

An abstract graphic in the top left corner consisting of several overlapping, irregular splashes of color. The colors include bright yellow, orange, red, black, cyan, and green, creating a vibrant, energetic feel.

# **Not Entrepreneurial Enough?**

The Cultural Entrepreneurs  
Behind the Notting Hill  
Carnival



# Background

2m attendees

**Europe's largest street party**

**“lack of business skills and professional specialisation” (Burr, 2006: 96)**

**Incompetence and Corruption (La Rose, 2004)**

**Fraud and Nepotism (Freeman, 2001)**



# Literature Review

## **Festival Tourism**

- Mainly focused on attracting customers
- Focus on specific, single case studies
- “over-emphasis on consumer-behaviour theory and methods” (Getz, 2010: 20)

## **Cultural Studies**

- Dominated by politically or sociologically focused research aims
- Investigate the cultural production process in an indirect manner (e.g. by examining texts or media reports)

## **Human Geography**

- Focused on capturing ‘cultural landscapes’
- Highlight the linkages between festivals in Diaspora communities and their countries of origin

## **Int’l Business**

- Dominated by the study of manufactured goods, few studies on experience goods of any kind
- Actor networks, resource management
- Configuration
- Paths

# Actor Network Theory

- ANT views the world as collections of technical, natural and social actors (Latour 2005)
- Networks are built when the resistance of actors are overcome and interests are aligned (Law 1992).
- Core process of Translation (Latour 1987) alignment of the interests within network
- Three Phases of translation:
  - *Problematization*: focal actor defines Obligatory Passage Point (OPP) that other actors must pass through to achieve their interests (Callon 1986).
  - *Interessement*: the focal actor encourages other actors to accept its definition and solutions
  - *Enrollment*: other actors accept the definitions of the focal actor.



# Resource-Based View

- View organizations as collections of resources that are coordinated to derive returns or generate value for customers (Barney 1991)
- Distinctive resources are particularly critical to a firm's success:
  - Property Resources
  - Discrete Knowledge Resources
  - Systematic Knowledge Resources



# Modes of Internationalization



- Six possible forms of international market activity (Hill 1999):
  - Exporting
  - Licensing
  - Foreign joint venture
  - Foreign direct investment in production sites
  - Turnkey projects
  - Franchising



# Internationalization Paths

Outward internationalization – To perform activities in foreign markets (Johanson & Vahlne, 1977)

Inward internationalization - Resources are brought from foreign markets or activities are performed by foreign providers in the home country (Fletcher, 2001)





## How do festivals become internationalized?

Q1. How are festivals adapted in the process of internationalization?

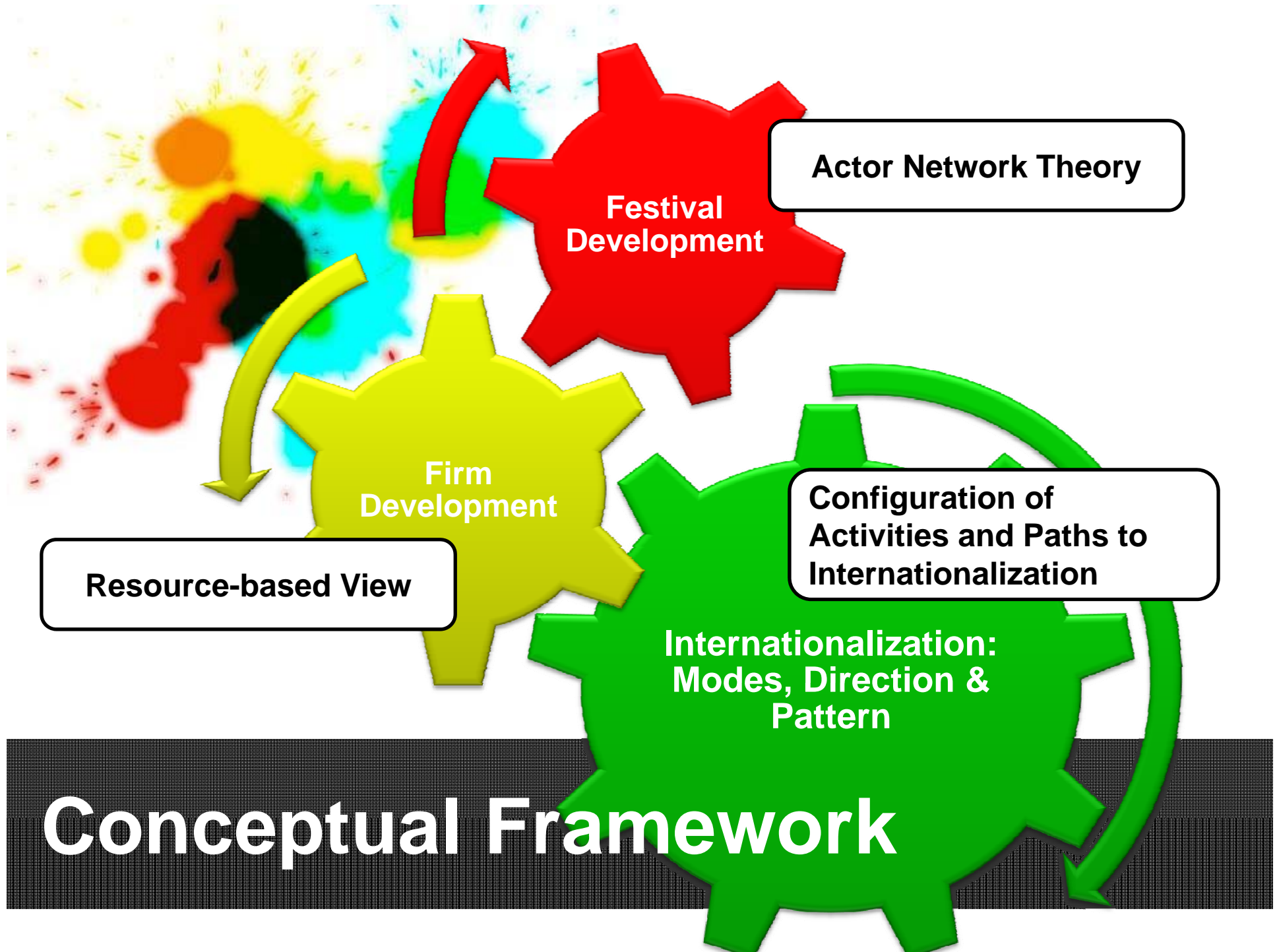
Q2. What international business activities do festival organisations participate in?

Q3. What are the benefits for the country of origin of festival internationalization?

# Research Questions



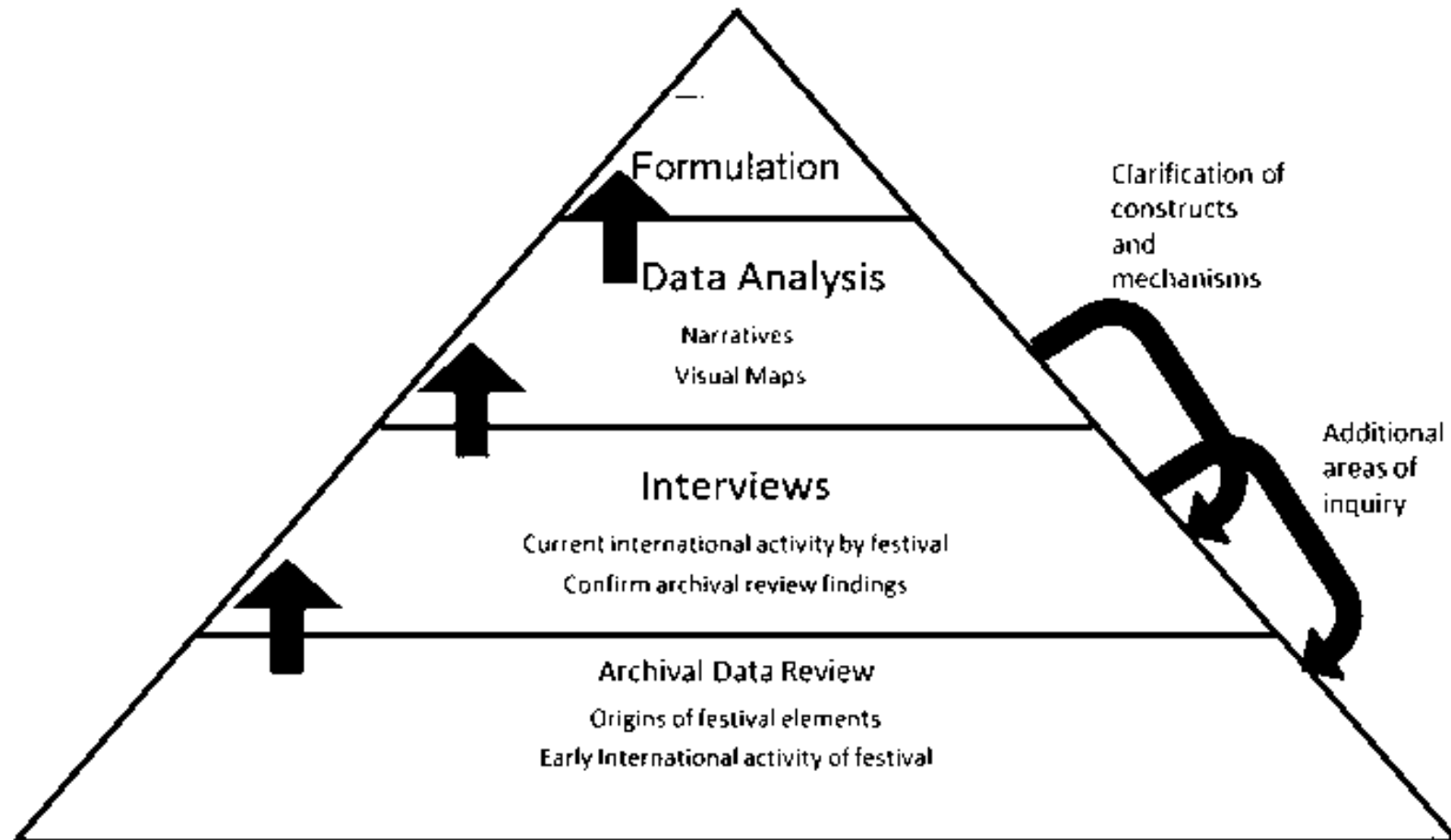




# Methodology

## Nested or embedded case study

Notting Hill Carnival can be described as a single unit of analysis and its four cultural arenas as nested or embedded units within it (Swanborn, 2010).





## Case study of Masquerade Bands

- **9 interviews (October 2011- January 2012)**

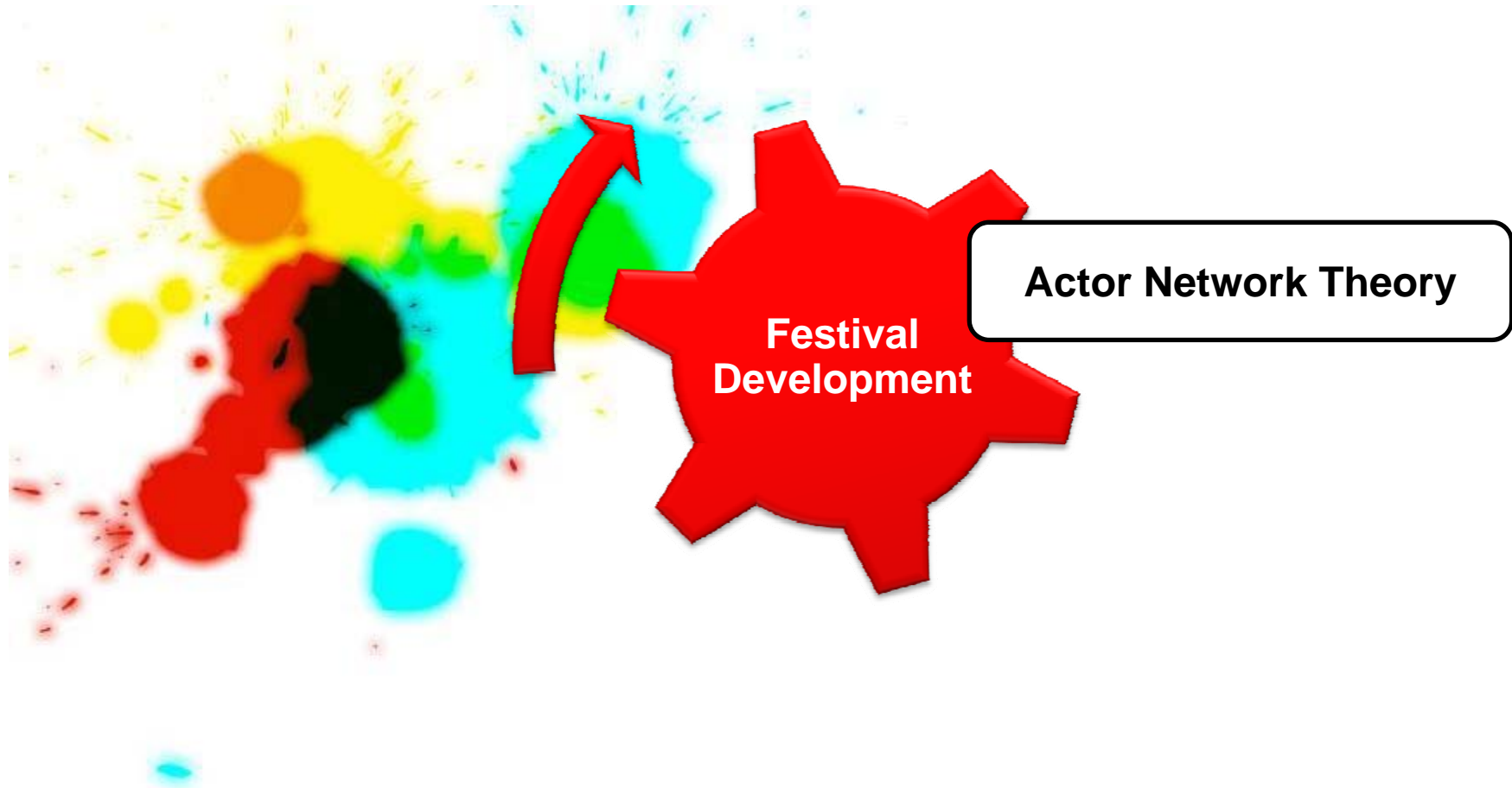
- 9 current CMAF members
- 2 former NHMBA executive members
- 1 current CMAF executive member

- **Archival research which includes:**

- Media reports and other reports, internal memos and organization materials



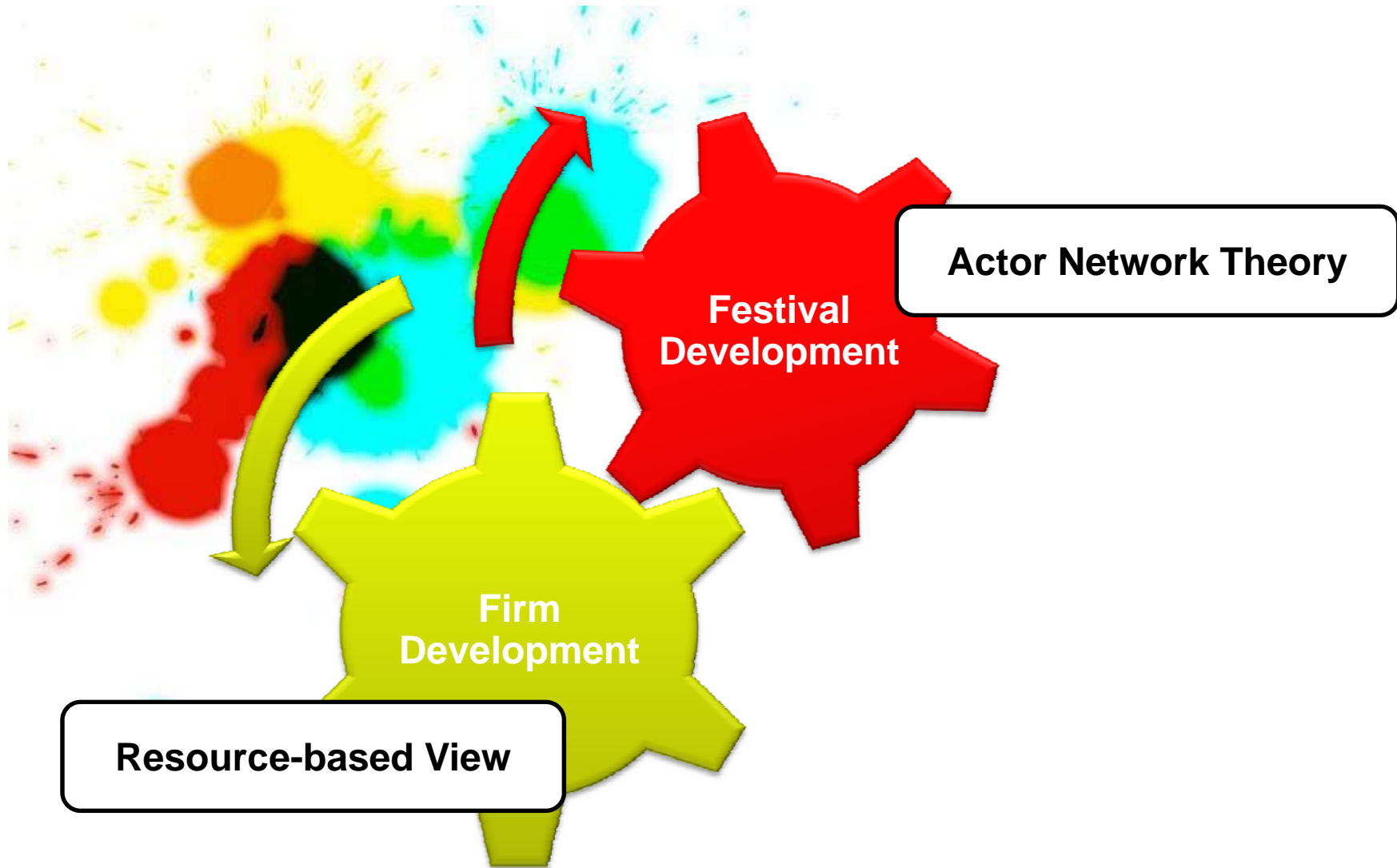
## Initial Findings & Analysis



# Initial Findings & Analysis



| <b>Problem Framing</b>                                   | <b>Focal Actor</b>             | <b>Obligatory Passage Point</b>           | <b>Actors Enrolled</b>  | <b>Outcome</b>   |
|--|--------------------------------|---|---|--|
| <b>Trinidadian Cultural Celebration</b><br>(early 1970s) | Carnival Development Committee | Fit with TT culture                       | Trinidadians, Trinidadian festival organizers, masquerade makers  | 'Trinidadianizing' of the festival   |
| <b>Black Arts Festival</b><br>(mid-late 1970s)           | Carnival Development Committee | Fit with social concerns of Black Britain | Sound Systems, Arts Council                                       | Funding from Arts Council. Festival grows to 100,000                       |
| <b>UK Arts Festival</b><br>(early 1980s)                 | Arts council                   | Meet requirements of arts council         | UK masquerade bands   | Carnival organizations forced to merge to meet accountability requirements |
| <b>Carnival Means Business</b><br>(mid-late 1980s)       | Carnival Arts Committee        | Commercial focus                          | Masquerade makers of non-Caribbean origins (especially Brazilian) | Festival grows to 1M. Arts education becomes key to masquerade bands.      |
| <b>Sponsorship Opportunity</b><br>(1990s)                | Notting Hill Carnival Limited  | Commercial focus                          | Big business (Virgin, BT and Coca-Cola)                           | Financial surplus, Festival grows to 2M.                                   |
| <b>Corrupt Organization</b><br>(00s –present)            | GLA                            | Accountability                            | Other festival organizations, smaller sponsors                    | Loss of commercial support, reduced Arts Council Funding                   |



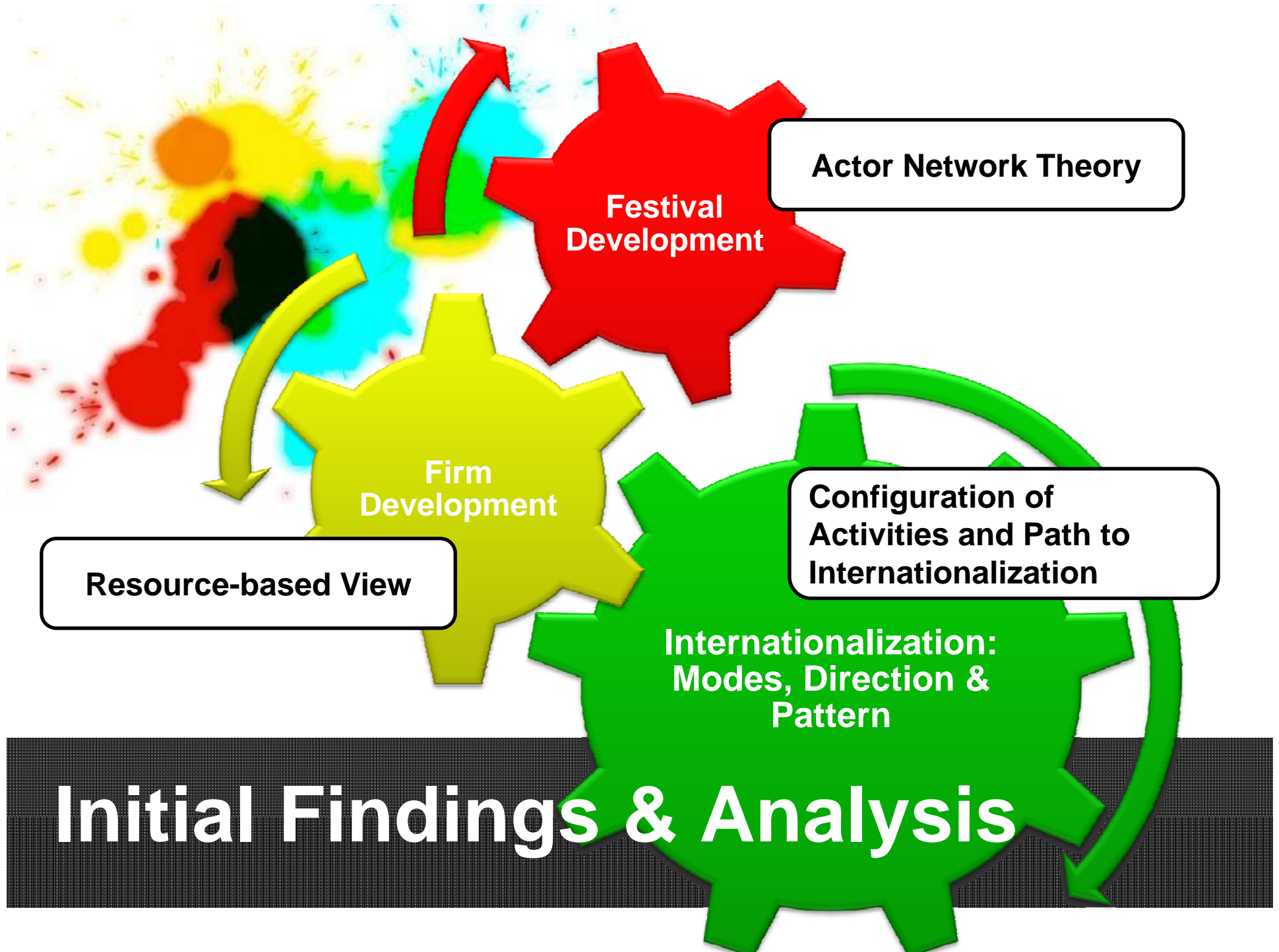
# Initial Findings & Analysis



| <b>Band Description</b>                          | <b>Property Resources</b>  | <b>Discrete Knowledge Resources</b>   | <b>Systemic Knowledge Resources</b>  |
|--|--|---|--|
| All-inclusive carnival band (MB8)                | <ul style="list-style-type: none"> <li>•Licence</li> <li>•Website</li> <li>•Masquerade camp</li> </ul>                     | <ul style="list-style-type: none"> <li>•Relationships with</li> <li>•TT organizations</li> <li>- Source Costumes</li> <li>- Sponsors</li> </ul> | <ul style="list-style-type: none"> <li>•Reputation</li> </ul>  |
| Working with diverse cultures and artisans (MB3) | <ul style="list-style-type: none"> <li>•Licence</li> <li>•Website</li> <li>•Masquerade camp</li> <li>•Equipment</li> </ul> | <ul style="list-style-type: none"> <li>•Design</li> <li>•Relationships</li> <li>- Local and international</li> </ul>                            | <ul style="list-style-type: none"> <li>•Reputation</li> <li>•Production configuration</li> <li>- Mass customization</li> </ul> |
| Samba Reggae band (MB2)                          | <ul style="list-style-type: none"> <li>•Licence</li> <li>•Website</li> <li>•Equipment</li> </ul>                           | <ul style="list-style-type: none"> <li>•Relationship with Brazilian organizations</li> <li>•Relationships with European affiliates</li> </ul>   | <ul style="list-style-type: none"> <li>•Reputation</li> </ul>  |

| <b>Band Description</b>                          | <b>Property Resources</b>  | <b>Discrete Knowledge Resources</b>  | <b>Systemic Knowledge Resources</b>  |
|--|--|--|--|
| Creative arts experiences for young people (MB5) | <ul style="list-style-type: none"> <li>•Licence</li> <li>•Website</li> <li>•Equipment</li> <li>•Masquerade camp</li> </ul> | Design Relationships (Local)   | <ul style="list-style-type: none"> <li>•Knowledge of funding regulations</li> </ul>                      |
| Authentic Brazilian School of Samba (MB4)        | <ul style="list-style-type: none"> <li>•Website</li> <li>•Equipment</li> </ul>   | <ul style="list-style-type: none"> <li>•Relationship with Brazilian organizations</li> <li>•Relationships (Local and International)</li> </ul> | <ul style="list-style-type: none"> <li>•Reputation</li> <li>•Knowledge of funding regulations</li> </ul> |
| Carnival art activities for young people (MB6)   | <ul style="list-style-type: none"> <li>•Licence</li> </ul>   | Relationships (Local and international)  | <ul style="list-style-type: none"> <li>•Reputation</li> <li>•Knowledge of funding regulations</li> </ul> |





***“I came here and I worked in London Notting Hill Carnival as a designer of a group for four years. I spent sometimes 4-6months working for summer.”***

**-Interviewee MB3**

***“All the costumes are made in Brazil. All the drums are made in Brazil. Most of the T-shirts are printed in Brazil.”***

**-Interviewee MB2**

***“...in India I run a skill development project where I help people in a village who do embroidery ...”***

**- Interviewee MB3**

***“This year we are going to Germany for a stage performance. We’ve also done workshops in Germany ...”***

**- Interviewee MB6**



# Inward Internationalization



## Imports

- Masquerade design
- Semi-finished and finished costumes
- Musicians' and vocalists' services
- Musical instruments
- Managerial expertise

# Outward Internationalization

## Exports

- Masquerade design
- Finished costumes
- Production expertise
- Managerial expertise
- Festival appearances
- Carnival consultancy
- Sponsorship opportunities





# Discussion

- Notting Hill Carnival is a festival which is served by a complex, interlinked web of actor networks and resource interactions which enables multiple modes and directions of international business activity
- Its integration of international production and consumption activities has more in common with previous work on cultural clusters (Mommaas 2004) and interactive networks, or cultural production systems (Pratt 2008) rather than most festival tourism research which focuses on consumer behaviour with a fixed festival environment
- The Notting Hill Carnival's cultural entrepreneurs rather than incompetent (Burr 2006) have been skillful actors in their negotiations with state bodies and sponsors and have been incredibly innovative with their use of resources
- Rather than being thieves of the Trinidadian culture (Green 2007) these cultural entrepreneurs have provided Trinidadian artists and designers with export opportunities

# Conclusions

- Reframing the Notting Hill Carnival as an experience production system (Ferdinand and Williams, 2012) can create opportunities for additional resources and new actors to contribute to the carnival (e.g. multi-national firms, television networks, other Caribbean Carnival organizations)
- Festivals like the Notting Hill Carnival present a unique opportunity for cultural entrepreneurs to learn a complex range of business skills, with minimal investment making them an attractive investment for developing countries or segments of the community with limited resources
- Festival organizations need to be wary of outsiders (e.g. funding agencies and sponsors) framing their festivals in ways which do not benefit the festival community





# Thank You For Listening

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