Sustainability of Caribbean Festivals: a case study of the people’s perspective

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Declaration:

I declare that this Dissertation has not already been accepted in substance for any degree and is not concurrently submitted in candidature for any degree. It is the result of my own independent research except where otherwise stated.

Signed: ........................................Date: ............................
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Abstract

This research aims to find out what carnival means to people it represents and what the impact is when the event is cancelled for long periods of time using St Pauls Carnival as a case study.

The research provides an insight into culture, cultural events, cultural expression and what it means to loss cultural expression which later makes up the themes for the data analysis.

The researcher has used qualitative analysis to collect the data for this research project. The qualitative method to collect data was 4 semi-structured interviews.

The study aims to seek out what the impacts of losing the carnival are to be able to make recommendations to the SPACC on how they can safe guard the event for future generations.

The results has been presented through thematic analysis, which lead to the completion of the conclusion and recommendation chapter of this project.

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Abbreviations

SPACC- St Paul’s African Caribbean Carnival

Outsiders- People from outside the community
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1.0 Introduction

Each year many cultural events take place in the UK such as carnivals and festivals which in some cases can be an adoption of past rituals and traditional customs (Disegna, Brida & Osti 2011). In the case of St Paul’s carnival this was an event created by the West Indian community in 1968 to bring people together to celebrate their cultural traditions.

The West Indian immigrants were encouraged to settle and work in the UK following the post-war boom and labour shortage of the 1950s. Between 1955 and 1962 approximately 32,850 Caribbean Commonwealth citizens came to the UK because jobs were advertised as opportunities but unfortunately jobs weren’t easily obtained and it caused frictions with the dominant population (British Migration Census Division, cited in Thomas-Hope, 1994).

Hence the development of multicultural festivals that were used as a policy strategy to promote social harmony in the UK and more importantly the development of St Paul’s Carnival. Berry et al (2006) felt that government should support minority communities and prevent loss of culture and promote ethnic identity, as well as policies for the dominate population in support of multiculturalism.

The term multiculturalism is defined by Runblom (1994) “an ideal situation of peaceful coexistence between individuals or groups of diverse origin” (p624). In the broadest sense individuals or groups of diverse origins should coexist peacefully within a specific boundary. Allport (1954) developed the contact theory which suggests that prejudices held by one ethnic group toward another could be reduced through intergroup contact for example, when two groups come into contact in a positive way they are more inclined to be acquainted and prejudices are reduced.

St Paul’s Carnival is a cultural event that takes place in Bristol each year in the St Pauls area of Bristol. It’s a celebration of Caribbean culture and heritage. "Bristol based Caribbean people were unhappy with how they were perceived and treated by Bristol at large and so amongst other things set about creating an event for the community to gather and enjoy themselves and also for other people to learn more about the culture. The St Pauls Festival was born in 1968 close in time to the formation of other festivals and carnivals around the
Country and in doing so transformed the music and celebration culture” (St Pauls Afrikan Carribean Carnival Limited 2018).

The future of St Pauls Carnival is questionable as it’s been 3 years since the last event and it would attract approximately 100,000 people per year from St Paul’s and from the Caribbean and non-Caribbean communities from Bristol and all over the UK (St Pauls Afrikan Carribean Carnival Limited 2018).

The event traditionally takes place on the first Saturday of July, but has been cancelled amid the struggles of funding and organisational problems. Bristol City Council and the Arts Council England pulled the funding from the event stating it had a “loss of confidence” with the former organisers, St Pauls African Caribbean Carnival LTD (St Pauls Afrikan Carribean Carnival Limited 2018). Councillor Carole Johnson, Director of the new organisation, said they did not have the time to organise the event for 2017 but instead would concentrate on building stronger foundations for 2018. She said she had attended the carnival since she was a child and wants to bring it back to its roots and make it a celebration of music, dance, arts and African Caribbean culture. Johnson claims that “After the carnival began in 1968 it just grew and grew” and that “somehow the message of what it was about just changed and so the festival changed and took on some negative aspects”. Which implies she is hoping to address the issues by taking “…the first step is assessing significant objects of the place, then comprehending there cultural meanings” and “…that the next step is deciding conservation treatments for each single object, considering its significant, location, physical condition, integrity, authenticity, and impacts to surrounding environment/community” Robinsons (2000, p38).

Over the years St Paul’s festival became a feature of multicultural societies, as it offered a distinct and valuable experience for people from St Pauls, the Caribbean and non-Caribbean communities, however the research on the success of these events are limited.

This topic has been chosen because St Paul’s Carnival has been cancelled every 3-5 years, it was cancelled for the last 2 years and the researchers hoping the event will go ahead this year to celebrate 50 years July 2018. This gives the researcher an opportunity to use this event as a case study, collect data from the community of Bristol. As well as finding out if
there is a connection between cultural events and cultural expression and what impacts the loss of the event had on a cultures expression.

1.1 Research questions, aim and objectives
The aims and objective of this project is to use St Pauls Afro Caribbean Carnival as a case study to find out what it means/represent to the people, the historical values of the event and what impact the event has on people when it’s cancelled.

The first research objective is to critically review all relevant literature on culture, cultural expression, cultural celebrations and loss of cultural expression.

Secondly, is to use the literature reviewed and create a set of questions for semi-structured interviews. The samples obtained will be used to identify what carnival means to the community, as well as exploring the impact the carnival has on the community when the event is cancelled.

Once the researcher is satisfied that enough data has been collected, he will evaluate how participants have answered the interview questions by using thematic analysis to find out the themes of what has been said, then conclude the findings of the research carried out.

Finally, the researcher will outline the recommendations for SPACC, future research in this area and the limitations of the project.

1.2 Summary
This chapter provides an introduction about the case study in question and the nature of the research question, along with the aims and objectives which the researcher will use to answer the questions.

The dissertation is divided into several chapters that are outlined below.

Chapter One - The introduction will outline the main topics being conversed within the dissertation, providing the reader a brief understanding of the case study in question, and the nature of the research, along with the aims and main objectives the project he will attempt to answer.

Chapter Two - The literature review will analysis and review as much existing research related to the project aims, helping to cultivate descriptive theory on culture, cultural expression, cultural events and the loss of cultural expression.
Chapter Three - The methodology will discuss and explain the appropriate research methods used for this research project and to gather qualitative information within both primary and secondary research to complete the dissertation.

Chapter Four - The analysis and discussion will identify themes and patterns which took place within the primary research and highlight their connection with concepts and theories.

Chapter Five - The conclusion completes the whole project, highlighting the key findings, along with the project’s limitations and suggestions to the SPCSS and future research.
CHAPTER TWO

LITERATURE REVIEW
2.0 Literature Review
Hart (2001) outlines that searching for literature is a vital piece of every research project. He goes on to explain that there are two areas that can be searched; the literature relevant to the topic and the literature on research methodology and data collection techniques.

This chapter will critically review the current and relevant literature relating to culture, culture expression, cultural events and the loss of cultural expression.

2.1 What is culture?
The term culture can be used in many different ways, for instances to describe the environment of an organisation and how well its culture reflects on the performance of an organisation. Mullins (2007, p898) states that there is nothing accidental about cultural strength, and that there is a strong relationship between an organisations culture and its performance. In this context the above statement cements the notion that the previous organisation did not have a strong relationship with St Paul’s cultural environment.

Culture is used in biology. First there is ‘Tissue Culture’, which Wilmer (1965) refers to as small fragments of tissue are explanted into a suitable medium and are encouraged to grow in isolation, to form colonies and continue some of their normal functions (1965, p1). Similar to the notion that Caribbean people were placed in the St Pauls area of Bristol when they arrived, formed a community and continued to function normally in the UK, despite the challenges of being away from their home country, families etc. and adjusting to their new surroundings.

There are two other forms of biological culture:

I. ‘Organ Culture’ is the outward growth and migration of dedifferentiated is positively suppressed and the maintenance of the normal organization of the tissue is of the utmost importance (Wilmer, 1965).

II. ‘Cell Culture’ is the cell of a tissue, or even individual cells, are made to grow in much the same way as bacteria are grown (Wilmer, 1965).

Culture is also used to define the ideas, customs, and social behaviour of a particular people or society. Hong (2009) expands on this as he defines
... Culture as networks of knowledge consisting of learned routines of thinking, feeling, and interacting with other people, as well as a corpus of substantive assertions and ideas about aspects of the world... it is... shared....., among a collection of interconnected individuals who are often demarcated by race, ethnicity or nationality; externalised by rich symbols, artefacts social constructions and social institutions (e.g. cultural icons, advertisements and news media); used to form the common ground for communication among members; transmitted from one generation to the next...; (e) undergoing continuous modifications...(2009,p.4).

This is the form of culture that will be used during this paper.

‘Cultural Anthropology’ or ‘Social Anthropology’ is defined as the study of the diversity of human behaviour in the present. Goody (2015, p6) articulates that cultural anthropologists have a tremendous advantage over physical anthropologist and archaeologists since they have living people to talk to. Goody (2015) outlines the goals of cultural anthropology as learning the feelings, thoughts, actions and institutions of people but you can ask them.

Cultural anthropology is what many people relate with nation geographic magazine, discovery channel and other similar media, where odd looking people (to us) are depicted doing exotic or unaccustomed and maybe even astonishing things (to us).

Wallerstein (1990) states that culture can be defined in two ways. First, he notes that culture refers to the difference between two or more social groups. In other words culture is the specific characteristics that make one group distinct from another. Culture in this sense may encompass character traits, behaviours, beliefs, values and customs. This definition has been defined by Dicks (2003) as anthropological view of culture as it encompasses a ‘way of life’.

Second way of looking at culture according to Wallenstein (1990) refers to culture as a construct used to specify the distribution of certain characteristics within groups. This way of defining culture Dicks (2003, p25) describes as hierarchical’ as it ‘belongs to the traditional meaning of culture as creative excellence and the preserve of a minority’. In other words the hierarchical view of culture is the conclusion of a group’s values and standards.
The anthropological definition of culture will be the kind of culture that will be used in this paper.

2.3 Cultural expression
Cultural expression is the expression of a group’s culture through the use of art for instance portray, music using indigenous instruments, ritual dances and performances that has been passed down from generation to generation and is used to define ones culture or where one comes from. Goodman (1999) defines cultural expression as a universal imperative. By maintaining the celebration of St Pauls Carnival or multicultural festivals this allows the showcasing of cultural heritage (McClinchey 2008) and the preservation of their culture within a system that favours the dominant population and culture (Lentz, 2001; Osterlund-Potzsch, 2004; Cohen, 2001; Guss 2000).

Increasingly festivals have become an alternative type of tourist attraction because it can benefit the host destination by increasing the local economy, tourism, social opportunities for the resident population and give the community a sense of pride (Hede, 2008). To be successful, however, the festival or carnival needs to be authentic (McCartney and Osti, 2007) and requires the support of the local community (Allen et al., 2005). Therefore it’s imperative to allow the local community to express their cultural heritage through different forms of art and for the event to be considered authentic by the local community otherwise they may turn their back on the event because their culture is not being represented fairly.

According to WIPO website “tradition cultural expression” or “expressions of folklore” are any methods, whether tangible or intangible, where in tradition culture and wisdom are expressed, appear or are manifested. They included the following forms of expression; music, art, dance, designs, names, art, signs and symbols, performances, ceremonies, architectural forms, handicrafts and narratives, or many other artist or cultural expressions to express ones culture.

Traditional cultural expression can be measured as the procedure in which a traditional culture is expressed. They form part of the character and heritage of a traditional or indigenous community and are passed down from one generation to the next generation from the elders to the young to keep the tradition alive and thriving.
2.3.1 Importance of cultural expression

The above statements implies that the importance of cultural expression is vital to the empowerment of a group of people to get together and be themselves with each other whether organised or unorganised and to showcase their pride and love for where they come from and what their culture means to them. Also in countries where there are different cultural groups it’s an opportunity to teach the native people about where they came from and what they can do to bridge a cultural gap and create understanding, destroy stereotypes and in essence potentially seek acceptance between the different cultures.

Kleymeyer (1993) researched cultural expression and grass root development using Latin America and the Caribbean as case studies. He states that in recent decades throughout the developing world and in poverty stricken areas of industrialized countries, cultural traditions have been drawn upon and used to reinforce many promising but overlooked developments. For instance He found groups used songs and puppets to stir up interest in a development program and felt that cultural expression was central to the development enterprise (Kleymeyer, 1993, p17). The author continues to describe the importance of cultural expression and how it is used in less developed countries to bring awareness to new grass root developments and other such expansions.

Whilst social and economic achievements are made, Kleymeyer (1993) felt that the unique cultural strength and contributions of ethnic people and the poor in general can still be retained. Strongly suggesting that a strong cohesive and adaptive cultural identity among ethnic people and other groups who have suffered discrimination such as the physically handicapped, members of a minority religion and individuals in a depreciated occupation was necessary to achieve lasting developments (Kleymeyer, 1993). In other words Kleymeyer (1993) implies that cultural strength and oneness between the lower classes and people classed as outsiders is paramount in poverty stricken countries to push forward good developments that will have longevity. He goes on to say that the poor in Latin America and the Caribbean often turn to their own popular culture to express and affirm themselves due to the fact they are commonly marginalized in a modern world where others have far more access to the media and the levers of government and commerce (Kleymeyer, 1993, p17).

“Nothing motivates people quite like cultural expression; it unlocks creative forces that otherwise remain dormant or go unrecognised” (Kleymeyer, 1993). This statement highlights
the importance of cultural expression and the potential it has on people if used in the right way.

2.4 Cultural events
As described in the, ‘what is culture’ chapter the word culture is hard to define and it is no different in the events industry. Some authors have placed cultural events under the more general category as ‘special events’ (Raj et al 2008), whilst others include a separate category of ‘cultural events’ in their typologies of events, but separate these artist events from other kinds of cultural expression, like festivals of community and identity (Yeoman et al, 2009).

It is still important to be able to separate cultural events also known as multiculturalism from the more easily defined events such as business events, sporting events or major and mega events, to do this Yeoman (2009) has come up with two definitions of cultural events the first being a conceptual definition.

As cultural events are connected with expression of ‘culture’ and yeoman used a cultural economist named Klamer’s (1998) description stating that it was ‘diversities of culture and their significant’ to define the concept of culture.

Klamer (1998) says

“It may be a bridge, a piece of wood. Or a temple, a windmill, a painting, a piece of furniture, a mask, jewel, beads. It may even be a language, a ritual, or a practice. Whatever it is it differs from other goods because people may consider it a symbol of something- a nation, a community, a tradition, a religion, a cultural episode”.

This is important because to discuss management cultural events, it is vital to elaborate on the list culture forms to create one that resembles the cultural forms as we experience them in the events industry (Yeoman, 2009).

The second definition is operational definition. Getz (2007: 31) defines cultural celebrations as ‘solemn or joyous events that have cultural meaning’ but Yeoman argues that this definition does not capture the aesthetic aspect of culture (2009, 329). His response to this, taking on board the conceptual framework of culture. He has a more open definition of cultural events as those that either present a particular expression of culture or aims to represent the cultural expression a specific group (Yeoman, 2009).
Using the definition described by Yeoman (2009) of cultural events, it is easier to define what makes up a cultural event. St Pauls carnival falls under this description of cultural events as it celebrates the afro Caribbean cultural expression through art, music and cuisine, whilst inviting people from other cultural and arts groups to join in to take the opportunity to learn about the culture.

“Festivals and events are the lifeblood of society, they are inseparable and crucial to enhance and maintain community well-being or quality of life” (Jepson and Clarke, 2016). What Jepson and Clarke (2016) means by this is that without community festivals and events there is no reason to bring people together in the community that uplifts the community and gives them a sense of oneness.

Berry et al (2006) recommended that to have effective multiculturalism policies the government should provide support for minorities to prevent cultural loss and to promote ethnic identity and that they should develop policies and programs for the dominant population in support of multiculturalism. Kosic, Mannetti and Sam (2005) believe that by adopting these policies this would alter the dominant population’s attitudes towards the minorities and helpfully reduce conflict.

2.5 Loss of cultural expression
Graber and Nenova (2008) outline Misappropriation of expression of culture using indigenous people as a threat to participation in that it is an effective loss of voice, a loss of the capacity to express their world conception through systems of values and ethical standards. They then go on to explain that misuse of those systems compromises their meanings, exhausts their values, and transforms them into meaningless commodities. Thus misappropriation is a literal appropriation of voice in that it is a transformation and obstruction of means of expression.

For the Afro Caribbean group in and around Bristol St Pauls carnival is the only opportunity to express themselves in cultural capacity, losing the event could mean a loss of cultural expression as a group and what’s worst a loss of an already faint voice in the South West of England which could have an impact on other cultural expressions of other cultures as it’s the first large scale cultural event that has been taken away from the people by the an outside source of the community without the people of the community having a say in what
could be done to keep all stakeholders of the cultural event happy and continue teaching others from outside of the group about the culture and traditions whilst build bridges with those that my not understand the culture.

2.6 Summary
The researcher has critically reviewed a range of literature that is relevant to the overall aim and objectives of this research which has investigated a selection of theories. A discussion of theoretical topics applied within cultural expression has been provided, together with an examination of culture and cultural events, which had an impact on the community in terms of it’s shaping of the event and the loss of the carnival.

The next chapter is the Methodology, which will review the research methods to meet the project’s aims and objectives.
CHAPTER THREE

RESEARCH METHODOLOGY
3.0 Research Methodology

This chapter will discuss the relevant research methods used to collect primary and secondary data for this research topic, whilst outlining the advantages and disadvantages of various methods of data collection that are used for analysis purposes. Welman et al (2007) explains there are different methods and techniques available and in general, the aim of a specific research project will govern which of these will be most appropriate.

The purpose of this chapter is to justify the research methods appropriate for a social research project, as well as the ethical issues that may have an impact on the findings and how to prevent ethical issues from taking place. It will also seek to explore the challenges that may be faced during the data collection process and any improvements for future research projects.

It will outline the differences between qualitative and quantitative research methods whilst outlining the functions of each, critically analysing the benefits and selecting the preferred option for this research project.

This chapter will be divided into seven sections: primary and secondary research, qualitative research, quantitative research, sampling method, data collection method, analysis methods and ethical issues.

3.1 Primary and secondary research
Kumar (2005) explains there are several methods than can be used to collect primary data. He goes on to say that the choice of method depends on the purpose of the study, the resources available and the skills of the researcher.

The method selected for data collection which should be compatible for this research project will be semi-structured interviews. Welman et al (2007) describes semi structured interviews as a versatile way of collecting data and that this method may often be used when no other method is available or appropriate.

This method has been selected above all others as it will allow the interviewer to have the freedom to ask questions that they may not had the foresight to put in the question list when creating it but could provide relevant data, and it gives the interviewer the
opportunity to adapt the formulation, including the terminology, to fit the background and educational level of the respondent. In addition to this it gives the sample the freedom to go into depth with their answers and take the conversation where they feel it should go to provide relevant data.

This is good way for novice researchers to collect data as the skills needed by the searcher minimal. It is taken place in a comfortable environment for the researcher as well as the participant, creating a conversation environment leading to the interview flowing more smoothly then a focus group.

3.2 Qualitative Research
“The main focus in qualitative research is to understand, explain, explore, discover and clarify situations, feelings, perceptions, attitudes, values, beliefs, and experiences of a group of people. Therefore the design of the study is often based on deductive instead of inductive logic, are flexible and emergent in the nature, and are often non-linear and non-sequential in their operation. Hence most qualitative designs are not as structured and sequential as quantitative ones” (Kumar, 2011, p104).

Disadvantages that come with qualitative research is having a smaller sample size due to how time consuming the data collection process can be. This leads to it not being possible to generalise results to the population.

The advantages of qualitative research is it looks deeper than analysing ranks and counts by recording attitudes, feelings and behaviours. In addition to this it encourages people to expand on their responses which can open new topic areas the researcher didn’t consider. It also creates a detailed picture about why people act in certain ways and their feelings about certain actions.

3.3 Quantitative Research
Kumar (2014) illustrates that the quantitative approach to social research is rooted in the philosophy of rationalism; it follows a rigid, structured and predetermined set of procedures to explore. He goes on to say that quantitative research aims to quantify the extent of variation in a phenomenon and it emphasises the measurement of variables and the objectivity of the process, whilst believing in substantiation on the basis of a large sample
size. It gives importance to the validity and reliability of findings and will communicate those findings in an analytical and aggregate manner and will draw conclusions that can be generalised.

The type of research for this research project is the qualitative research approach. This approach has been chosen because the aims and objectives of the research project seeks to find patterns of the unanticipated along with expect.

3.4 Sampling
The type of sampling method that will be used is called purposive sampling, “In this technique the researchers purposely choose subjects who, in their opinion, are relevant to the project” (Sarantakos, 2013, p. 177). Other sampling technics that were considered for this research project are convenience sampling and snowball sampling. Kumar (2014) describes convenience sampling as being guided by the convenience of the researcher. Kumar gives examples such as easy accessibility, geographical proximity, known contacts, ready approval for undertaking the study. Snowball sampling Kumar defines as the process of choosing a sample using a network. At first a few individuals in a group or organisation are selected and the relevant information is collected from them. They are then asked to identify other people in the group or organisation to become a part of the sample. The researcher has chosen purposive sampling over the other considered methods as the research project is a case study looking into the impact on a community about the cancellation of a cultural celebration event therefore needs samples that are a part of the community and have attended the event to find out how they feel about it. Snowball sampling may provide the relevant people as samples but may also provide people who do not quite fit the criteria. The same applies to convenience sampling, the people that would be convenient to researcher may not be relevant for the research project to find the best data to analysis.

The sample size will be between 4-6 people who are over the age of 18 years, were members of the community and attended the event. The reason for the selection is based on their experience of the event and should reflect the opinions of the whole population being studied. “Samples are chosen in such a way that the demand for representativeness and generalization is not compromised. In this sense fewer people can be a strength and not a weakness” (Sarantakos, 2013, p. 167).
3.5 Data Collection Methods
The method used for data collection will be semi-structured interviews “Although you will be pursuing a consistent line of inquiry, your actual stream of questions in a case study interview is likely to be fluid rather than rigid” (Rubin & Rubin, 1995).

This method has been chosen because there are few studies to which references can be made, it will look at similar patterns and the participants have the opportunity to expand on their responses which could provide more information, or shed light on an issue that the interviewer my not have picked up on before. Also this method gives the sample an opportunity to give a honest answer and be able to expand on it, unlike a focus group where timid individuals may not speak up when they should or overpowering individuals make their point but the outcome is unbalanced and one sided.

3.6 Analysis Method
There are many different methods available that can be used to analyse qualitative data as ground theorizing, ethnography and thematic analysis. Depending on the study and the type of method that was used to gather information this will dictate the method that will be used to analyse the data collected.

For this project data will be collected through the outcome of semi-structured interviews and data thematic analysis will be applied to identify patterns in the participant’s responses. Boyatzis (1998) describes Thematic Analysis as a process that can be used as part of many qualitative methods. It is not a separate method, such as grounded theory or ethnography, but something to be used to assist the researcher in the search for insight.

3.7 Ethical consideration
Ethical consideration is something that should be kept in mind throughout the development and design of the research including the interview questions. During the early stage of the research project a detailed ethical approval application was given to the University’s Ethics Committee for review, guidance and approval. The ethics process outlined all the methods and steps taken to gather and analyse the data. It also outlining the potential risks that would have an impact on the project and what precautions would be put in place to prevent it from happening, for instance ensuring you have the participant’s consent. Which Jupp et al (2006) stated that without their agreement nothing should be done to the ‘subject’, and
that this agreement should be based on satisfactory knowledge, supplied if necessary by the researcher, of what is implied by consent.

As semi structured interviews will be used for this research project the ethical process identified the protection of the participant’s identity i.e. the author had to ensure that he could give them the confidence to express their point of view without any repercussions. Jupp et al (2006) talks about the importance of this topic saying that in ‘ordinary’ research the subject/informant/respondent should be protected from harm. For this reason, among others, the informants are promised confidentiality or anonymity in surveys or ‘unstructured’ interviewing projects. They go on to say, “Interviewing is intrusive, but having your personal details splashed in identifiable form across a research report is even more intrusive”.

3.8 Summary
This chapter has outlined the whole research approach that will be taken to collect primary data to complete the methodology. The researcher has chosen to use semi –structured interviews with members of the community who have experienced the event at least once, to evaluate what the carnival mean/represent to them and how the cancellation of the event has an impact on them.

The next chapter will consist of the results, discussion and analysis of the qualitative data collected and the attempt to show how the data was collected and how this relates back to the literature review.
CHAPTER FOUR

ANALYSIS AND DISCUSSION
4.0 Analysis and discussion

This chapter will discuss the results of the four semi-structured interviews carried out by the researcher to gather primary data. The data was gathered through qualitative research methods and will use quotes from the interviews to get his point across about the themes that came out through the interviews. Thematic data analysis (Folkestad, 2008) was used to give the researcher an insight in any new information that participants may reflect and reason on a variety of the following topics:

- Cultural expression
- Importance of cultural expression
- Cultural events
- Loss of cultural expression and events
- Unexpected themes

The researcher will attempt to relate themes found in interviews back to the themes discussed in the literature review. The researcher also shares his findings of unexpected themes that came out in the data collection but was unable to link the data with the literature review but felt the information should not be ignored and could be used for future research projects.

4.1 Cultural Expression

The following quote was from one of the participants that reflected back on their experience of what St Pauls African Caribbean Carnival (SPACC) meant to them.

‘A celebration of who I am, my ethnicity, who my parents are and my culture. It’s about coming together and being reminded of who, we all are, a celebration of culture, West Indian food, how you dressed, how we talk. Caribbean people like loud music and dancing, and it’s an opportunity to express ourselves in a way that perhaps may or may not be acceptable in this country. And what I mean by that is, in the Caribbean we love reggae, gospel and soul music but at the time that type of music wasn’t popular....It’s nice to have one day in the year which allows us to be ourselves and not living in a minority environment.’

The participate outlined the importance of having one day of the year where they would truly be able to express their cultural heritage with native people without feeling as though they have to sensor their actions or expressions.
All participants who was asked this question provided similar answers in that they highlighted the event was an opportunity to ‘...to bring people together from the community...’ listen to music, eat traditional Caribbean food.

It became apparent that during the analysis the responses to cultural expression were similar, they all wanted to celebrate their cultural experiences with other people who enjoyed celebrating Caribbean culture via music, performances; dance and poetry, clothing, hair and food because it enabled them to feel connected to the West Indian community. Through continually comparing the data with these themes enabled the researcher to link the outcome to cultural expression. This concept is frequently discussed by Goodman (1999), McClinchey (2008), Lentz 2001, Osterlund-Potzsch (2004) and Guss (2000) and confirms that generally people believe that multicultural festivals allow cultural group members to preserve and showcase their cultural heritage. In practice this concept validates the meaning of culture expression and when these events are executed properly they facilitate the enactment of a cultural experience that takes place in the UK rather than the Caribbean islands.

This leads to the researcher’s next question, to what extent is the carnival a true expression of Caribbean culture?

‘I think it is a true expression...as I say with the music the art and crafts the dance especially the floats when I was younger’

Three out the four participants agreed the event was a true expression of Caribbean culture, whilst the other participant felt it was an expression of Jamaican not Caribbean culture.

More interestingly the three that agreed the event was a true expression of Caribbean culture they all made it clear that they felt it was a true expression of their culture when they were younger. In relation to the participant that said it was an expression of Jamaican culture perhaps they’re not aware or explored the culture of Caribbean islands.

‘When I was younger and going to the event it was definitely a true expression of Caribbean culture’.

When the research explored this further he found that the participates felt that the event was a lot more community based when they were younger, for instance one participant said that when he used to go to the event he knew 25-40% of the people, he lived in the area of
St Pauls, it was smaller and it was ‘...more of community based sort of thing’ compared to the last time he went he said he saw maybe 20 people he knew, which seemed a common theme as he got older. This highlights that people who go to the event now may or may not reflect the people who live in the community. The participant said he left the area many years ago and the individuals he knew and grew up with may have also left the community he knew but was hopeful they would return to celebrate their culture heritage. He mentioned the event has grown much larger than what it was originally and catered for perhaps people who go to these events for different reasons ‘...they do not come from the community...’ but maybe they come from the city of Bristol, the UK or abroad and enjoy going to outdoor music events, carnivals or festivals. It may be the case that the festival goers are not of Caribbean descent but wish to celebrate their authenticity and diversity, these questions were not explored in the study but the participant mentioned, ‘...you can tell by their accents that obviously there not from around here’.

This theme of the event becoming overgrown was noted and explored. The participants were asked, has the event lost its authenticity. All participants agreed that the event had lost its authenticity due to the size of the event and the kind of people who were attracted to Caribbean carnivals and/or festivals. One participant decided the event no longer represented a celebration of Caribbean culture and stated the following:

‘The reason why I stopped going was because actually it was no longer a community event.... You had people just from everywhere and anywhere coming along, it was an opportunity to basically litter our streets... there was no longer a feeling of community. People from the community stopped going actually’.

In summary the participant felt the event lost its authenticity due to its popularity and the community has disconnected with the event due to loss of history and what the event represents to St Paul’s and the Caribbean community. For those individuals who are not from the community, of Caribbean or Caribbean descent or from the city of Bristol they have encouraged the event to grow larger and to some extent it has been commodified to cater for the wider audience. This is where there may be discourse on the event’s authenticity and the reason why the event has grown and changed because it could viewed as a tourist attraction organised for commercial or exploitive reasons (see, for example Getz 2000a, 2000b), Boorstin, 1961, Sofield, 1991). However to the ‘outsiders’ it is possible they may perceive the event as authentic but to the natives this is not the case hence why the
participant felt there is a discourse with the essence of the event and what it represents now. The views of the ‘outsiders’ does not form part of this research question but it does relate to the views of Robinsons (2000) who felt that the integrity and authenticity of cultured events should have cultural meanings which may or may not be the case but it depends on how it is perceived by either the natives and the ‘outsiders’.

Another participant backs up the researcher’s prediction about commodification and the overcrowding of the event

‘yes too big especially for the streets around here, it gets so busy you can hardly move and it has always been busy but... it could do with a bit more space, it’s not really as good being a street festival, it will probably be better in a big park somewhere or somewhere it can be accommodated’.

During the analysis of the participants comments about to what extent is the event a true expression of Caribbean culture and the authenticity of the event, it’s become apparent to the researcher that this theme relates to (Timothy, 2011) and his concept of commodification of cultural expression for the purpose of attracting tourist and catering to the event. Rather than catering towards the community’s interest in cultural expressions when you commodify you exclude the community and dilute the true meaning of the event.

4.2 Importance of Cultural Expression

‘Caribbean people came over here to work and felt they should come together and feel good about themselves and celebrate who they are, their culture because the society in which they lived wasn’t a reflection of their culture, their home and they felt mistreated. People from the Caribbean was a long way from home, they missed the weather, the culture, the food and they’re traditions were different. It was time to bring people together to remind them of what it was like when they were in the Caribbean’

This quote was taken from a participant when asked ‘what do you know about the origins of St Paul’s carnival?’ While answering this question participant one draws attention to the struggles of the Caribbean community when they arrived to the UK and that there was nothing in the UK culture that they could relate to culturally and express themselves. This highlights the need for cultural expression in a place that is not your own and relates to the concept of McClinchey (2008) where he believes that the celebration of cultural heritage and the importance of preserving the culture of ethnic groups should be sustained in a system that favours the dominant population.
Another participant expressed the importance of cultural expression for the younger generation who are born in the UK but are of Caribbean heritage. He expressed that he loved the carnival when he was younger and that he used to look forward to it every year, but it was not so much of a priority for him now he’s older as he has other priorities such as work and family. The researcher asked him ‘For the younger generation coming up now do you think it is important that there should go to the carnival?’

‘I Definitely do think so, yeah, you need a cultural base foundation and to know where you came from and the struggles we experienced and things like that and what they’ve gone through, yeah I do think it is important’

Again participant two agreed and said it was important for the younger Caribbean generations to learn how we live our life at home is also reflected in the household of other Caribbean families. They need to know the differences and similarities between the different ethnic groups, our culture and history. The carnival is a key place to celebrate our culture and being around people of similar descent also creates a feeling of belongingness, how our culture is expressed through art and music and is passed down from generation to generation to keep the culture alive. This helps to prevent a disconnection from where they come from as the younger generation born over here are accustom to UK culture which may over shadow their heritage as they are consumed by it every day and from the minute they leave their Caribbean homes.

This relates back to (Cohen, 2001) concept of cultural awareness and belonging implying that cultural awareness is people knowing their way of doing things, and that there is a customary mode of thought and performance that suits them. These customary modes of thought and performances are inherited in the home and around others from the same culture though in Britain there is limited places for the younger Caribbean generation born in the UK to gain these thoughts and performances.

4.3 Cultural Events

For this section the researcher attempts to seek out if there any other cultural events apart from St Paul’s carnival that brings together the Caribbean community and other communities on the same scale in the city of Bristol to at least fill the void that has been left since the carnival was cancelled.
The researcher found that 3 out of the 4 participants that were interviewed believed there was nothing in the city that really does this on the same scale, the events that are on the same scale doesn’t incorporate culture and if there were, it is ‘very underground’ and that you have to be in the know to be aware.

Participant one:

‘Not on a grand scale, no. I mean there might be events that I’m not aware of, so school type and local community events. I’m not sure they have other events that celebrate an essence of Caribbean culture.’

Participant Two:

‘From my personal experience I can’t really think of anything, not really you get your little dance’s and stuff like that and little things happening but not really on the same scale and a cultural thing.’

When asked the same question participant three compares what it was like for someone her age before years back and what it’s like now:

‘No… It very underground now… (events for) the black community, especially for myself, like I’m in my 40’s, so for a 40 something person years ago people would have still been going up to big parties, there would have been special sessions arranged, there was still sound systems whereas now, actually it might be in a pub somewhere one Saturday or one Sunday a month…Its not out there anymore… The radio stations talk about things they do but not like it was before…no not that brings the community together like it used to.’

The participants are highlighting the importance of having multicultural policies and the government supporting multicultural festivals (Berry et al 2006) otherwise when these events are not executed well or cancelled, ethnic people feel they cannot interact with the dominate population due to lack of equal status. They feel there isn’t a place or an event that would allow the ethnic community to celebrate their culture or promote their ethnic identity. By adopting these policies the attitudes of the dominate population would change, bring positivity to the community and it would reduce conflict, this theory was supported by Kosic et al (2005).

Participant three supports the theory of Kosic et al (2005), when asked if there are any events that bring the Caribbean community and other communities’ together she explains

‘I think although there are other events that happen, because there isn’t necessarily that Caribbean vibe, you know, the cooking and all those things that go down at the
Caribbean carnival I think that there is a setback. I think if it was (cultural events) totally geared up towards bringing out the Asians, even the polish, they love them things do you know what I mean’.

4.4 Loss of Cultural Expression

In this chapter the researcher will try to seek out the feelings of the community and the impact that the loss of the carnival has had on the community and the city of Bristol which relates back to the aim of this research project. To go about this the researcher asked the participants how they felt about the cancellation of the event and how this had a direct impact on them.

The general feeling from the participants was a feeling of disappointment and sadness that the event has been discontinued with no real explanation which leads them to believe there was a lack of funding or the council reduced or removed the funding.

‘I did feel sad because I wasn’t sure why it was cancelled. I thought it was such a nice event that I got used to and felt quite emotional about it. Sometimes I get a lump in my throat because I remember the first time I went and now it feels like it’s disappeared without a valid explanation’

‘Well I just feel a great disappointment. Other cities deliver similar events so what really happened with St Paul’s carnival? Why isn’t the council supporting it?... not all festivals are child friendly, profit making etc and there doesn’t have to be a festival that caters to everyone’s needs. St Paul’s festival was the only event I looked forward to going to and the council seems to think its ok not to cater for people from a particular minority group’.

Another participant states that the carnival doesn’t have an impact on him now that he is older he has other priorities but that if he was younger it definitely would have:

‘Not so much, if it was when I was younger, I looked forward to it every year so much, because it’s a social gathering, friends, family and the whole community come together. It was a really joyous time, I’m not saying it isn’t but for me personally.... It doesn’t really impact me’.

This feeling was not the same across the board, one participant felt that it was right to cancel the event due to lack of care from people coming from out of town and their lack of conduct she explained that:

‘My husband and daughter attend every year and I’ll drop them relatively close to the carnival, I’ve seen cars parked on a precipice like it’s going to roll over where people are so keen to get there car nearby to the carnival as possible, they’re not local, they don’t know where to park and they don’t care, it doesn’t matter that they’re parked in the middle of a dual carriageway, they will leave their car there to
get to the carnival, so for me I personally think it’s a good thing that it’s been cancelled, only because of its location.’

This relates back to the theme of the event losing its authenticity (McCartney and Osti, 2007). For some individuals the event means it’s an opportunity to reconnect with friends and family, the community if they’ve moved away or it gives them a sense of pride. However for some locals the event no longer represents a celebration of cultural expression because the event has become an alternative type of tourist attraction which lacks any respect for the local community (Hede, 2008).

4.5 Unexpected Themes
A theme that was apparent through all interviews were participants making recommendations on what could be done to bring back and safeguard the event for future generations. What spurred these recommendations was the researcher asking the participants ‘in your opinion why do you think the carnival was cancelled?’ The general feeling was that the cancellation was due to a lack of funding as well as complications with the organiser’s managing the event at such a large size.

Participant Two:

‘I presume it was due to a lack of funding, that my perspective I don’t obviously know really because it’s grown into…, I don’t know if I should call it a cash cow, it needs a lot of organising even things like security and things like that, it’s got so big it is a proper business really’.

Participant One:

‘I think it was probably because of the size and funding, and given the way that its grown so much it’s become a Bristol event not a Caribbean event…People who worked for the event management company left, maybe the expertise of organising an event have gone from those who originally organised it, maybe people that used to organise it don’t have the skill set for managing large events and meeting regulatory requirements.’

In summary the participants felt the event became too large for the organisation, they either lacked expertise and/or regulatory requirements and/or funding for a large and growing event. Although this was not widely communicated the participants were correct in 2015 Bristol City Council and the Arts Council England pulled the funding from SPACC saying they had lost faith in the organisers (St Pauls African Caribbean Carnival Limited 2018).
With that being said the researcher wanted to learn what the participants thought would be the right steps to safeguard the event from further cancellations. ‘If you were responsible for the event what recommendations would you make to prevent any further cancellations?’

The participants agreed there should be better liaison with the community to get their opinions and more input as the event was set up for people. Changing the location was another suggestion because it had grown to a large scale and more space was required as it overshadowed its success to host large events in the city of Bristol. More importantly they needed to find alternative ways of funding the event when there is limited government funding. Here’s a couple of responses regarding this topic.

Participant Two:

‘I’d try to get reactions or input from the community, put it out there, ask their opinions, but ultimately they need funding so we need business on board to come in and partake’

Researcher:

‘So you think it’s important to have the community involved in what’s going on?’

Participant Two:

‘Definitely, because I know it has out grown the area but it is the heart and soul and is based in St Paul’s it should be about the community there and the surrounding areas like Montpelier and Easton so they do need to be involved it doesn’t make sense in having a festival that just outsiders coming in most the local people staying away.’

The SPACC board do host community meetings for the community to voice their opinions on what’s going on with the event on the run up to the event but maybe there is more that could be done to engage the community. Unfortunately the researcher couldn’t get an interview with the event organisers or any board members to participant in the study or to get there view on this point.

Another Participant criticises the SPACC event organisers saying that if they were more transparent about their funding issues. The wider community would come together to raise funds so this highlights the importance of allowing the community to feel like they have more ownership of multicultural events.
The participant goes on to question the motivations of the organisers saying:

‘Maybe it doesn’t mean that much to those people that are organising the event, it’s just a business matter now. Whereas once upon a time it was never a business venture, people did it for the community not for profit. If they made any money, it was the icing on the cake.’

She goes on to explain that if the cancellation is due to funding, she doesn’t want to see an entrance fee as she feels people shouldn’t have to pay for this event, and that the event should still take place in St Paul’s stating that ‘it can’t happen elsewhere’.

‘The organisers need to think outside the box, have a children’s/family day, young people’s day, adults plus 40+ days etc. I’m sure there are other ways in which you can approach an event of this size. And spend some time in other cities to see how they go about funding and organising their carnivals and learn from it.’

Whilst there was a general theme with the majority of the participants, in that two participants felt the event should stay in St Pauls because it was the heart and soul of the event. The other participant felt the event should take place outside of St Paul’s area, she suggested:

‘Definitely, but I think as well you have obviously got all sorts of walks of life attending this thing, we have events like Love Saves The Day and loads of other events at the park across the road from where we live (Eastville Park)...It doesn’t have to be a huge money-making event because obviously you would have all those stalls who would pay to be there, you would have local groups and bands who would always perform at St Pauls carnival, actually why not give them a main stage over there and people I’m sure would be happy to pay a small nominal fee’.

As well as the other participants she also questions the event organisers of St Pauls Carnival in comparison to the organisers of the events that take place in Eastville Park such as Love Saves the Day in areas such as community liaison and how they go about controlling their events stating:

We’ve got a community that attends community meetings about the events, we allow the event organisers to let these things go on as long as it’s coordinated properly, it’s all cordoned off, people obviously have to buy tickets to attend these events, people are searched as they’re going in, there’s proper health and safety, there’s proper parking facilities for every body. We live right next to it and have no problems with it happening whatsoever because it’s so well organised, and they (St Pauls Carnival Organisers) can learn a lot from those organisers of Love Saves the day.’
On reflection it shows the community are invested in the future of the event and only want to see it doing well, this also suggests there are many more people in the community with many similar and completely different opinions on where the event should or shouldn’t be, which leads back to the event committee/organisation sitting down and properly engaging with the community to get their viewpoint because it doesn’t appear to be working.

Another unexpected theme that came out during the analysis was the participants felt the event was becoming more hostile, violence had increased over the years as more ‘outsiders’ started going to the event and as it grew to the size it has become.

Whilst the researcher questioned participant one about what changes have taken place since her first and last time visit and if the event had lost its authenticity she mentioned that:

‘...when it was smaller it felt friendlier. No police or crowd fencing, it was quite relaxed... Maybe it’s at the point where it’s too big, it’s not friendly no more. Many years ago you always saw a familiar face but not now. It probably feels more hostile, but on the whole, I mean the essence of the carnival is still there’

The researcher didn’t think much of this and related what was said to authenticity along with what has caused the event to grow larger with more ‘outsiders’ attending the event.

When the researcher questioned participant two if he thinks it is important to have the community involved in what was going on, he started explaining how it was definitely important, and that the event has grown oversized but the area, St Pauls was the heart and souls of the event and went on to say:

‘...it doesn’t make sense in having a festival that is just for ‘outsiders’ coming in and most local people staying away and, I think on the slight negative side, since there has been more people from outside there has been more trouble’.

The researcher agreed with what the participant said, then the participant goes on to compare what happens in the event these days compared to when he was younger:

‘We never used to see people with knives and things like that happening when I was younger, the person might have had a little argument or scuffle but apart from that, and pick pocketing and things like that, it’s just the way it goes’

After picking up on these themes and comparing the feedback about the violence and hostile environment the researcher believes the themes correlate with each other and both relate back to ‘outsiders’ coming to the event and it becoming over grown.
This is a negative aspect that comes with ‘outsiders’ coming to the event which in turn brings a police presence for public safety which wasn’t needed previously this has caused the event to feel more hostile for people of the community that they are not used to.

4.6 Summary
This chapter summaries the results from the semi-structured interviews in a qualitative method that uses thematic analysis. The interviews questions and the transcripts can be found in appendices one and two, the information collected has been used to support the project’s outcome. The results from the interviews were discussed in following the themes which also related to the literature review with unexpected themes as the last chapter which will explain unexpected themes that had comes out in the data analysis that the researcher wasn’t planning for but was expressed by one or more participants that couldn’t be ignore.

The following chapter finalises the research project; determines how the aims and objectives were achieved, outlines the key findings, whilst explaining the limitations that were experienced during the research process. This chapter will include recommendations of the research and suggestions for the organisation responsible for the event management of St Paul’s Carnival, SPACC.
CHAPTER FIVE

CONCLUSION AND RECOMMENDATION
5.0 Conclusion and Recommendation

This chapter will draw together the project and finalise the conclusion of the findings in both primary and secondary research. This section will also define whether the researcher has achieved the aims and objectives.

This chapter will be used for the researcher to explain the limitations he experienced and overcame during the project along with making recommendations for future researchers carrying out similar projects in this area which will be a benefit to them. Finally, the recommendations will be given to SPACC which may or may not help to formulate future decisions, plans etc.

5.1 Aims and Objectives

The researcher believes he has accomplished what he first set out to achieve through his aims and objectives, though there is room for improvement for some aims and objects which will be expanded on more in the limitations of the research section.

The first objective was to critically review all literature on culture, cultural expression, cultural celebrations and loss of cultural expression. The researcher feels that this objective was achieved but there could have been more literature out there and theories but found it extremely difficult to find.

The researcher believes he has identified what culture means to the community. This aim was achieved within the data collection and analysis through the semi-structured interviews, likewise the objective to explore how the loss of the event effects the community has been achieved through the semi-structured interviews.

Lastly the last two objectives ‘to evaluate and conclude findings from the research’ and ‘to make recommendations’ the researcher believes will been achieved through using the findings of the data collection and the analysis of the data which will be completed in the following sections where the researcher will explain the findings of the research, conclude on what was found and make recommendations for the SPACC on what they can do better going forward to safe guard the event.
5.2 Conclusion
This paper examined the literature relevant to the characteristics and role of St Paul’s festivals. It has developed a better understanding of the community and visitor’s experience and it demonstrates that multicultural festivals can create an environment for the dominant population and ethnic minority communities that coexist together. It highlights that multicultural festivals include three key characteristics; cultural celebration, expression/identity and social interaction which plays a key role in successfully developing multiculturalism and sustaining the existence of St Paul’s Festival for the community.

Firstly the data demonstrates that minority groups feel that they cannot interact with the dominant population due to the lack of equal status in the United Kingdom and look forward to attending the festival because it recharges their humanness. The event allows them to share their experience of their birthplace, memories and give them that reaffirmation of their identity, their culture and the community. All participants agreed the event was a platform that would enable people to celebrate their culture and without it would have the opposite effect for instance their origin culture would be limited and they would feel a part of their existence was missing. This could be foreseen that festivals help ethnic minorities to deal with their lifestyle and make them feel more comfortable in an environment where they are not the dominant population.

Secondly the data demonstrates that multicultural events are invaluable because their cultural heritage can be passed down to next generation of Caribbean descent. Especially as the next generation are born away from their home country and the event allows them to learn where they came from and gives them a sense of connectedness to their Caribbean culture and traditions. This was evident from the participant responses they all agreed the event allowed them to express their identity and culture on a large scale, due to the number of ethnic minorities coming together for the event it increased that sense of belonging to a Caribbean community or made them feel like they were in the Caribbean.

In this section the author has answered both research questions based on the evidence presented. The data collected demonstrates that the loss of the event would have a negative impact on the community, even though one participant said they were happy for the event to be cancelled. This response relates to the mismanagement of the event. Due to the constant expansion of the event over the years this does question the sustainability of
St Paul’s Carnival and maybe the participant was merely highlighting that the event needs to be managed differently for example, be in tune with the changing environment of social media, technology, funding, sponsorship, event planning, logistics etc. and focusing on long-term financial sustainability.

Unfortunately, the author was unable to carry out an interview with the event organisers but it would have been insightful to see if the organisation was run like a business or a volunteer organisation on behalf of the community. There is an agreement that all participants felt the cancellation falls on the shoulders of the event management team and St Paul’s Committee members for mishandling the funding and not keeping the community involved in the decision-making process.

5.2 Limitations of the Research

The researcher encountered some setbacks in the way he carried out the research which hindered the project. Firstly, some problems related to the timing of the research, there was a small window of opportunity to collect the data and although lots of people agreed to be involved in the project when the timetable for the semi-structured interviews was circulated people weren’t available such as representatives from the SPACC, the event management team weren’t available.

Secondly, when looking for literature on the topic, cultural expression, and the loss of cultural expression the researcher found it extremely difficult to find literature in relation to Caribbean festivals and any literature found was dated but still useful but not sufficient for cross analysis.

Thirdly, the researcher found it difficult to get participants involved from a broad age range. In the end the researcher managed to interview individuals from the ages of 40-60 years. The researcher wanted a mixture of all ages from 18 to 60 as this was a reflection of the age range of the event and older if possible. The opinions of a broad age range would validated the participant’s feedback in terms of how the views and opinions of the population related to this research project. For example the researcher wanted to explore how the cancellation of the event affected individuals from the younger and the older generation.

The researcher was able to collect data and enabled him to successfully answer the research questions. However there may have been a variation of responses, findings and new
information that would of have an impact on the outcome of this research. However, based on the responses collected this gave the researcher more insight because this age range knew the history of the event, had a lot of experience of the event, could articulate their concerns and was in a position to compare and contrast events and they were able to provide constructive responses and made some valid points.

5.3 Recommendation for future research
If there was another opportunity to develop this research there are a few areas that could be approached differently.

First and foremost get more buy-in from the younger demographic and festival goers i.e. individuals who travel all over the UK attending festivals and carnivals. Their views and opinions are invaluable because they may not be aware of the history of the event, they may perceive St Paul’s Carnival as an event for tourist, they may or may not have an issue with the cancellation or ‘outsiders’ coming to event, the size of the event, or aspects of the event they may or may not like.

The researcher would of liked to have carried out interviews or a focus group with the SPACC event organisers and board members to get there view point on community engagement as well as what the community said in general. If this research were to be carried on or carried out this would be a recommendation made to future researchers as a chunk of the communities problems with the event was aimed at them so there input would be vital to see if they believe what the community has said is true and fair.

Another recommendation the researcher would advise to future researchers is utilising online questionnaires for those who don’t live in the immediate area of the event, for instance other cities and even Europe as St Pauls Carnival attracts event goers from as far as Europe to get an ‘Outsiders’ perspective of the event, what they take from the event and how it impacts on them.

Lastly the researcher would attempt to host semi-structured interviews or a focus group with the Bristol city council’s SAGE (Safety Advisory group) to discuss how they feel about the event and from there point of view what could potentially be done to safe guard the event from further cancellation. Likewise the researcher would Attempt to set up a semi
structured interview with the Arts Council England to confirm why funding was pulled and what they could/ could have done differently to protect future funding stream.

5.4 Recommendation for St Pauls Carnival (SPCSS)
Based on the findings the researcher would like to put forward to the SPCSS event management team and board members the following.

Firstly the researcher would like to demonstrate how the event effects the community and how the community feel they are handling the event, as well as the recommendations made by the community to better the event/ safe guard the event for future generations, perhaps they could take them on board adapt or adjust them to work with what they already have in the organisations culture.

Secondly the organisation has to get more people involved all year round during the 11 months of the year the event isn’t on or being planned for. Such as holding community focus groups, going into the communities and running workshops in Schools not just in St Pauls but around the city as people from all over the city attend the event and set up projects with local universities and colleges. This will highlight the core qualities of the carnival, increase it’s authenticity and it will help to raise funds.

The researcher would recommend that the carnival should seek out alternative ways to fund the event, such as identifying alternative long term local sponsors and major sponsors, organise fee paying cultural events and fundraiser events throughout the year to help fund the main event. Perhaps look into designing and creating the costumes used for the precession and hire them to the wearers and other similar carnivals and events that need them. Also look into merchandising to sell St Pauls carnival products and souvenirs, such as, T-shirts, mugs, pens whistles etc.

In addition to these points the researcher would also recommend that the event company could use alternative ways of communicating with the public better, such as radio, TV news, college and university student union platforms as well as utilising social media to connect directly to event goers and putting out suggestions and getting immediate feedback.

However further research is needed to explore the emerging themes of culture, cultural heritage and events that are seen as tourist attractions. Particularly in terms of how we shape people’s expectations and obligations to attend these events which may or may not
been as part of their cultural heritage. This also includes exploring the role of local and central government, funding agencies and the event organisers in terms of having an understanding of the complexities and competing organisational expectations and obligations that go beyond the meaning and values of the event as it involves the wider community; traders, sponsors, regulators, police etc.

Although the researcher is aware of its limitations the research was conducted within a specific time period which was not enough to carry out the interviews. It would have been done better if the project was done over a longer period.
### 6.0 Appendices

#### 6.1 Appendix one- semi-structured interviews

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<th>Semi-structured interview schedule</th>
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<td><em>Introduce myself and explain why I’m conducting the interview</em></td>
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1. **Consent** - ask the respondent to sign and acknowledge the consent form and seek approval before using the Dictaphone.

2. **Background information**
   - Name - can you confirm your name?
   - Age - can you tell me how old you are?
   - Attendance – can you tell me the first and last year you attended St Pauls Carnival?
   - History – can you tell me what you know about the origins of St Pauls Carnival and Bristol’s slave trade?

3. **Event: St Pauls Carnival**
   **Probes**
   - Reflecting back on your experience - what does St Pauls Carnival mean to you?
   - Tell me to what extent is it a true expression of Caribbean culture?
   - Since your first and last experience what changes have taken place and has it lost its authenticity?
   - Apart from St Pauls Carnival do you feel there are any other activities or events in Bristol that reflect the Caribbean culture?

4. **Cancellation of event: St Pauls Carnival**
   **Probes**
   - How do you feel about the cancellation of St Pauls Carnival and how this had a direct impact on you?
   - To what extend do you think the cancellation had on the community and the city of Bristol?
   - Without St Pauls carnival are there any events that would bring the Caribbean cultural and the community together?
   - In your opinion why do you think the carnival was cancelled?
   - What are your thoughts about the Council cancelling the event?
   - If you were responsible for St Pauls Carnival what recommendations would you make to prevent any further cancellations?
   - Is there anything else you would like to share that we haven’t already covered?
6.2 Appendix Two- Semi-structured interviews

Participant one

Interview with PM (13 February 2018)

Introduction, consent form etc

Name: xxxxxxxxxxxxx

Age: 52

Speaker 1: 00:00 Ok

Speaker 1: 00:03 Um, can you tell me the first and last year you attended St Paul’s Carnival?

Speaker 2: 00:11 Um, the first year I was about 8 years old, wow, that’s roughly 1972/73, something like that. Um, early seventies. Um, that was the first time and the last time I attended was a few years ago at Portland Square.

Speaker 1: 00:35 Tell me just a simple as possible, what you know about the origins of St Pauls Carnival?

Speaker 2: 00:43 I think it started from the fact that, um, um, the Caribbean, was part of the British Empire and we were asked to come to the UK to support this country. Um,

Speaker 1: 01:07 yeah,

Speaker 2: 01:09 If I remember rightly, I think, um, ...now was it the railway or was it the buses? I think it was the buses where, um, they agreed that they couldn’t employ black people or something like that. It was something to do with race anyway. Um, and the fact that Caribbean people came over here to work and felt they should come together and feel good about themselves and celebrate who they are, their culture because the society in which they lived wasn’t a reflection of their culture, their home and they felt mistreated. Um, people from the Caribbean was a long way from home they missed the weather, the culture, the food and they’re traditions were different. It was time, um, to bring people together to remind them of what it was like when they were in the Caribbean.
Speaker 1: 02:06  What does St Pauls Carnival mean to you?

Speaker 2: 02:15  Um, what does it mean to me? It means, um, celebration of who I am, my ethnicity, um, who my parents are and my culture. Um, it’s about coming together and being reminded of who we all are, um, a celebration of culture, west Indian food, um, how you dressed, how you look, how we talk. Caribbean people look loud music and dancing, um, um, and it’s an opportunity to express ourselves in a way that perhaps may or may not be acceptable in this country. And what I mean by that is, like in the Caribbean, we love Reggae, Gospel, Soul music but at the time that type of music wasn’t popular. We like loud music, in our culture we come across quite loudly. Um, we have a lot of enthusiasm and it’s nice to have one day in the year which allows us to be ourselves and not living in a minority environment, like in a conservative kind of way.

Speaker 1: 03:40  Since your first and last experience what changes have taken place and has it lost its authenticity?

Speaker 2: 03:44  Um, well, the first time, um, I remember it, it's, um, happened in St Paul's, um, I think it started at Cabot school, um, and it involved a lot of west Indian people originating from the surrounding areas such as St Pauls, St Agnes, St Werburghs, Montpelier, Easton. Um, these areas were highly populated with west Indian people. So, um, the first time I remember the floats, um, and the floats were a big thing. I'm not saying it wasn't a big thing now, but it was a big thing then. They used to parade in all areas was there was a large population of ethnic minorities. So I think it used to start, um, at the markets in Easton and the floats used to travel from Easton to St Paul's or St Werburghs, it depends on the year, I was fairly young. I used to watch the floats travel down Stapleton Road, in Easton.

Speaker 2: 04:54  I think St Werburghs was the first one I went to. Everyone came together in St Werburghs park, so, um, yeah, I mean it was smaller then. Um, and lots of kids went, there were lots of food, music and things like that. Lots of activity and because it was a smaller it felt friendlier. Um, no police or crowd fencing um, it was quite relaxed. Whereas in comparison to the last time that I went, um, it was a big thing it was on the news, um, and it was very well publicized, it has grown immensely. Maybe it’s at the point where, um, it is too big, it’s not as friendly anymore. Many years ago you always saw a familiar face but not now. It
probably feels more hostile, but on the whole, I mean the essence of the carnival is still there.

Speaker 2: 06:16 I'm still an expression of our culture and our music and the food and you know, Caribbean festivities of the parade and the costumes and things like that. But it's obviously much bigger now. And when I was younger it just represented those people of ethnic backgrounds. But now the event has grown, um, there's people from all walks of life, um, not from the Caribbean necessarily, you know, it might be people celebrating from Bristol, people from the UK, not people of Caribbean descent, um, there's all sorts of people and from different backgrounds and cultures.

Speaker 1: 07:17 From what you were saying where it's grown immensely size, the hostilities and the difference in people. Would you say it's lost its authenticity?

Speaker 2: 07:40 Um, I mean if you look at the reason why they organise the event is to celebrate Caribbean culture and the acceptance of people of Caribbean descent. I mean in essence the core part of the event is still there. Sometimes you might feel it's lost, but I mean if you go there, you are going to smell Caribbean food, you're going to hear Caribbean music, you'll see the parade. It's kind of diluted, lost its way or maybe it's partially met its goal. Reggae is popular music now.

Speaker 2: 08:22 You know, the music used to happen all night right through to the morning. That doesn't happen anymore because you know, the event has to accommodate everybody. More people are involved and it's become diluted by trying to please everyone the Council, the Police, the community which has changed, but then how do you manage it?

Speaker 1: 09:01 OK.

Speaker 2: 09:06 The essence is still there, but it's diluted. It seems like everyone has had a part to play in how it should be, um, organize. The Police will have their say in terms of how it should be organized? Um, the council got their say in terms of how it should be organised and the St Pauls community is not the same as it was then.

Speaker 1: 09:37 OK, thank you. Right. Apart from St Pauls Carnival do you feel there are any other events in Bristol that reflect the Caribbean culture?
Speaker 2: 09:50 Not on a grand scale, no. I mean there might be events that I’m not aware of, so school type and local community events. I’m sure they have other events that celebrate an essence of Caribbean culture. Um, but not on the same scale, no.

Speaker 1: 10:14 Thank you. Um. So in your opinion, why do you think St Pauls Carnival was cancelled?

Speaker 2: 10:27 Why was it cancelled? Cancelled? Um, I think it was probably because of the size and funding, um, and given the way that it’s grown so much it became a Bristol event and it was really a Caribbean event. Um, I would say that lots of people have got involved in what should happen, what shouldn’t happen, and people probably complain about the large size or resourcing the event or funding. Um, people who worked for the event management company left, maybe the expertise of organising an event have gone from those who originally organized it, maybe people that used to organize it, don’t have the skill set for managing large events and meeting regulatory requirements.

Speaker 2: 11:32 Um, I don’t know it could be a number of reasons. Um, like I said, I think people get involved in these things for different reasons. People take what they can from it. Some people are involved for the money and not for the greater good of the community. If people were doing it for the community, then you know, um, we would probably be in a different position right now because they would make sure it happened and get the people of Caribbean descent involved or anyone involved.

Speaker 1: 12:06 How do you feel about the cancellation of St Pauls carnival? How has, um, has it had a direct impact?

Speaker 2: 12:19 Well, I just personally feel a great disappointment. Um, you know, other cities deliver similar events so what really happened with St Pauls carnival, um, why isn’t the Council supporting it. I’m a disappointed because it does put Bristol on the map and there are other events that put Bristol on the map, like the Balloon Festival. I mean, people from Europe come to the Balloon Festival and St Paul’s festival. Um, so, um, you know, not all festivals are child friendly, profit making etc, put it that way, there doesn’t have to be festival that caters to everyone’s needs. St Paul’s festivals was the only event I looked forward to going to and the Council seems to think it’s ok not to cater for people from a particular minority group.
Speaker 1: 13:41 Thank you. To what extent do you think the cancellation had on the community and the city of Bristol?

Speaker 2: 13:52 I think you'll find that touched on it. I mean, like I said, I mean it doesn't raise, um, Bristol's profile in any way and it's very disappointing. Um, because other cities have similar events and they don't have any problems celebrating Caribbean culture every year. Um, it's not really clear what's happened in Bristol because they haven't openly said where it's gone wrong. Um, so I can only assume it's something to do with funding, um, or mismanagement or people have left or lack of expertise but whatever it is they're ashamed of talking about it. Bristol don't seem to talk about things that go wrong. As you know, Bristol were involved in the slave trade, and for this reason they should make more of an effort deliver the Caribbean festival every year because Bristol was built on the slave trade. It's about time Bristol gave something back to the community for what they did many years ago.

Speaker 1: 15:18 What recommendations would you make to prevent any further cancellations?

Speaker 2: 15:31 Well, first of all, it's very difficult question to answer because you need to find out why the event was cancelled. Then once you've identified the issue learn from it and make sure it doesn't happen, again. If the reason related to funding, then find an alternative way of making sure you secure additional funding. If the event organisers were transparent and said they had a funding issue, um, I'm sure the community would rally together and support them, but they're not that forthcoming with the reason for their failure. Or maybe it doesn't mean that much to those people that are organizing the event, it's just a business matter now. Whereas once upon a time it was never a business proposal, people did it for the community not for profit. If they made any money, it was, the icing on the cake.

Speaker 1: 16:54 Awesome. OK, that's fine. Is there anything else we haven't already covered.

Speaker 1: 17:06 Um,

Speaker 2: 17:11 All I would say is that if the cancellation is related to funding, um. I wouldn't want to see an entrance fee, people shouldn't pay for this event. Um, and I know Bristol's a small place and maybe there are health and safety concern, but, um, but going forward it needs to happen in St Paul's. It
can't happen elsewhere. The organisers need to think outside the box, have a children/family day, young peoples day, adults plus 40+ days etc. Um, I'm sure there are other ways in which you can approach an event of this size. And the organisers need to spend some time in other cities to see how they’re funding and organising their carnivals and learn from it.

Speaker 1: 18:32 Yeah.

Speaker 2: 18:33 All right. Well thank you. Please share your report once you've written it.

Participant two

Interview with subject one

Me:
Can you confirm your name, please?

Subject one:
Xxxxxxx xxxxxxxx

Me:
Can you confirm your age, please?

Subject one:
54

Me:
Thank you very much. This question relates to your attendance of the event St Pauls Carnival. Can you tell me the first and the last year you attended St Paul's Carnival? If you can remember.

Subject one:
Oh gosh, I came to Bristol in 74 I was 10 years old roughly, that wasn't my first year, my first year was in 76 it was a hot summer.

Me:
And the last time you attended?

Subject one:
Oh gosh, I can't remember the last year, I think in the last 2-3 years I think it was the last time it was on

Me:
That would have been 2014

Subject one:
Is it!

Me:
Yeah

Subject one:
Was it 14!OK that was the last time I took my daughter and she was 11 then I think
Me:

Ok. Can you tell me what you know about the origins of St Paul's Carnival?

Subject one:

I just thought a thing for the community [Caribbean] to come together and participate in a festival with people of the area mainly when it first started but now it's gone really big

Me:

So you would say it was cultural celebration?

Subject one:

A cultural celebration that's the word yes, music, arts, crafts, food that sort of thing yes.

Me:

Perfect, thank you. This next set of questions will be relating to the event St Pauls Carnival. Reflecting back on your experience what does St Paul's carnival mean to you?

Subject one:

As I grow older, obviously is not as important, you know when I was young it was everything, you look forward to it every year, the last few weeks with your friends and school friends what have you, and looking forward to it, you know, what your going to do, clothes you can wear [ha-ha], things like what bands your going to listen to, who you want to see on stage usually it was local artists in the early days, before it was big.

Me:

Ok great thank you.

Subject one:

I don't know if that will help

Me:

That was great

Subject one:

Ok

Me:

Tell me to what extent is it a true expression of Caribbean culture?

Subject one:

I think it is a true expression... as I say with the music the arts and crafts the dance especially the floats when I was younger I used to love the floats the costumes and the themes you know.

Me:

Ok, so you will say definitely at least before a couple years back before it grew oversized you would say it was a true expression of Caribbean culture.

Subject one:
Definitely yeah

Me:

Ok thank you, since your first and last experience what changes have taken place and has it lost its authenticity? This is a two-part question

Subject one:

I think it has a little bit, in that it got so big it caters, well not caters, which is fair enough, for people all around the country or even for people from other countries, in the early days we used to go there and know everybody, well I can't say everybody, but a good 25-30% probably 40% of the people when it was smaller and more community based sort of thing, but now I feel is more of a business, because they obviously need funding and things like that you know

Me:

Definitely do, so you would say it has lost its authenticity a little bit

Subject one:

I think a little bit

Me:

Due to the size and the people that are attracted to it?

Subject one:

Yes the Size and the people that are attracted to it, I went there last time and I saw maybe 20 people I knew you know from back in the day. People I have never seen before, you can tell by the accent that obviously they’re not from around from around here, which you know is how it is

Me:

It’s almost grown not in a positive light but not in a negative light but it’s grown to be too big

Subject one:

Yes too big especially for the streets around, it gets so busy, you know, you can hardly move, and it was always busy but,

Me:

It could do with a bit more space?

Subject one:

It could do with a bit more space, it’s not really as good being a street festival it will probably be better in a big park somewhere or somewhere it can accommodate

Me:

Its grown to the size where's outgrown is original home?

Subject one:

Yes, it's out grown its original home
Me:

Ok that's a good perspective thank you. Apart from St Paul's carnival do you feel there are any other activities or events in Bristol that reflect the Caribbean culture? In Bristol alone so not Notting Hill Carnival.

Subject one:

Not really, but because I'm more of a age where I have other priorities now I'm not on the streets, I'm not so actively involved in anything in the community at all so there might be things going on like at the Malcolm X Centre but I'm not aware.

Me:

OK that's fine. Alright this is the last section and they related a cancellation of the event. In your own opinion why do you think carnival was cancelled?

Subject one:

I presume it was due to a lack of funding, that's my perspective I don’t obviously really know because it's growing into, I don't know if I should call it a cash cow, it needs a lot of organising even things like security and things like that, it's got so big it is a proper business really.

Me:

Thank you that question is hard to answer because no one doesn't really know the truth.

Subject one:

Yeah

Me:

How do you feel about the cancellation of St Paul's Carnival and has this had a direct impact on you?

Subject one:

Not so much, if it was when I was younger, I looked forward to it every year so much, because it’s a social gathering, friends, family and the whole community come together. It was a really joyous time, I'm not saying it isn't but for me personally.

Me:

You have outgrown it now maybe?

Subject one:

A bit yeah it doesn't really impact on me

Me:

Other priorities?

Subject one:

Yeah that's right priorities

Me:

Ok, alright, for the younger generation coming up now do you think it is important that there should be a carnival for the younger Caribbean heritage generation coming up over here?
Subject one:

I definitely do think so, yeah you need a cultural base Foundation and to know where you have come from and where you're people's come from and the struggles and things like that and what they've gone through yeah I do think it is important

Me:

Thank you that was just a random question, it’s not actually in the questionnaire it's just off the back of what you're saying like when you were saying when you were younger you really enjoyed the experience so much

Subject one:

Yeah definitely maybe the youngsters who are more on the streets or they have got all there friends maybe it is more important for them. But for me it’s not as important I'm not saying... You still get more people down there who are older than me I'm still enjoying themselves I'm just a bit more removed from that situation

Me:

Ok where are we, without St Pauls Carnival are there any events that would bring the Caribbean Community and other Communities Together? Do you reckon in Bristol?

Subject one:

In Bristol?

Me:

It’s similar to the other question I asked you

Subject one:

Yeah, from my personal experience I can't really think of anything, not really, you get your a little dance’s and stuff like that and little happening but not really on the same scale and a cultural thing

Me:

Nothing on the same scale?

Subject one:

Not really sometimes they have little things up the Downs but it's generally outsiders and other artists from outside the area generally more so

Me:

I understand ok thank you if you were responsible for St Pauls Carnival what recommendations would you make to prevent any further cancellations? If anything I guess you would know the industry to be able to answer this

Subject one:

I’d try to get reactions or input from the community, put it out there ask their opinions, but ultimately you need funding so we do need businesses on board to come in and partake

Me:

To sponsor?

Subject one:
Yeah to sponsor really

Me:

So you think it is important to have the community involved in what's going on?

Subject one

Definitely, because I know it has outgrown the area but it is the heart and soul is based in St Paul's it should be about the community there and the surrounding areas like Montpelier and Easton so they do need to be involved it doesn't make sense in having a festival that is just outsiders coming in and most local people staying away and I think on the slight negative side since there has been more people from outside there has been more trouble

Me:

I could definitely agree with that

Subject one:

We never used to see people with knives and things like that happening when I was younger, the odd person might have had a little argument or scuffle but apart from that and pick pocketing and things like that it's just the way is gone

Me:

It's unfortunate. Ok this is the last question, is there anything else you would like to share that we haven't already covered?

Subject one:

No that's about it really; I wish the carnival could stay more locally based

Me:

And maybe downsize in a bit?

Subject one:

Downsize a little bit? Yeah. It might encourage more people.... But then again it’s the funding thing

Me:

It all boils down to money

Subject one:

Money yeah money. That's about it really I hope I helped

Me:

Yeah definitely every answer helps thank you for your participation
Participant Three

Interview with AM

Speaker one:

Hi, the first questions are about background information so please can you confirm your name?

Speaker 2:

My name is xxxxxxxxx xxxxxxxxx

Speaker one:

Thank you, and can you tell me how old you are, please?

Speaker 2:

47 and 3/4

Speaker one:

Thank you very much, this question relates to your attendance, can you please tell me the first and the last time you attended St Pauls Carnival?

Speaker 2:

When I was eight that would have been July 1978 and the last time that I went would be I think approximately July 2003

Speaker one:

Ok thank you, can you tell me what you know about the origins of St Paul's Carnival?

Speaker 2:

I know that it was brought about as a celebration for the black community in Bristol I don't know who brought it all together but that's about it, it was a celebration of black community in Bristol

Speaker one:

And Caribbean culture?

Speaker 2:
Yes definitely

Speaker one:

These questions relate to the event itself, reflecting back on your experience what does St Paul's Carnival mean to you?

Speaker 2:

When I was very very young when I first went it was an opportunity to meet up with family friends listen to music I was obviously young so play with friends while our parents socialized with other people that they perhaps hadn't seen because of work commitments and obviously family life

Speaker one:

So is it time to get together, one day of the year to get together and have a good time together with people of your culture

Speaker 2:

Yep eat food, we played, listened to music, it was a really nice time

Speaker one:

Ok thank you, alright, Tell me to what extent is it a true expression of Caribbean culture, would you say it was more of a true expression of Caribbean culture maybe when you were younger going to the event rather than now, or do you think it still is or not at all?

Speaker 2:

When I was young and going to the event it was definitely a true expression of Caribbean culture, with in Jamaica people enjoy spending time over food they come to one another's homes. St Paul's Carnival was held in a local park and because the People's living situation when coming to the UK a lot of people didn't have their own homes that they could invite one another other two they rented a room or a couple of rooms for themselves and their children they cooked in that same room is they slept in that same room they washed in that same room and it wasn't really an opportunity to view that if people to be invited into their homes that's why it was(St Pauls Carnival) a meeting point for everybody to come together

Speaker one:

Alright, since your first and last experience what changes have taken place and has it lost its authenticity?

Speaker 2:

The St Pauls Carnival traditionally started from what was the Eastville Stadium, all the floats would be there for weeks before, people decorated them children would be involved there would music, Dancing. It was a whole community event. The floats went through St Paul's
and Easton those two areas and everybody came out, lined the streets even if you wasn't necessarily able to make it to the carnival itself you can see that float going by, cars would stop get out the way, there would be no buses going through there will be music and a huge huge procession going through. it would go through Easton come out by the Eastville roundabout and down through St Paul's and back to St Werburghs Park people with Down's get off the floats and then be part of the festivities, people with their chat and laugh and sat in the park and bring a little picnic baskets with their own rice and peas and chicken. People used to bring their own food along

Speaker one:

But that doesn't that doesn't happen on more these days

Speaker 2:

What happens now is, when I last attended the carnival and one of the reasons why I stopped going to carnival was because actually it was no longer a community event

Speaker one:

It outgrown itself would you say?

Speaker 2:

There was nobody there that you knew, you had people just from everywhere and anywhere coming along it was an opportunity to basically litter our Streets and fair enough listen to music but there was no longer a feeling of community people from the community stop going actually

Speaker one:

So you would say it definitely lost its authenticity?

Speaker 2:

Definitely, it was no longer what I Once Was

Speaker one:

Thank you that was a great answer, apart from St Paul's afro caribbean Carnival do you feel that there are any other activities or events in Bristol that reflect Caribbean culture on the same scale

Speaker 2:

That it was on or is on now?

Speaker one:

No that is on now?
Speaker 2:

No

Speaker one:

No not at all?

Speaker 2:

No

Speaker one:

Ok thank you

Speaking 2:

Very Underground now

Speaker one:

What do you mean?

Speaker 2:

(event for) The black community, especially for myself like I'm in my 40s, so for a 40 something person years ago people would have still been going up to big parties there would have been special sessions arranged there was still sound systems where is now actually it might be in a little pub somewhere one Saturday or one Sunday a month

Speaker one:

But you would have to be in the know to know about what was going on?

Speaker 2:

Yeah that's right, is not out there anymore, no.

The radio stations talk about things that they do but it's not like it was before, those blues parties that people just used to know and go, there was no white people there, you would going and guarantee you know it will be full ram packed with Caribbeans, you know you could go in order your rum dragon Stout (caribbean beer) then maybe someone taking in a little bit of money on the door but that was about it, it was amazing because you knew you would see your friends there

Speaker one:

So there's nothing in this city that brings the community together?
Speaker 2:

No, not that brings the community together like I used to, no

Speaker one:

Alright thank you, this next section is the last section and it relates to the cancellation of the event, so in your opinion why do you think the carnival was cancelled?

Speaking 2:

I think, in my opinion it is a lack of funding and a lack of cohesiveness to actually want to organise a carnival obviously you got measures in terms of security, insurance to make sure everybody safe and that's just my own personal opinion I genuinely don't really know

Speaker one:

No one does, they haven't ever really disclosed the real reason why it was cancelled

Speaking 2:

I personally think it's down to health and safety

Speaker one:

It could be, it's definitely overcrowded. how do you feel about the cancellation of St Paul's Carnival and how has it had a direct impacted you?

Speaker 2:

I personally think it is right that it's cancelled, my husband and daughter attend every year and I'll drop them relatively close to the carnival, I've seen cars parked on a precipice like is going to roll over where people are so keen to get there car as nearby to the carnival as possible, they're not local, they don't know where to park and they don't care, it doesn't matter that they're parked in the middle of a dual carriageway they will leave their car there to get to the carnival, so for me I personally think it's a good thing that it's been cancelled, only because of his current location.

Speaker one:

So do you think a change from St Paul's to another area or open Greenfield space will be better?

Speaker 2:

Definitely, but I think as well you have obviously got all sorts of walks of Life attending this thing, we have events like love saves the day and loads of other events at the park across the road from where we live (Eastville park), we've got an community that attends community meetings about the events, we are the event organisers to let these things go on as long as it's coordinated or properly, is all cordoned off, people obviously have to buy tickets to attend
these events, people are search as they're going in, there's proper health and safety there, there's a proper parking facilities for everybody. we live right next to it and have no problems with it happening whatsoever because it's so well organised, and they (st pauls carnival event organisers) can learn a lot from those organisers of love saves the day. it doesn't have to be a case of actually a huge money-making event because obviously you would have all those stalls who would pay to be in there, you would have local groups and bands who would always perform at st pauls carnival actually why not give them a main stage over there and people I'm sure would be happy to pay a small nominal fee.

Speaker one:

I'm pretty sure they would as well, ok to what extent do you think the cancellation has had on the community of the city of Bristol?

Speaker to:

I think that Bristol itself is a really diverse City, it's got all walks of life, we all work together, live together, you only have to go as far as st marks Road to realise actually what's going on in Bristol and in the inner city, people are absolutely desperate to live easton st paul's green bank and close to the city centre. and even when you go to the schools I have a daughter that's in a local school, I've met so many different people from so many different walks of life very nice people, they enjoy the food the culture you know I mean we are all brought together, and I think that (the cancellation) would do no harm what's going on already in our community

Speaker one:

So the City is fine as it is right now?

Speaking to:

The city's brilliant as it is

Speaker one:

It is definitely a diverse and multicultural city where everyone actually gets along with each other there's no divide or barriers or there is is very minimal you don't even notice it

Speaker 2:

My daughter was very interested in going to the colston school up the road from where we live, of course is a fee paying school so it is a predominantly white school, when she went there for the open day she was horrified because that's not what she's used to she said "mum there's not enough mixtures there for me, different walks of life I want to be in an environment that I'm used to" that makes her feel comfortable, she's very respectful for other people's cultures other people's beliefs and religions, and I think that would only make it better

Speaker one:
Thank you very much that was a great answer.

This is similar to another question as earlier but I'm going to ask it anyway, without St Pauls Carnival are there any events that will bring the Caribbean community and other community together?

Speaker to:

I think although there are other events that happened because there isn't necessarily that Caribbean vibe you know the cooking and all those things that go down at the Caribbean Carnival I think that there is a set back and I think if it was totally good up towards bringing out the Caribbean bringing out the Asians even the Polish love them things, do you know what I mean? the Asians have the festival across the road at Eastville Park their food their music can hear the bhangra music going on over there we can hear it it sounds amazing, why not have a totally black so R&B you know reggae scar everything should be over there and geared up towards that.

Speaker one:

If your were responsible for St Pauls Carnival what recommendations would you make to prevent any further cancellations? and I can add to this for you I guess move it to a better site about organisation, and better involvement with the community

Speaker two:

Definitely yes

Speaker one:

And last question is there anything else that you would like to say that we haven't covered?

Speaker 2:

I would like to say I absolutely love St Paul's Carnival when it was Geared up just purely around the community, and I would love to see that whole set up brought back again, you only have to go down towards Stokes Croft, my husband popped into rice and things (carribbean take away) and he was the only black person in there, the long and the short of it is people want to learn about our community our food our culture and they want to enjoy it as well and I think it would be a really good celebration if it could be brought back and allowing people to enjoy the things that we've always enjoyed

Speaker one:

Well thank you that that's the end of the interview you gave me the great answers and I appreciate it
Participant four

Interview with MO (14 February 2018)

Introduction, consent form etc

Name: xxx xxxxxxxx

[0:00:00-0:00:02]
Speaker 1 - hello so

[0:00:06-0:00:20]
Speaker 1 - can you confirm your name?
Speaker 2 - Moira O'Driscoll

[0:00:22-0:00:58]
Speaker 1 - can you tell me how old you are?
Speaker 2 - 67
Speaker 1 – ok, now can you tell me the first and last year you actually attended St Paul's Carnival?
Speaker 2 - I attended the first one in the summer of 74 I believe and the last one would have been round about 1992/93 I can't quite remember ok

[0:01:00-0:01:36]
Speaker 1 – can you remember your experience of your first time and your experience of the last time you went to the carnival
Speaker 2 - the first time it was just a few sound systems in a field basically at the back of the Criterion pub no bigger than a car park there were just a few stalls nothing much going on there. Don't forget this was 40 years ago

[0:01:39-0:02:38]
Speaker 2 - I think the following year was in Easton and I remember when it was in the field at the back of Cabot School 1975/76 which was much bigger. It started to get bigger and bigger as the years went by
and the last one I went to was on the Green by Grosvenor Road by the maisonettes in St Paul's where I used to live. I lived in the maisonettes for 10 years from 1976 to 1986 and then we moved to Kingsdown but I still went to the festival every year until the early nineties, it’s grown in size since the first time and the last time I went.

[0:02:39-0:03:10]
Speaker 2 – the first event was very very local there weren’t many people from outside the area but later people were coming from all over the country. It was huge I think it was the second biggest Caribbean carnival outside London’s Nottinghill event.

[0:03:11-0:03:21]
Speaker 1 – can you tell me what you know about the origins of St Paul’s Carnival and Bristol’s slave trade
Speaker 2 – I don’t know about the origins exactly I mean I knew about the slave trade and the slave ships coming into Bristol but I don’t know the ins and outs of it but I do know the big houses in Clifton were built on the backs of the slave trade and slaves were kept in caves underneath Clifton and sold at Blackboy Hill prior to being moved to America etc. Basically I know the wealth of Bristol was built on slave trade and of course later people came from the Caribbean because they were part of the British Empire. Many Caribbean people settled St Paul’s but I’m not sure about the origins St Pauls Carnival exactly.

Speaker 1 - what does St Pauls Carnival mean to you even though you don’t know the origins
Speaker 2 – it brought people together from the community, it was really friendly as time, the music got better and better over the years, it was a place where you could touch base with a lot of friends that I might not see you for a long time. I liked the fact that it was all different cultures coming together and that people got on really well and you know it was just lovely and I loved the music and the food and it was great fun.

[0:05:46-0:05:54]
Speaker 1 - can you tell me to what extent do you believe it is a true expression of Caribbean culture

[0:05:57-0:06:24]
Speaker 2 – well so far as I knew it was Jamaican culture particularly because most of the music acts were Jamaican reggae, the food was Jamaican, a lot of the stalls were run by Jamaicans so it was pretty authentic years ago.

[0:06:26-0:06:57]
Speaker 1 – has the carnival lost its authenticity since the first and last experience?
Speaker 2 - it's hard to say I mean it's obviously getting bigger now but I don't think its lost it authenticity. I wasn't even living in Bristol like that you know the very last few times yeah I don't know exactly what happened as to why it was cancelled I don't know I don't know the ins and outs of it I remember the Caribbean Culture Reggae singers, the food, the way they dressed.

[0:08:52-0:09:10]
Speaker 1 – apart from St Pauls Carnival do you feel there were any other activities or events in Bristol that reflect the Caribbean culture.

Speaker 2 – I remember there were lots of events for those who live in St Pauls, get-togethers, mini festivals by the Star and Garter pub every so often but not as big as the carnival. Every so often people put their sound systems out on the lawn.

and looking many things would happen but you just follow me Amazon the window ok I didn't live in St Paul's wasn't aware of happy girl happy little activities or events but you would have been lived in the area how do you feel about the cancellation of St Paul's carnivore did have a direct impact on you probably not able to get to it regularly anymore but I think

[0:10:10-0:10:22]
Speaker 1 – how do you feel about the cancellation of St Pauls Carnival and how this had a direct impact on you?

Speaker 2 - I did feel sad because I wasn't sure why it was cancelled. I thought it was such a nice event that I got used to and felt quite emotional about it. Sometimes I get a lump in my throat because I remember the first time I went and now it feels like its disappeared without a valid explanation.

[0:10:33-0:10:54]
Speaker 1 - in your own opinion to what extent do you think the cancellation may have had on the immediate community and the city of Bristol

Speaker 2 - I don't know I don't go to Bristol very often, I moved to Wales in the 1990s and now live in Birmingham.

[0:10:58-0:11:04]
Speaker 1 – without St Pauls carnival are there any other events that would bring the Caribbean Cultural and the community together?

Speaker 2 - No
Speaker 1 – In your opinion why do you think the carnival was cancelled

Speaker 2 – no idea

Speaker 1 – what are your thoughts about the Council cancelling the event?

Speaker 2 – I have no idea, I don’t know the rationale behind it. Was it lack of funds, lack of Enthusiasm had something happened in the community, was there a loss of community cohesion. I don’t know I really couldn’t say.

[0:11:47-0:12:03]

Speaker 1 – if you were responsible for St Paul’s Carnival what recommendations would you make to prevent any further cancellations?

Speaker 2 - honestly I couldn’t say I can’t answer it. If I knew why it was cancelled I would be in a position to provide a recommendation. If it was funding then I would say do something differently

[0:13:02-0:13:43]

Speaker 1 – is there anything else you would like to share that we haven’t already covered?

Speaker 2 – I’ve found some pictures which you are more than welcome to have but no not really. I think I’ve covered it. It was great fun and I liked living in St Pauls, it was handy when the event was on my doorstep. It was friendly, everybody knew each other and sometimes you would see people you haven’t seen for a long time.

[0:13:49-0:14:12]

Speaker 2 – yeah it was on my doorstep and it could be noisy but I loved it. For others they may be grumpy but it only happened once a year and I actively part of it when my son who went to Cabot School was on one of the floats in the late 70s and early 80s.

[0:14:40-0:14:51]

Speaker 2 – another time I organised a political stall in 1983, have a look at the picture. Other than that I’m not sure.

[0:15:54-0:16:13]

Speaker 1 - so that’s brilliant thank you very much that’s the end of the interview.
6.3 Appendix Three
Ethics form Approval Application Summary

DEVOLVED ETHICS APPROVAL APPLICATION SUMMARY

Student Name: Tremayne Beckford
Student Number: 20088010
Module Name: Dissertation
Module Number: HLT6009
Programme Name: 
Supervisor Name: Katarzyna Minor

<table>
<thead>
<tr>
<th>To be completed by student and supervisor before submission to Ethics</th>
<th>Student Signature; T Beckford</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application for ethics approval</td>
<td>[V1]</td>
</tr>
<tr>
<td>Participant information sheet</td>
<td>[ ]</td>
</tr>
<tr>
<td>Participant consent form</td>
<td>[ ]</td>
</tr>
<tr>
<td>Pilot interview/s</td>
<td>[1,1]</td>
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<tr>
<td>Pilot questionnaire/s</td>
<td>[ ]</td>
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Supervisor Signature: 

<table>
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First Submission [V1] Resubmission [ ] Date:
8th December 2017

For use by the devolved ethics approval panel:

Panel Members Name Signature
Module leader,

Supervisor: ____________________________
CSM Ethics Committee

Date of Reassessment: ____________

13/12/17

Outcome: Project Approved Chair’s Action
Application not Approved

Reference number issued: ____________[ ]
[ ]

Comments for projects not fully approved:

The original to be retained by the supervisor and a copy given to the student and module leader.
In the case of a resubmission being required, this original form should be submitted with the resubmission not a new, blank, one.
6.4 Appendix Four
Ethics form

CARDIFF METROPOLITAN UNIVERSITY APPLICATION FOR ETHICS APPROVAL

When undertaking a research or enterprise project, Cardiff Met staff and students are obliged to complete this form in order that the ethics implications of that project may be considered.

If the project requires ethics approval from an external agency (e.g., NHS), you will not need to seek additional ethics approval from Cardiff Met. You should however complete Part One of this form and attach a copy of your ethics letter(s) of approval in order that your School has a record of the project.

The document Ethics application guidance notes will help you complete this form. It is available from the Cardiff Met website. The School or Unit in which you are based may also have produced some guidance documents, please consult your supervisor or School Ethics Coordinator.

Once you have completed the form, sign the declaration and forward to the appropriate person(s) in your School or Unit.

PLEASE NOTE:
Participant recruitment or data collection MUST NOT commence until ethics approval has been obtained. PART ONE

<table>
<thead>
<tr>
<th>Name of applicant:</th>
<th>Tremayne Beckford</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervisor (if student project):</td>
<td>Katarzyna Minor</td>
</tr>
<tr>
<td>School / Unit:</td>
<td>School of Management</td>
</tr>
<tr>
<td>Student number (if applicable) :</td>
<td>ST20088010</td>
</tr>
<tr>
<td>Programme enrolled on (if applicable):</td>
<td>Event Management</td>
</tr>
<tr>
<td>Project Title:</td>
<td>The impact of loss of A Cultural Event to the community- ST Pauls Carnival Case study</td>
</tr>
<tr>
<td>Expected start date of data collection:</td>
<td>21/01/2018</td>
</tr>
<tr>
<td>Approximate duration of data collection:</td>
<td>1Month</td>
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<tr>
<td>Funding Body (if applicable):</td>
<td>no</td>
</tr>
<tr>
<td>Other researcher(s) working on the project:</td>
<td>no</td>
</tr>
<tr>
<td>Will the study involve NHS patients or staff?</td>
<td>No</td>
</tr>
<tr>
<td>Will the study involve human samples and/or human cell lines?</td>
<td>No</td>
</tr>
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Does your project fall entirely within one of the following categories:

- Paper based, involving only documents in the public domain: No
- Laboratory based, not involving human participants or human samples: No
CARDIFF METROPOLITAN UNIVERSITY APPLICATION FOR ETHICS APPROVAL

<table>
<thead>
<tr>
<th>Practice based not involving human participants (e.g., curatorial, practice audit)</th>
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<tr>
<td>Compulsory projects in professional practice (e.g., Initial Teacher Education)</td>
<td>No</td>
</tr>
<tr>
<td>A project for which external approval has been obtained (e.g., NHS)</td>
<td>No</td>
</tr>
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</table>

If you have answered YES to any of these questions, expand on your answer in the non-technical summary. No further information regarding your project is required.

In no more than 150 words, give a non-technical summary of the project

Aims to find out how the cancellation of a Cultural event impacts the cultural group it relates to and the community using St Pauls Afro Caribbean carnival as a case study. St Pauls Carnival is an Afro Caribbean cultural event that is held in Bristol once a year on the first Saturday of July. Though since 2015 the event has been cancelled indefinitely and the 2018 event is still not defined. The author will conduct desk research to analyse existing data on culture, cultural events, cultural expression, the importance of cultural expression, and the how the loss of cultural expression can have an impact on the cultural group and if it does, how.

Primary research will be done by organising semi-structured interviews. The results of the research will be used to explain the impact on the loss of cultural expression and give recommendations.

DECLARATION:

I confirm that this project conforms with the Cardiff Met Research Governance Framework

I confirm that I will abide by the Cardiff Met requirements regarding confidentiality and anonymity when conducting this project.
Signature of the applicant:  
Date:  

FOR STUDENT PROJECTS ONLY  
Name of supervisor:  
Date: /1,1  
f.c (rv0e  

2017  

---  

Signature of supervisor:  

f-Research Ethics Committee use only.  
Project approved  

Application for ethics approval v6 October 2016 2
CARDIFF METROPOLITAN UNIVERSITY APPLICATION FOR ETHICS APPROVAL

<table>
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<tr>
<th>Project approved in principle</th>
<th>Project rejected</th>
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<tr>
<td>Decision deferred</td>
<td>Project not approved</td>
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</tbody>
</table>

Project reference number: Click here to enter text.

Signature: ___________________________

Details of any conditions upon which approval is dependant: Click here to enter text.

Date: Click here to enter a date. 15/12/14

Minor grammar amendment.

PART TWO

Name: Click here to enter text. STEENA CARLIE

A RESEARCH DESIGN
A1 Will you be using an approved protocol in your project? I No
A2 If yes, please state the name and code of the approved protocol to be used1
Click here to enter text.
A3 Describe the research design to be used in your project
The type of research method used to collect data will be semi-structured interviews

Semi Structured interviews:

- Open ended and closed questions to collect qualitative information
- Freedom of response will allow the researcher to gain opinions and thoughts of the participant
- The researcher intends to have face to face interviews with 4-6 people from the Bristol Afro Caribbean community who have attended the event
- Contact with the samples will begin in December and January and the interviews is expected to take place in January
- Each interview will be recorded by Dictaphone and will be between 20-30 minutes long

Sample:

- A quota sample of 4-6 People from the Afro Caribbean community of Bristol who have attended the event in the past and over the age of 18 as they have the characteristics assumed of the whole population being studied.

_________________________

1 An Approved Protocol is one which has been approved by Cardiff Met to be used under supervision of designated members of staff; a list of approved protocols can be found on the Cardiff Met website here.

Application for ethics approval v6 October 2016 3
CARDIFF METROPOLITAN UNIVERSITY APPLICATION FOR ETHICS APPROVAL

Analysis:

specific use of the data collected to help support the proposal.

The qualitative data from the semi structured interview will be through observer impression of the

A4 Will the project involve deceptive or covert research? I No
A5 If yes, give a rationale for the use of deceptive or covert research
N/A
A6 Will the project have security sensitive implications? I No
A7 If yes, please explain what they are and the measures that are proposed to address them
Click here to enter text.

B PREVIOUS EXPERIENCE

B1 What previous experience of research involving human participants relevant to this project do you have?
none
B2 Student project only

What previous experience of research involving human participants relevant to this project does your Katarzyna Minor has utilised surveys and semi-structured interviews as a method for gathering primary data for the completion of BA and MSc dissertations in Hospitality Management, and throughout her Ph

C POTENTIAL RISKS

C1 What potential risks do you foresee?
Semi Structured Interviews

Face-to-face interviews may present risk to the researcher:

• The interviewee may not want to answer questions if the information is confidential or personal

C2 How will you deal with the potential risks?
Semi Structured Interviews

These will be arranged in advance at a location confirmed by the researcher and participant. The researcher will take their mobile phone with them to the interview.

Participation Information sheet and Consent form will be sent to the interviewee to ensure they are aware of the topics up for discussion.

CARDIFF METROPOLITAN UNIVERSITY APPLICATION FOR ETHICS APPROVAL

All contributors will be notified that the researcher will have sole access to the data collected. Also that data used in the written report will be anonymised and the participants will be coded to safeguard from identification.

Application for ethics approval v6 October 2016

When submitting your application you MUST attach a copy of the following:

- All information sheets
- Consent/assent form(s)
An exemplar information sheet and participant consent form are available from the Research section of the Cardiff Met website.

Application for ethics approval v6 October 2016 5
6.5 Appendix Five
Participant Information Sheet

PARTICIPANT INFORMATION SHEET

What impact does an event have on the community when it’s taken away from them?

Project summary: The purpose of this research project is to establish the reaction of individuals to the cancellation of a major cultural event. Bristol’s St Pauls African Caribbean carnival. Your participation will enable the collection of data which will form part of a study being undertaken at Cardiff Metropolitan University.

Why have you been asked to participate?: You have been asked to participate because you fit the profile of the population being studied; that is you are over the age of 18 and have attended the St Pauls African Caribbean carnival. During the interview you will be asked about your reaction to the cancellation of St Pauls African Caribbean carnival and what could be done to safeguard the event for the next generation.

Your participation is entirely voluntary and you may withdraw at any time.

Project risks: The research involves an interview which will be recorded for later analysis. We are not seeking to collect any sensitive data on you; this study is only concerned with your reaction to the cancellation of St Pauls African Caribbean carnival. We do not think that there are any significant risks associated with this study. However, if you do feel that any of the questions are inappropriate then you can stop at any time. Furthermore, you can change your mind and withdraw from the study at any time – we will completely respect your decision.

How we protect your privacy: All the information you provide will be held in confidence. We have taken careful steps to make sure that you cannot be directly identified from the information given by you. Your personal details (e.g. signature on the consent form) will be kept in a secure location by the research team. When we have finished the study and analysed all the information, the documentation used to gather the raw data will be destroyed except your signed consent form which will be held securely for 5 years. The recordings of the interview will also be held in a secure and confidential environment during the study and destroyed after 5 years.

YOU WILL BE OFFERED A COPY OF THIS INFORMATION SHEET TO KEEP

If you require any further information about this project then please contact:

Tremayne Beckford, Cardiff Metropolitan University

Cardiff Metropolitan University email: st20088010@outlook.cardiffmet.ac.uk
6.6 Appendix
Turn it in receipt
7.0 References


event evaluation, research and education. Sydney: Australian Centre for Event Management, University of Technology.


St Pauls Afrikan Carribean Carnival Limited 2018. Available at: https://www.stpaulscarnival.net/history/ (Accessed on 10 April 2018).


