangement by the CMC, including the internet.

iii. The CMC will be prepared to work with the Official Sponsor to maximise its chances of media recognition and accreditation.

iv. The Company has the right to banner all the Carnival venues of the Inter-Carnival activities with its name and logo.

v. The Abuja Carnival Brochure can provide a permanent reminder of the association between the sponsor and the Abuja Carnival.

vi. The Company can use the sponsorship occasion to entertain members of its target audience at the Press Launch, Inter-Carnival Activities and the Eagle Square.

vii. The Company can undertake lamppost bannering along the Main Carnival Route of Shehu Shagary Way, Eagle Square, Ralph Shodeinde Street and Ahmadu Bello Way.

viii. The Company can enjoy promotion of its products and massive sampling opportunities at key Carnival sites.

ix. The Company can ensure the appearance of its name, logo and colours on a Company Float in the Carnival procession.

x. The Sponsor can also advertise in the Official Carnival Brochure which this year will be a unique historical document that will also contain detailed information of all the activities plus: a professionally produced map of Carnival routes and locations. One million copies will be printed and effectively distributed through the month of November.

xi. The Company can operate a Food and Drinks Mall at a selected site in the Carnival area, if appropriate.

xii. The Company can enjoy the appearance of the Company's name and logo on all T-Shirts used as uniforms by the Carnival Route Marshals and National Handlers.

xiii. Sponsors will be credited at Televised Press Conferences to be held by the CMC as well as in Radio Commentaries and Announcements.

xiv. Sponsors will be present and acknowledged at the Abuja Carnival Press Launch. This is the ceremony to present the Carnival to Nigeria and the world.

xv. In partnership with the Press, the Company can organise the Abuja Carnival Youth Poetry Competition on current environmental or cultural issues involving all the 37 States of Nigeria. Prizes for the winners will be presented at the Children's Carnival Splash at the Millennium Park.

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The following information concerns the above Sponsorship Package on exclusive rights for the whole Carnival:

- The total estimated value of the package is N750 million (Naira).

- The details of the package can be worked out to suit the circumstances of the Sponsor and of the Carnival.

- The Official Carnival Sponsor has exclusive rights to the whole of the Carnival including the Inter-Carnival Activities.

"Official Sponsor" For Specific Activity Package

i. Specific activities or events to be named after a Sponsor with exclusive Advertising Rights and other Promotions.

ii. The Carnival Climax Point or an Inter-Carnival Activity can be renamed after a sponsor with exclusive Advertising and Promotion Rights.

iii. Companies will have excellent opportunities for entertaining their guests within the splendour and colour of the Carnival Arts and Culture.

iv. Sponsors will be credited at Televised Press Conferences, to be held by the CMC as well as in Radio Commentaries and Announcements.

v. Sponsors will be present at the Abuja Carnival Press Launch. This is the ceremony to present the Carnival to Nigeria and the world.

vi. The appearance of the Company's name and logo at the site of the Inter-Carnival Show accordingly.

vii. Promotion of the Company's products at specific site(s) in the area of the Inter-Carnival Activity.

viii. Company's banners to be hung at key points in the area of the Inter-Carnival Activity.

ix. The appearance of the Company's name and logo and colours on a Company's float in the Carnival procession.

x. Massive sampling opportunities at the site of the Inter-Carnival Activity.

xi. The Sponsor can also advertise in the Official Carnival Brochure.

xii. The Company can set up a Food and Drinks Mall at the site of the Inter-Carnival Activity.

The following information concerns the above Sponsorship Package on "Official Sponsor" For Specific Carnival Activity:

- The total estimated value of each sponsorship Package is N150 million (Naira).
- The details of each package can be worked out to suit the circumstances of the Sponsor and of the Carnival.
- The following examples of "Official Carnival Activity Sponsor" Status are cited:

i. "Official Sponsor" rights to the First and Last Day Carnival Spectacles.

ii. "Official Sponsor" rights to the Carnival Live Music Stages.

iii. "Official Sponsor" rights to the Children's Carnival Splash.

iv. "Official Sponsor" rights to the Carnival Durbar Showcase.

v. "Official Sponsor" rights to the Carnival Boat Regatta Showcase

vi. "Official Sponsor" rights to the Carnival Sound System Music and Operations.

vii. "Official Sponsor" rights to the Carnival Climax Village at Eagle Square.

“Official Sponsor” Of Carnival Music Systems Package

i. The Company can take complete control of sourcing and management of Carnival Live Music Stages.

ii. The Company can take complete control of sourcing and management of Sound System Music.

iii. The Company can have an agreed number of pages of editorial within the Official Carnival Brochure on issues of music and other relevant issues.

iv. The Official Carnival Brochure will have a Carnival Map clearly indicating the Live Stages and the Static Sound Systems Sites.

v. The Sponsoring Company can have Official Carnival Radio or Television status.

vi. Live Stages and Sound System sites lend themselves to extensive branding and bannering opportunities which are available for the company and its partners.

vii. The Company can have a massive backdrop and bannering to the left and right of the stage as well as branded posters site.

viii. The Company can have massive sampling opportunities and the potential to focus attention on young visitors to the Carnival.

ix. The appearance of Company’s name and logo on the Carnival Live Music Stages.

x. The appearance of Company’s name and logo on the Sound System Music Stands.

xi. Additionally, there are opportunities for audio-visual promotion of the Company’s products through the Sound Systems.

xii. In partnership with the Press, the Company can organise the Abuja Carnival Youth Poetry Competition on current environmental or cultural issues involving all the 37 States of Nigeria. Prizes for the winners will be presented at the Children’s Carnival Splash at the Millennium Park.

The following information concerns the above Sponsorship Package on the Live Stages and Sound Systems Package:

- The total estimated value of the package will depend on whether this Carnival Programme is franchised to TV, Radio Stations or Companies who take interest in the arrangement.

- The ideal position is for the Company to take complete control of the sourcing and management of the programme on a franchise basis.

- The fee for this arrangement has to be negotiated according to the circumstances of the company and of the Carnival.

"Official Carnival Supplier" Status Package

Promotion of the Company's products or services at specific sites in the Carnival area

i. Specific Carnival activities or events to be named after a sponsor with exclusive advertising rights and other promotions.

ii. The Company's banners to be hung from bridges and lampposts at key points on the Carnival Route and in the Carnival Area.

iii. Company can sponsor a float that bears its name and logo in the Carnival procession.

iv. Sponsors will be credited at Televised Press Conference, to be held by the CMC as well as in Radio Commentaries and Announcements.

v. Sponsors will be present and acknowledged at the Official Carnival Press Launch. This event will be covered by Radio and Television.

vi. CMC will organise a Special Sponsors' Reception, which will be covered by the Press.

vii. Sponsors can also advertise in the Official Carnival Brochure which is a unique historical document that will contain detailed information of all the Carnival activities.

viii. Space for Food and Drinks Malls available to sponsors to enable them to trade or entertain as appropriate.

ix. Sponsor to be acknowledged on any publicity material produced by the Abuja Carnival Management Committee.

The following information concerns the above Sponsorship Package on "Official Carnival Supplier" Status.

- The total estimated value of each package is N500,000 (Naira).
- The details of each package can be worked out to suit the circumstances of the Sponsor and of the Carnival.
- The following examples of "Official Carnival Supplier" Status are cited:

  i. Abuja Carnival Transport Provider

  ii. Abuja Carnival Float Vehicles Supplier

  iii. Abuja Carnival Sanitation Materials Supplier

  iv. Abuja Carnival Special Restaurant

  v. Abuja Carnival Float Construction Materials Supplier