



THE FUTURE OF BRISTOL HARBOUR FESTIVAL PAPER FOR EDM

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1. INTRODUCTION AND BACKGROUND INFORMATION

Bristol Harbour Festival's mission statement: *'To celebrate, with all the communities of Bristol, the heart and soul of the city in the unique setting of its harbour'*

Bristol City Council engages an event management contractor to plan and deliver all aspects of the Bristol Harbour Festival over a four year period. Due to the uncertainty surrounding the pandemic, the existing four year contract was extended by 2 years, to include 2022 and the 50th Harbour celebrations. This comes to an end in October this year, and the BCC Events Team are now in the planning stages for a new tender for the Festival, for 2023 and beyond. Bristol Harbour Festival is a free, city centre arts and music Festival attracts circa 250,000 visitors over a three day weekend each July, and is a cultural highlight on the Bristol events calendar.

An extensive community engagement consultation about the Festival was carried out in the Autumn of 2021, which highlighted the need for a more diverse programme, greater community engagement, cross city collaboration and wider opportunities for young people. Alongside this, there is a demand and expectation for a greener approach to the Harbour Festival and a sector-leading accessibility provision. There is also considerable work to be done around the communication and perception of the Harbour Festival to the stakeholders and diverse communities of the City.

Following the events of the last couple of years, dialogue around inclusivity, and advancements in green technology, the Harbour Festival now needs to better reflect and serve Bristol's communities and the evolution of the city in the context of global events. The end of this current tender is an opportunity for breathing space and a 'cycle of refresh' to review the Festival and put the infrastructure in place to create a sustainable and relevant festival that reflects the One City approach *"to make Bristol a fair, healthy and sustainable city. A city of hope and aspiration, where everyone can share in its success."*

As a prominent cultural event, the Festival has an opportunity to integrate all of the themes of the One City plan and act as a flagship event for Bristol City Council; from children and young people, health and wellbeing to homes and communities through a more diverse programme, cross collaboration and

continued improvements on access. In particular there is a role for the festival to align with the belonging strategy in educating children and young people from all communities, to develop a sense of belonging with their city and provide opportunities for training, leadership and presentation. As well as deliver on Bristol's Climate and Ecological goals and better reflect the Food Equality Strategy.

Bristol Harbour Festival needs significant public investment to sustain levels of cultural content, maintain public safety and develop in the ways that are needed. This paper details the position with the current event management contractors, the key issues raised from consultation with the community, findings from soft marketing testing and an analysis of the options now available to us as key funders.

2. CURRENT POSITION

2.1 Event Management Contract

Since 2011, the Bristol Harbour Festival has been delivered by an external contractor appointed by the Council's Arts & Events Team. Richmond Event Management Limited were the contractors for this event from 2013-2016. They were then awarded a new 4 (+2) year contract for 2017-2020 (21+22). No Festival took place in 2020 or 2021. A saving was achieved from the two years of non delivery, along with the 2020 funds being used to deliver the 2022 Festival.

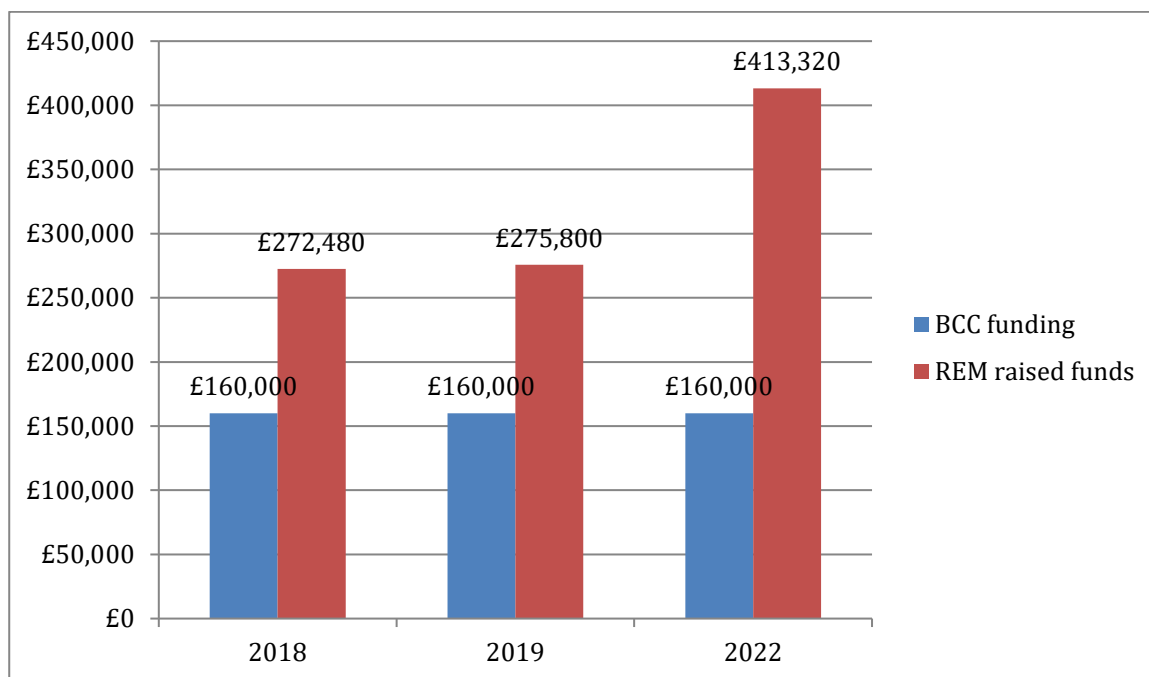
The Council contributes a total of £160,00 to the Festival each year, which amounts to approximately 36% of the total Festival cost based on figures from 2017-2019. £157,000 goes to the contractor, £3,000 to evaluation. A comparison of this funding against CIP funded festivals can be seen in Appendix D.

The total Festival expenditure in 2019, which was the last time the Festival was delivered pre-covid, was circa £430,000 which includes the contractor's management fee. The contractor is required to generate the remaining income on top of the 160k needed to make the Festival financially viable and deliver the event. It should be noted that based on predicted figures for this year's event, and some significant increases in costs post covid and Brexit, that the BCC contribution is likely to only represent circa 28% of the expected £573,000 for the 2022 event delivery costs.

Under the existing contract, any surplus generated by the contractor is divided into 2 profit shares. Both shares are retained by the contractor and the Council reduces the contract price, for the following year by the amount of their share. In the final year, any surplus is retained by Council. No surplus was achieved in 2017-2019. The contractor is responsible for delivery of all aspects of the event including production, Health and safety, marketing and programming. With costs increasing, this model is unsustainable as the total budget required to deliver a safe and successful festival is increasing. Event organisers across the sector are reporting price rises of 20-30% on 2019 rates, predominantly due to pressures on supply chain and staffing.

BCC Events Team monitor the contract to ensure the contractor is meeting KPI's set out in the contract, through fortnightly meetings, monthly reports from the contractor and attending meetings with stakeholders and the contractor.

BCC investment in comparison to total cost of Bristol Harbour Festival delivery.



For an investment of £160,000, Bristol City Council has return on a Festival with a value of between £432,000 and £573,000 depending on the year in question.

2.2 Financial position

As principal contractor for the last ten years, REM have gained invaluable experience and insight into the commercial potential and costs associated with the event. As such, our forecast income streams and expenditure items are based on realistic assumptions, the new contract will build on this work and market testing undertaken by the Events Team in January 2022.

A full breakdown of income and expenditure can be seen in appendix C.

Budget management and Payment Schedule

The budget management is on an open book basis, allowing the selected Contractor to demonstrate where savings and efficiencies have been made in putting on the Festival. Any costs incurred in excess of the income from the Festival, including the Council's subsidy, will be met by the Contractor. If any surplus is achieved and verified, then the Contractor and the Council will share that surplus in the agreed proportions. The council will not accept anything less than 50% profit share, as a way of reducing the subsidy by reducing the annual payments for the following year.

In all matters of cost control and income maximisation, the contractor must not compromise standards of either safety or programming quality.

The Council will accept no responsibility for any losses caused by events beyond its control. It is the responsibility of the contractor to ensure that all those contracted to provide entertainment and events are adequately insured.

The funding will be payable in 4 parts each year. The table below sets out the payment timescales:

PAYMENT QUARTER	2017	2018	2019	2020 (2022)
1. Oct - Dec	25%	25%	25%	25%
2. Jan – March	25%	25%	25%	25%
3. April – June	25%	25%	25%	25%
4. July – Sept	25%	25%	25%	25%

This payment includes all aspects of the event. If any milestones are not upheld through the contract, a percentage of the quarterly fee will be withheld as a penalty on the next quarterly payment.

EXCEPTIONS TO FAILING TO DELIVER E.g. If BCC cannot confirm use of spaces / dates

The contractor will be expected to mitigate against any normal wear and tear/damage to the site and to finance the reinstatement of the site in line with the contract monitoring milestones document.

The final payment each year will be assessed against any actual grounds reinstatement and associated staffing and resource costs.

For the avoidance of doubt any and all Payments specified in this Payment Schedule and the Council's liability to make the Payments shall be subject to *Variations* and Payment of the Conditions of Contract.

2.3 Key Performance Indicators KPIs

The following KPIs form part of the contract and the milestones. They are currently monitored as part of the contract management by Bristol City Council. The Council makes deductions from the management fee in respect of its costs for dealing with missed milestones.

1. Deliver an economically sustainable festival that offers potential savings to Bristol City Council
2. Deliver a safe, well managed and accessible festival each year
3. Maintain the Festival's reputation as an exemplary environmentally sustainable event
4. Deliver an event that is appealing to a diverse audience that is representative of Bristol's population
5. Work with local businesses & stakeholders to measure the impact of the Festival on the local economy
6. Deliver a festival that showcases Bristol, and results in positive press coverage across a range media
7. Promote opportunities for local participation in the Festival

Although these KPIs are still relevant, in reviewing the tender and the contract there is an opportunity to both improve delivery of these KPIs, and develop them further, by approaching the festival in a different way. With recent events on the global stage, advances in sustainability, dialogue around inclusivity and a

need for more opportunities for young people, there is a role for the Harbour Festival to be more intentional around the KPIs and create a flagship festival for Bristol.

3. PAST CONSULTATION WORK

3.1 Review Process 2017-19

Feedback from previous years showed family audiences were keen to have a dedicated space where alcohol was restricted and with plenty of picnicking areas for small children. The review resulted in the Festival undergoing a 3 year development project, with improvements to the site planning, festival curation, marketing and inclusiveness. During the planning phase of this project we identified gaps in the contractor's service provision. The review process was a success and the Festival attendees and stakeholders now benefit from a more enjoyable and better experience at the Festival. Key areas developed:

- The Festival launched a new brand, designed to celebrate its maritime focus but also bring in all the strands of entertainment featured within its cultural programme.
- Restricted alcohol on Queen Square site to create a family friendly area, this was a hugely popular move with parents looking for a safe space to spend the day.
- A new website, programme design and on site signage were developed as well as innovative social graphics to communicate key messages.
- Reducing its impact by no longer printing programmes. The entire programme of events were online, which received over 101,000 unique visitors in June and July 2018, a tenfold increase on 2017.
- In 2018 a major focus was inclusivity. A programme was initiated and designed in alignment with the One City Plan's key commitments to Well-being to help make culture, sport and play accessible to all. This enabled any artists, individuals and organisations to apply to get involved in the event, in 2019, 95% of our programme was Bristol-based artists and performers.
- The festival has now gone on to receive a Gold Award from the Attitude Is Everything team for the festival's access offer and inclusion policies and won The South West Tourism Awards silver award.
- In 2019 survey data showed 41% of an estimated 250,000 visitors travelled from outside Bristol to attend meeting our visitor objective to attract both a diverse local, regionally and national audience.

3.2 Community Engagement & Consultation 2021/22

The 2017-19 development project enabled the Festival to better its progress towards becoming a Festival that is representative of the City and inclusive to all, but it was evident after the 2019 Festival evaluation, that there was still a long way to achieve its mission "To celebrate, with all the communities of Bristol, the heart and soul of the city". During the Autumn in 2021 a community consultation was undertaken engaging with communities under-represented at the Harbour Festival according to the 2019 Evaluation. These groups were older people, participants with disabilities and Black and Asian Communities. The consultation asked about barriers to attendance, access needs and what these groups would like to see in terms of programming especially around the 50th Festival.

The consultation highlighted the 'whiteness' of the Festival and the invisible barriers to members of the global majority, as well as participants with mobility issues or neuro diverse needs. There was also a recurring theme around young people and creating opportunities both in front of an audience and behind the scenes. Members of these communities have been invited to sit on a steering group for the 50th Harbour Festival in 2022, to advise the creative team on the planning and programming of the Festival, so that we can build on the work of the previous review process. The first one of these took place in January 2022. These conversations are a pilot project for more community engagement in the delivery of the Festival. Conversations have also begun with Rising Arts, Bristol Refugee Festival and Diverse Artists Network to look at how more young people and diverse artists can be involved in the Festival and how

the delivery of the Festival could incorporate more opportunities both on and off stage, as well as in leadership.

4. CURRENT BARRIERS OR ISSUES WITH BRISTOL HARBOUR FESTIVAL

4.1 Changing role and perception of the harbour

Due to recent events over the two years with the toppling of Colston, Covid19, the BLM protests and the dialogue around Bristol's past, the role of the harbour has changed. The perception of the Harbour Festival for the global majority communities within Bristol is that it is not for them, and that the cultural offer is primarily serving a white middle class audience. Many of those of different cultural backgrounds find the over consumption of alcohol and the commercial approach to food off putting. The narrative of the work of the Festival is lost and the branding harks back to the Harbour Regatta, celebrating the boating community which is predominantly white. The water is a very visible reflection of socio-economic segregation and unfortunately the marketing reinforces this.

Comments in response to the question – what are the barriers to your participation?

'Not seeing other people like me'

'We feel left in the dark and not included – A party in the city and we are left out – when we have a party everyone goes to St Paul's – and there is a huge police presence – but when there is a party in the city there is a lack of police presence and we don't feel safe.'

'Cultural perception of food – in our culture food is about sharing – at the festival it is about commerce and business. For us food is how we show that we love one another.'

'It feels like there is an invisible wall'

Confusion of what the Festival is for

There is confusion as to what the Festival is, as its roots stem from the Harbour Regatta. Many people still think it is just a celebration of boats and therefore complain about the loss of events such as the Tall Ships and more activity around the maritime elements of the harbour. Too much focus on the maritime element excludes large sections of society either for cultural or socio-economic perceptions of segregation. Others think it is predominantly a food festival or a music festival due to the programming at the amphitheatre and extensive food offer.

Success of the Festival means audiences have doubled.

In 2005 audience numbers were stated as being 120,000, since around 2010 audiences have been at around 250,000. Although the crowds are vital to the success of the Festival both economically and culturally, they can be a barrier for those with small children, older people and those with mobility issues of neuro-diversity. In a recent consultation this was the number one issue for people not attending the festival.

"it can feel very intimidating especially if you are lower to the ground and not particularly visible – it feels like you are being pushed around."

Problems due to increased levels of alcohol consumption

Consumption of alcohol has increased across the site and which can make audiences uncomfortable, causing anti-social behaviour and creating litter. This is an ongoing issue in terms

of reputation, as well as a safety issue with the Police and other Emergency services and is a deterrent to some families and communities who we aim to attract to the event.

'I was horrified and really ashamed – the pathway between the two buildings was full of rubbish – 'This is what Bristol is like is it'? I heard people say. Keep the rubbish under control. '

There has been a concerted effort by the council and REM to change the drinking culture through:

- Imposing conditions on sale of alcohol – Queen Square, The Grove and The Amphitheatre (Premises Licence).
- Restrictions in place to prevent alcohol being brought into Queen Square.
- Significant reduction in the number of TENS notices granted by Police & BCC Licensing.
- Agreement with local supermarkets to limit the volume of alcohol purchased by individuals.
- Reduction in the amount of glass brought on to site through greater control of problem areas.
- The children and family area moved to Queen Square which meant the programme in the Square finished earlier (6 pm) – no incentive for people to hang around in their drinking.

4.2 Climate Change and Rising Water

The Festival is held in Bristol (green capital in 2015) so needs to be a flagship festival and leaders in delivering a sustainable festival. The average spend on power at recent Harbour Festivals was £23,834 per year, which is included in the festival budget. With increasing energy prices and the current national challenges with generator supply, we can anticipate costs of around £120k on power over the next four year period delivering the festival. The Event Team are working collaboratively with other Council departments to explore increased power infrastructure in the city centre. We need time to build upon work researching options for increasing green power and make a business case for increased infrastructure. This work could potentially deliver long term income for BCC, in addition to the health and environmental benefits of eliminating diesel generators.

The stats for the waste and recycling following the festival are as follows:

2017 – 72% landfill, 29% recycle & re-use, 0% waste to energy

2018 – 17% landfill, 33% recycle & re-use, 50% waste to energy

2019 – 15% landfill, 23% recycle & re-use, 62% waste to energy

These stats demonstrate a clear trajectory in waste to energy increase however more can be done. As an outdoor festival, it needs to be future proof to ensure a sustainable and meaningful festival for the city; one that embraces the innovation of the harbour's industry.

4.3 Resourcing

BCC events team and the events sector need time to recover from the impacts of the COVID19 pandemic, so to be in a position to build back better and produce a tender that is fit for purpose. The Festival takes a lot of resources and the capacity of the events team needs to be recognised. This in kind support has a staff cost of around £20,000. Turnover of staff in the Events Team has caused additional pressures on the existing team. When the next tender goes forward, there is a need for a review in the distribution of responsibilities, potentially dividing operations and creative production.

4.4 Sponsorship & income stream challenges

We have always looked to increase sponsorship income in order to ease budget pressures. It is not always possible to accept sponsors which don't fit with our values. This maintains the integrity of the festival and aligns us with the City's aims, but makes it harder to maximise sponsorship income. Festivals such as Pride generate over £100k per year from sponsorship, whereas Harbour festival averages around £42k from

sponsorship & pouring rights. A similar balance needs to be struck when programming caterers. High volume catering units, which generate the most income for the festival tend to offer less healthy, less sustainable, less locally sourced food. Income generation from catering is limited in order to meet these other aims.

5. SOFT MARKET TESTING

5.1 Soft Market Testing

In January 2022, The Events team conducted a soft market testing exercise with the aim to investigate the market for re-tendering the event, gauge the viability of the current financial model and explore views on potential changes to this model. The SMT was sent to all the event management contractors currently in the ProContract system and to all the leading events organisers in the City. Four companies responded, including the current contractor REM, and the results were as follows:

- 50% stated they could work within the current financial model, 50% said it was not financially viable.
- Every company stated they were able to undertake all aspects of event planning including Production & logistics, Creative producing, Fundraising, Financial, Marketing/social media, Press & PR although some services would be subcontracted out, mainly marketing/press.
- Every company would accept a “production only” contract, but would also be able to take on the Creative Programming of the event (with the exception of one company that would outsource this).
- Companies were asked, based on a total example expenditure of £430,000 for the Festival, what was the minimum investment they would require from BCC to deliver the Festival. They were also asked how much of this investment they would allocate as an event management contract fee to cover back office support. The results are as follows:

	Company A	Company B	Company C	Company D	<i>CURRENT for comparison</i>
Min. investment required from BCC	20%	25%	25%	35%	36%
Expected event contractor fee	20%	8-10%	11-13%	7%	12%
Fee as a % of BCC investment	100%	36%	48%	20%	33%

It should be noted that all respondents cited the **need for strong commercial sponsorship** to make this financial model, especially with a lower BCC investment. The current contractor highlighted the **conflict that arises** between increasing commercial investment and the **wider objectives of the Festival**. To make this viable, they stated some of the current KPI parameters would need to be dropped. As an example, it would be difficult to maintain or improve upon sustainability & community engagement targets with lower BCC investment.

There was also a strong sense from potential new contractors, that the financial risk should be shared with BCC and/or the funds would need to be front loaded in year one, to aid cash flow. One company was open to the idea of the BCC investment being scaled back in a stepped manner over the four year contract.

6. PROPOSAL FOR 2023 - 2027

6.0 PROPOSAL FOR 2023

To seek approval for contract extension and variation 1 year contract of £160k (as per current Culture service base budget) to deliver the event in 2023 with current event contractor, but with tighter steering around KPIs to both begin to transition to some of our ambitions (where possible) for future vision of the Festival, and to align to 'Bristol 650' programme.

There is considerable work to be done around the programming, communication and perception of the Harbour Festival to the stakeholders and diverse communities of the City, as well as the financial modelling for the event. The task is ambitious and any meaningful investigation and change will not happen quickly. We therefore propose the 2023 Harbour Festival is used as a transitional year to allow time, consultation, research and to pilot activities to inform the re-imagining of the Harbour Festival and inform the 2024-2027 tender; how it can be relevant and sustainable in order to celebrate Bristol and its culture in the future.

"A decade of recovery and renewal where we set ambitious goals and defined new pathways. A decade of delivery and action, where we laid the foundations for the future." From the One City Plan on 2021-29

We propose to use the learning from 2022 Harbour Festival as a basis for the event in 2023 (to be discussed with the current contractor) where we can deliver a more focussed event through some programme reduction to ensure that enable a new approach to food vendors, stronger community focus and tying in with the Bristol Ideas 2023 activity to share and maximise resources and infrastructure. Development work would run alongside the planning of the programme, with some budgetary estimates shown in Appendix B.

The 2023 transitional year would be followed by a four year BHF contract, with a continuation of the BCC investment.

6.1 PROPOSAL FOR 2024-2027

Following the 2023 Bristol Harbour Festival, and the time taken to redevelop the Festival model and new tender document, we would seek the same level of investment £160k over 4 years (640K total), with the contract going out to tender for delivery of the Festival across this period.

Acknowledging that the level of BCC investment of £160K per year was set in 2016, and the increase in costs now makes the delivery of the Festival on the current model, near impossible, the new tender would need to acknowledge this and the financial and delivery model may need to change accordingly. Some initial ideas around this which would be explored over the next 12 months include:

6.1.1 A new approach to creative programming

Currently, large number of stages in Harbour Festival are programmed by a team of freelance programmers who are engaged by the event contractor, many of whom have programmed in the same way for many years. There is no overall creative director for the Festival, as REM do not have this expertise in house. One option for the new tender would be to look at how the Festival is programmed, engaging a creative lead on this whose background is in the cultural sector, and

can clearly relate to our ambitions as a culture service.

Re-visiting the programming model would give great scope to approach things differently, which may result in a reduced programme of higher quality work which aligns with our aims. This could mean less stages, or a reformatting of how work is allocated across the stages. There would be scope for more site specific commissions and to engage creative practitioners in the City to contribute on all levels.

6.1.2 To investigate additional funding from Arts Council / Heritage Lottery Fund etc.

Following submission of an ACE project grant application for the community activity for this year's 50th celebration of the Harbour Festival, we have been awarded circa £17,000 to contribute to this strand of the programme in 2023. Working with a community creative producer and steering group, has given us a strong grounding in 2023 to look at developing this model in future years.

There is scope to investigate further funding from the Arts Council expanding on the current model, but also, to draw out city heritage links through the programming, with the potential to apply for HLF. Time can be used to build connections and hone our aims for the Festival beyond 2023, with a focus to aligning with the principles of funding bodies such as these.

6.1.3 Increase in sponsorship from the event contractor

2023 has been a challenging year in which to fundraise, with the financial impact of covid-19, backing the current event contractor into a corner in terms of lead time and choice of sponsors. With more time to pre-planning, a four year Festival contract on the table, there is scope to set more stringent and ambitious sponsorship targets with the new contractor for delivery of the 2024-2027 Festivals. Learning from other city council models, such as Manchester City Council and leading cultural events with substantial ongoing sponsor support such as Pride, can inform our approach. The precedent for sponsorship around community, green or social themes are growing and this also needs to be explored.

6.1.4 Other partnership working / in kind support

The opening up of the sector post pandemic, with energy from a new BCC Events team, has meant positive progress is being made across the board, to establish better working relationships and networks City-wide. There is much scope to progress partnership working for example with cultural venues in the City, the BID teams, Event Organisers, to name a few, in addition to working more closely with the BCC teams in Arts Team, Museums, Night Time Economy, High Street Recovery, Environment and Health. This could lead to mutual benefits of partnership working, shared resources and in kind support.

6.2 FUTURE THOUGHTS

Bristol has been in the spotlight over the last two years, especially its harbour and history. The perception of Bristol on a national and international stage is one of diversity, creativity, independence and energy. The Festival needs to reflect recent events in its addressing of the issues around the harbour as well as celebrating the diversity that Bristol represents. There is an opportunity to harness this alongside the beauty, heritage and innovation of the harbour through events, dialogue and performance. To re-imagine the Harbour Festival will take time and investment to ensure the balance between the existing expectations of the Festival and forging a new direction will work hand in hand.

The river was there before the city – the harbour is how we meet it and historically how many people arrived in Bristol. We need to acknowledge that Bristol made its wealth from the harbour but that it also

represents colonialism. As Bristol is a City of Sanctuary – it is time to carve out a more positive narrative. Thinking about the water being an artery of the city – an entrance and an exit. How we do this will need careful consideration to ensure that all stakeholders are involved yet also does not exclude communities.

There will also be an expectation that the Festival becomes greener and harnesses new technologies and business models in order to do so. If we are to be as ambitious as we would like, the research and delivery into this will take time. This work could potentially deliver long term income for BCC, in addition to the health and environmental benefits of eliminating diesel generators.

The Festival presents a great opportunity to get involved, learn skills and gain leadership experience. How this strand of work can run throughout the festival needs to be investigated with partners and possible accreditation.

Cross collaboration across cultural providers such as Museums to bring together the stories, heritage and conversations around the harbour, developing an inclusive schools strategy. Links to health and well being, environment, communities and transport are also possible through the festival and linking back to the One City Plan.

The Festival programme in Bristol is an important part of the Cultural provision in the City, and now seems the right time to take a step backwards to examine the role of the Harbour Festival and how it can genuinely reflect the diversity of Bristol's population, as well as offer more sustainable and green approaches to operations and power. We will also look into increasing the accessible offer so that we continue to retain the gold standard with Attitude is Everything, with an ambition to reach platinum standard in the future. This work will lay the foundations for long term economic sustainability as we build toward a flagship festival, defining best practise for place-making and inclusion; inviting sponsorship and cross collaboration across the city.

'To celebrate, with all the communities of Bristol, the heart and soul of the city in the unique setting of its harbour'

6.3 WHAT WILL THE DEVELOP AND RE-TENDERING PROCESS INVOLVE?

1. Wider Consultation with the public around the role of the Festival - what feels relevant - through community meetings, and events during the 2022 Festival weekend.
2. Thorough evaluation to include gathering robust data in areas such as attendees, performers, participants, food and drinks vendors, power, to act as a benchmark for future development.
3. Invitation for potential future event management contractors to see the Festival in operation, and offer ideas to inform the tender.
4. Review of/consultation with subcontractors and stakeholders to inform tender.
5. End of contract debrief with current Event Management contractor
6. Review how the event is governed going forward i.e what does the development board look like, what might the decision making be arrived at so it can be more inclusive and more voices involved?
7. Internal consultation within Bristol City Council with departments such as the Arts Team, Museums, Night Time Economy, High Street Recovery, Environment and Health to explore culturally how best to align the Festival with the priorities of the One City Plan.
8. Collaboration with the Central BID and Temple and Redcliffe BID, to explore mutual benefits and potential income sources. Conversations are already in progress, and the team is very keen to work closely with us moving forward.
9. Review of the wider Cultural Investment Programme and the spread of cultural investment from BCC in the City in relation to the Harbour Festival. For example: how we fund St Paul's Carnival by comparison.
10. Consultation with other city councils with major city Festivals, to look at potential alternative funding models. eg, Manchester and London. We have already started conversations with Manchester City Council Event Teams.
11. Consultation with other major Festivals in Bristol who have title sponsors, to understand viability of this model for Bristol Harbour Festival in the future. Conversations have already been initiated with Bristol Pride Festival.
12. Explore different financial models for the Festival moving forward, including potential income sources and a stepped reduction in BCC investment.
13. Seek out different Harbourside partners to hold smaller events around the harbour with specific elements of consultation or pilot strategies/events. Harbour Forum, We The Curious, Watershed, African Caribbean Culture Space, The Matthew, SSGB, Arnolfini etc. These events can then inform the Harbour Festival for 2024.
14. Build relations with HarbourSide developments and Parks team.
15. Continue to work with Harbour 50 Steering Group to ensure that the festival is serving Bristol communities.
16. Work with Rising, YouthMoves, WECIL young people, Youth Parliament, OTR LGBTQI+ groups and stakeholders to examine how more opportunities for young people can be developed as a key strand of the Festival.
17. Work with Bristol Old People's Forum and different ways for older people to access the Festival.
18. Collaborate with the Refugee Festival and Forum.
19. Engagement with the Somalian Community and African-Caribbean Communities.
20. Align with the opening of a new African Caribbean Culture Centre in place on the harbour – changing the cultural offer in the harbour and potentially the role of the Festival.
21. Continue the investigative work on event power, and build a business case for more sustainable power and infrastructure; eliminating all generator power by 2024. Explore role modelling on sustainable power and waste reduction; using Harbour Festival as a gold standard for other events to aspire to.
22. Working strategically with smaller neighbourhood festivals and how these can feed into a city centre festival so that the whole of Bristol feels involved.

23. Explore Digital content investing time and finance into more innovative digital offer.
24. Consultation around the public space of the docks that the Festival uses and how they can become more welcoming to different groups. How they can be safer and the opportunity of place-making that the Festival provides. How can we make best use of the harbour - its spaces and assets? Working with Architecture Centre and UWE Architecture students, and community groups to undertake feasibility study. This could lead to re-imagining those spaces through commissions and participation over the festival weekend.
25. Explore where income generation, well-being and community cohesion connect to deliver the same agenda.
26. Working with City of Bristol College, UWE, ACE, Rising and stakeholders on what a training strategy might look like and the value the Festival can offer in terms of career pathways. How the Harbour Festival could be a meaningful stepping up opportunity for young people both behind the scenes and as a showcase for young talent leading to Young People's Showcase
27. Working with local partners to review the Food offer - develop new approaches to food offer - how to make this commercially viable.

On closing

'In terms of place-making effects, therefore, cities and regions need to think about events in much broader terms than simply economic or image impacts. To have a place-making effect, events also need to add to the meaning of the location, and creativity needs to be employed to ensure that the meanings developed are embedded in place and appropriate to the needs and capacities of the city or region. These meanings of place also need to be reproduced in the daily lives of inhabitants and other users of the city, as Pink (2008) has emphasised from an ethnological perspective. As Zimmerbauer also argues, in the creation of place image (or brand) regional identity is to some extent a prerequisite for successful image building. In other words, the lived space (of identity) has to be linked to the conceived space (of image), usually through actions that relate to the concrete space of a city or region. '

Excerpt from From Place Branding to Place-making: The role of events by Greg Richards
Article in International Journal of Event and Festival Management · March 2017

APPENDIX

A. Proposed Timeline of Development period and New BHF Tender

DATE	ACTIVITY
15-17 July 2022	Bristol Harbour Festival 2022 (REM EVENTS) Consultation, Engagement, Evaluation and Data Capture PR announcement about plans for 2023 onwards
August 2022	Paper presented at Cabinet
Aug-Dec 2022	Main period for evaluation, consultation and forward planning. Tender document finalised.
16 January 2023	Open tender for 2024 BHF (min 40 days)
24 February 2023	Tender deadline
w/c 1 March 2023	Tender evaluation and moderation meeting
w/c 24 March 2023	Notification of proposed appointment (s)
w/c 3 April 2023	Standstill period ends Appointment of new contractor for 2024-2027
July 2023	Bristol Harbour Festival 2023 (REM EVENTS on 1 year ext.) Transitional year, reduced Festival, development period.
Late 2023	Collaborative work on programme with a new contractor.
12-14 July 2024	Delivery of Festival with new contractor

B. Some budgetary estimates for Development work

Consultation	Wider Consultation with the public around the role of the Festival - what feels relevant - through community meetings, and events during the weekend.	5k
	How can we make best use of the harbour - its spaces and assets? Working with Architecture Centre and UWE Architecture students, and community groups to undertake feasibility study	5k
	Environmental Sustainability - how could the harbour festival be Carbon neutral by 2030?	5k
	Financial Sustainability - consultation with commercial sponsors around balance of offer and CSR	4k
Upskill Strategy	Working with City of Bristol College, UWE, ACE, Rising and stakeholders on what a training strategy might look like. How the Harbour Festival could be a meaningful stepping up opportunity for young people both behind the scenes and as a showcase for young talent leading to Young People's Showcase	7k

Community Engagement Strategy	Continuing to work with Communities across Bristol around engagement cross culturally, involving schools, museums and community groups at a hyper-local and civic level.	5k
Pilot Events	Young People's Showcase - opportunity both behind the scenes and on stage.	10k
	Commission for artists to create work that responds to the harbour	10k
	Food offer - develop new approaches to food offer - how to make this commercially viable.	10k

APPENDIX

D. Comparison of investment in Cultural Investment Programme (CIP) funded festivals (Data from last full event pre-covid 2018/2019)

Note: The following festivals are owned and managed by their own organisations and have access to and receive a much higher percentage of their total income from trusts and foundations and Arts Council England, and set their own KPI's.

Further investigative work on the wide variety of models other festivals use, could be undertaken during the development year, in order to maximise or add value to BCC investment.

	BCC funding per year	Total cost of festival	Percentage funded
Bristol Pride	£18,108	£406,969	4%
Circus City 2020/21	£14,625	£20,260	72%
Encounters Film Festival	£10,800	£425,050	3%
Festival of Ideas	£32,130	£562,926	6%
In Between Time	£10,901	£2,001,225	1%
May Fest	£10,800	£101,133	11%
Redfest	£18,250	£51,571	35%
St Paul's Carnival	£27,000	£382,593	7%

