

TRINITY:

TRINITY COMMUNITY ARTS

ANNUAL REPORT 2016/2017



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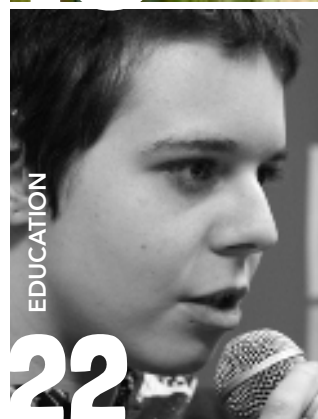
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WELCOME FROM OUR CHAIR

I am delighted to introduce our 2016/2017 Annual Report. Trinity's use is as vibrant as ever with the new IGNiTE programme in place and 46% increase in participants taking part in regular community activity, compared with this time last year.

We must acknowledge all those who have believed in us and offered their support toward our various charitable programmes, as well as all the artists who have shown us how much they value Trinity, enabling us to continue our musical, community and creative legacy for future generations.

We would like to start by thanking all the artists and groups who have taken part so far, in our Arts Council funded IGNiTE programme - helping us to create an inspiring artistic programme that is reflective of the communities who use Trinity as part of their everyday lives.

We are deeply grateful to the family & friends of DJ Derek, whose generosity toward our youth music Programme through the memorial fund "Sweet Memory Sounds" has proved crucial in sustaining our services Youth Music Training Programme, at a time when support for this type of youth delivery is so limited. Without their help in our time of need, we simply would not have been able to continue to provide an inclusive music offer for some of the most troubled young people and we are forever grateful for their support.

Special thanks go to visual artists Andy Council, Stewy, Jimmy Cauty & L-13 Light Industrial Workshop, as well as musicians John Parish and Adrian Ultey who produced original

works to help us raise vital funds, so that we can carry out essential repair-works over the coming year.

We are also thankful, as ever, for the continued advocacy about the value of our work, to our long-standing Patron, Miriam Margolyes OBE.

Trinity has seen its financial position improved with a year-end profit putting us in a good place, from which we can work toward building prudent reserve, in fulfilment of our charitable objectives. This has been aided by the continued support of professional advisers throughout the year, including Derek Griffin, who continues to give his time and professional skills to help the Board improve their systems of governance; as well as Bond Dickinson LLP, who have assisted us with countless legal and company secretary tasks.

This year we said goodbye to Trustee Mike Ashley of our trading subsidiary, and charity Trustee Jon James. We would like to thank both for their time and commitment in helping us to achieve so many things for arts and communities over the years. We would like to also welcome new Trustees Tom Marshman and Hannah Fowler, who joined us at the last AGM to take forward our vision to become one of the country's leading participatory arts spaces.



"We have a great opportunity with a diverse board and keen trustee volunteers to help steer Trinity forward in the coming year."

LAURA WILLIAMS,
NEW TRUSTEE

WELCOME FROM OUR CHAIR

Laura Malarkey, was also co-opted as a Trustee and told us how proud she was of the diversification of the board to include more women and how much she has already learned about the different areas of Trinity - from financial reporting to our relationships with local partners i.e. Up Our Street.

This year we welcomed 17 new Trinity Members: individual performers, theatre groups and community organisations, including Tribe of Doris, Untold Theatre and Rise Youth Dance. Our Members' input is invaluable in helping us to ensure we remain relevant and representative of those who call Trinity their home.

The Trinity Team continues to amaze, with our long-term, dedicated staff members joined by new Centre Admin, Alison Wright, helping us to develop our private-hire offer to meet the needs of all the different people who want Trinity to be part of making their special memories. Thanks to all, for helping to make Trinity the special place that it is, who continue to believe in our ethos and work hard to realise our aims and ambitions.

And last but not least, thanks go out to all 55 volunteers who helped throughout the year, supporting with 4,275 hrs of their time: advising and helping us with admin, reception and marketing tasks, supporting with the delivery of arts, heritage, community and education projects. Special thanks to volunteer photographers Khali Ackford, Jessica Bartolini and Susan Page, who have worked hard across the year to capture some of the magical moments that help to show the rich cultural-tapestry of Trinity's day-to-day use.

Sadly, this year will be my last year as Chair of Trustees; as I step down, I am proud to leave the charity in a strong place and hope that the Board and Team are able to continue this legacy.

SIMON BATES
Chair of Trustees



"Trinity's place in Bristol is stronger than ever. Its reputation as an accessible, open minded, unique and caring community arts organisation is now as strong as its reputation as a spectacular and meaningful building and venue."

HANNAH FOWLER, TRUSTEE

SIR SPYRO, SURESKANK SEPTEMBER 2016

KEY ACHIEVEMENTS 2016/2017

Throughout 2016/2017, the Trinity Centre was used by 56,419 people across 469 activities, projects and events, live-music, performances and community events. Of which:



21,573

people took part in community and regular activities across 990 sessions - an 18% increase on number of community activities from last year



101

community projects and activities were supported with 3,987 hrs of free or subsidised hall space under our Trinity Community Initiative (TCI)



28,041

people attended 71 music events, incl performances from Resonators, Frightened Rabbit, Hollie Cook and the ever popular Bump Roller Discos and Teachings In Dub nights



202

young people took part in our Youth Music Programme, across 181 sessions, with partners incl Bristol Plays Music, Teenage Cancer Trust, Princes Trust and Tact Foster Care



473

participants of all ages got involved in weekly activities, delivered by 19 partner groups, incl Awaz Utaoh, Bristol Samba, Gentle Dance, Hype Dance, Ilu Axe and Wellbeing Arts



4,675

people came along to Trinity's free annual Garden Party and Fireworks events



2,129

people took part in 51 events and activities at our satellite venue, Arts West Side, through our new partnership with Artspace Lifespace (SPACE). With a public campaign, we managed to safeguard the space until March 2018 for community use



627

people of all abilities and ages took part across 6 Community Garden projects, over 211 sessions, including Stay & Play, Mental Health Days, Weekly and Monthly drop-ins

"I enjoyed my time at Trinity. It helped me a lot in both administration work and events coordinating, like Bristol Open Doors Day and weddings. Furthermore, you shared your life experiences and interesting stories in films, arts, history and music with me, which was quite unforgettable. Thanks again for providing this volunteer opportunity which is one of my best memories in Bristol."

KELLY (LIUQING) ZHANG, VOLUNTEER

MEMORABLE MOMENTS

Peaches, performing live in November 2016, with her array of eye-opening costumes and suggestive décor providing a packed audience with a night that will not be forgotten.



Chosen by Jimmy Cauty to host his ADP Riot Tour.

A model-village of over 3,000 miniature figures contained within a 40ft shipping container, displaying a dystopian future of confusion and civil unrest.



Visited by over 70 people as part of our first **Open Doors Day**, with visitors coming along to see Trinity behind the scenes and celebrate the heritage of the space.



ARTS

Arts West Side

IGNiTE Programme

Beyond IGNiTE

Music



ARTS WEST SIDE

In March 2016, and after nearly 5 years of running 6 West Street as café and volunteer hub, Trinity welcomed The Island (Artspace Lifespace) into a new partnership, to maintain and promote Arts West Side (AWS) as an affordable and accessible community arts hub.

Standing for 'Sound, Performance, Art, Community and Engagement', 'SPACE' officially opened in April, inviting people to come and make use of the space to develop their own ideas, showcase work and get involved in a free programme of events.

Over the last year, SPACE has hosted 46 events and activities, providing an open shop-front over 224 days and engaging an audience of 2,070 people; through art exhibitions, small theatre performances, pop-up shops, residencies and public conversations.

However, this was almost not to be when in June, a decision was taken by Bristol City Council to end our Community Asset Transfer agreement and lease the premises commercially. In response, we launched a petition to 'Save SPACE!' which gained over 1,000 signatures in two weeks and received testimonies of support from local residents, artists and community groups, as well as from major arts institutions in the city.

After discussions with the Council, an agreement was made allowing us to continue to use the space as a community asset and hub for community arts and events – sadly, this is only until March 2018, however, we continue to hope that the Council will support community and arts provision through making buildings like 6 West Street available as a place for grassroots activity.

As a partnership project, Arts West Side and Space has helped to raised the profile and visibility of local community activities and increase a sense of neighbourhood in this diverse area of the city, supporting the continuous regeneration of the Old Market area:

Over the last year, SPACE has provided valuable work experience for 6 committed volunteers, including 2 work placements, supporting the project as front of house, marketing, event management and invigilators:

"I secured my University work placement with The Island, where I began to project coordinate SPACE which had just opened. I feel the project and I grew at the same time, becoming more established, and I had great pleasure inviting the community to SPACE. Having finished my Masters I was kept on as Project Assistant and am continuing to programme all sorts of activities here!" Claire Brown, Intern

"Launching my project from SPACE has given me a unique and exceptional opportunity to engage and create a new diverse audience base in the heart of Old Market – an area of Bristol that needs high quality artistic activity in order to balance the cultural offering that is already here. There is a sore lack of open creative spaces in Bristol, and as an artist who has committed 12 years of my life to the culture of the city, I can think of no better example of a space that deserves to be supported and thrive."

SARA ZALTASH - AH-BE: A PEEK OF THE PLAN (14 – 21 JULY)





VICE & VIRTUE EXHIBITION IN SPACE APRIL 2016

In June 2016 Arts West Side said goodbye to long term tenants Phase 8 Photography. The Bristol Somali Youth Network also moved from AWS to a hotdesk at The Trinity Centre, where they continue to advocate for equality, representation and integration of Somali Youth in Bristol through sports, arts and culture.

We welcomed new tenant "Pixel Whipped", a small enterprise of retro video games from the late 70s to the mid 90s led by Trinity's Facilities Coordinator Shane Perry; the project has been a regular presence at Trinity's annual Garden Party and was commissioned to produce an installation for Prince tribute night Jam of the Year at The Colston Hall in November. Shane's showcase featured a projection of Prince music and images through the ages and an after-party electronic games bonanza on the balcony.

In November we also welcomed new tenant Dave Bain and a collective of local illustrators. His artwork creates vivid and entertaining visual journeys and features at Teenage Cancer Trust's Young People's Unit and the Bristol Royal Hospital for Children. Dave also organised an Illustration Meet-up & Exhibition at SPACE in March, with a

visiting group of 2nd year Falmouth illustration students, showcasing their drawings and creations made over three days in Bristol on the theme of 'Regeneration'.

It has been an exciting year for AWS and a unique opportunity to collaborate with another Key Arts Provider in City and we hope that this will mark the first of many projects together.

KARINA CASTRO
Projects Manager

"The arts is important to people's lives and well-being as well as the local economy. I believe creative spaces and places that the local and artistic community can express themselves deserve to be supported."

SUPPORTER OF
'SAVE SPACE!' CAMPAIGN



IGNiTE PROGRAMME

2016/17 has been an exciting year for theatre and dance development at Trinity. In July we received confirmation for the next phase of our programme, with a successful Grants for the Arts application to Arts Council England.

We were awarded £45K which was matched by £15K from Garfield Weston. Having recruited a fantastic new team, Fergus Evans (Producer), Sarah Bentley (Marketing Officer) and Edson Burton (Engagement Officer), we purchased a much needed flexible raked seating system and launched IGNiTE in October.

A key part of IGNiTE was to widen the decision making and make sure that our cultural and artistic offer was really relevant to our audiences. We invited a number of representatives from local groups who engage with Trinity and set up a Programming Forum, to inform future programming decisions.

A big thanks to the Forum Members who have been working with us this past six months; Tom Marshman (Local Artist) Julia Thorneycroft (Gerry's Attic), Natasha Benjamin (Hype Dance), Jasmine Hack (Awaz Utoah), Kate Yedigaroff (MAYK).

The programme of performances launched with 2 Glasgow based companies, as we began our season with: "Holy Smoke" by Ultimate Dancer; 'A pop shamanic spell like no other' (EXEUNT) and "27, An Ecstatic Ritual of Life and Death" by Peter McMaster; 'Extremely satisfying a beautiful moment of human connection.'

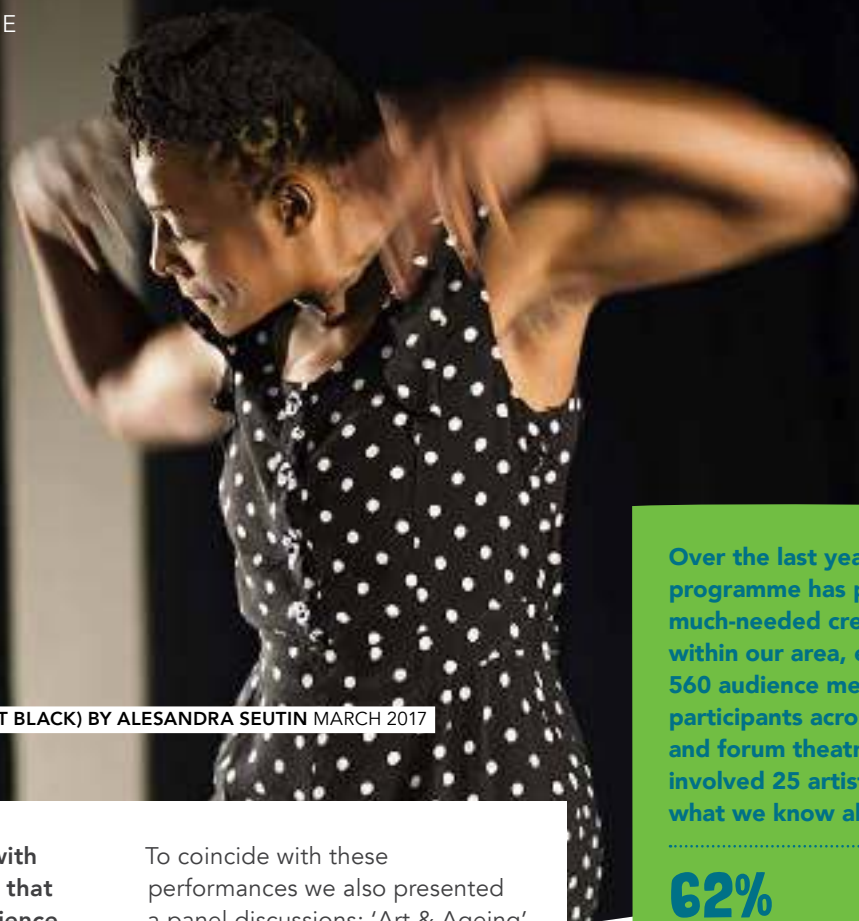
The excellent "Cathy" by Cardboard Citizens, 'an impassioned investigation bring[ing] home the human cost of the housing crisis' (THE STAGE), brought an opportunity to host 3 Forum Theatre sessions, giving our audience the opportunity to change the course of the story and explore the world from someone else's perspective.

We finished our 1st Season with 2 very different but equally talented dance companies, preceded by bespoke workshops and an open class with Hype Dance and Gerry's Attic: "Our Mighty Groove" by Uchenna Dance; "The most moving and innovative dance performance we've seen since Uprising by Hofesh Shechter" and "An Invitation" by Jo Fong. 'Fong touches upon a deep desire within us all to express and communicate something of ourselves through movement and dance' (FEMALE ARTS).



"The mix of people at events in the IGNiTE programme has been markedly different to other venues this season, testament to the engagement Trinity have developed through [their local] partners and support groups. [...] seeing people return for the whole range of work in the programme, shows how Trinity is now becoming a regular and much needed home for art and audiences."

THEATRE BRISTOL, 2017



CECI N'EST PAS NOIRE (THIS IS NOT BLACK) BY ALESANDRA SEUTIN MARCH 2017
IMAGE BY JESSICA BARTOLINI

The 2nd Season launched with 2 solo dance performances that challenge how we, the audience, view them through gender, race and age stereotypes: "Slap and Tickle" by Liz Aggiss; 'Part fever-dream burlesque, part twisted nursery rhyme, it explores the dichotomy of societal expectations of women' (EXEUNT) and "Ceci n'est pas Noire (This is not Black)" by the regal and commanding Alesandra Seutin I Vocab Dance Company (INDEPENDENT).

To coincide with these performances we also presented a panel discussions; 'Art & Ageing' with Liz and an open class with Alesandra.

Our first Resident Artists, selected by our Forum, were announced at the start of the year: Uninvited Guests, developing their new show "For Our Children's Children's Children", spent a couple of weeks at Trinity, asking regular groups, ie Gentle Dance and Awaz Utoah what they would leave in a time capsule. Sara Dos Santos and Caroline Williams have been confirmed to be with us in April 2017, to explore ideas of who you really meet and the impact of gentrification.

With particular focus on developing a programme for children and young people we supported Tessa Bide and Adesola Akinley, who worked with local schools developing two new shows. Adesola's "Ila Dance Project" is due to be presented in Bristol Museum this summer and Tessa's "A Strange New Space" is due to tour in 2017/18.

RHIANNON JONES
Programme Manager



Over the last year, the IGNITE programme has provided a much-needed creative offer within our area, engaging 560 audience members, 232 participants across workshops and forum theatre and involved 25 artists. This is what we know about them:

62%

of our audiences come from the local area

19%

of participants are BAME - higher than the average achieved by other non-London subsidised theatres

45%

of ticket sales for our last season were concessions - almost half our audiences are student-aged, 65+, in receipt of benefits or on low incomes

3/5

audience members are under the age of 35 - significantly younger than the national average age of theatre attenders

13%

said their visit to Trinity was the only time they attended a theatre/dance event all year

BEYOND IGNITE

Alongside IGNiTE, we continue to work with performing artists and partners to present a varied programme throughout the year.

We were included by Diverse Cities as a venue for Doing Things Differently Festival, presenting dark, solo comedy "On the Edge of Me" by Yolanda Mercy and hosting Misfits' inclusive club "Rhythm of the Night", in collaboration with Funky Llama Plymouth Theatre Royal. We also took part in a citywide tour of "Countless Yellow Chairs" by Laila Diallo, as well as hosting local companies to present their own work.

Mayfest returned to Bristol in 2016 and brought us 2 great shows to Trinity, enjoyed by 325 people: "Can I start Again Please" by Sue McClaine Company and "The Castle Builder" featuring local artists Kid Carpet and Vic Llewellyn, as they told us the tale of some extraordinarily visionary craftsmen who thought outside the box.

2017 was a festival year for live art biennial In Between Time. Not only was Trinity a prominent venue hosting exciting new work from contemporary artists: "Voodoo" by Project O, "Lost in Trans" by Dickie Beau, "johnsmith" by Eleanor Fog and young people's workshop "Beastie" by Lone Twin – reaching a collective audience of 400+. We co-commissioned new work from artist Ria Hartley, "Look No Further". We also supported the engagement phase of "The Record" by 600 Highway Men, where 45 participants independently rehearsed their own choreographed sequence to then be brought together on the main stage of the Bristol Old Vic in what the artist's deem to be 'the best presentation' of the show ever.

LOCAL ARTISTS, DANCERS AND COMPANIES CONTINUE TO DEVELOP WORK IN OUR SPACES, INCLUDING:

BOV Young Company, Strong Eye Productions, Frenetic Engineering, Solo Forum ft. Isadora Vibes, Katherine Hall, Tumbelina, Grania Pickard, Laura Dannequin, Protein Dance, Impermanence Dance, Untold Theatre, Kathleen Downie, Alexander Stevenson. We supported these and other local artists, with a total of 586 hours of rehearsal space.

PARTICIPATORY FESTIVALS AND WORKSHOPS

Swing Dance Festival, Salsa Congress, Contact Jam, Dance for Parkinsons – reached over 800 participants.

FILM

Continuing to work with Come the Revolution (Film Hub SWWM) and partnering with local groups we have increased the number of film screenings taking place at Trinity and reached 590 viewers, with documentaries featuring throughout the year: Hope Not Hate, Hard Stop, 3 ½ Minutes, 10 Bullets, The Black Panthers and Benda Bilili, were a few of the highlights.

EXHIBITIONS

2016 saw the establishing of East Bristol Contemporary (EBC) as a regular monthly feature, bringing up and coming contemporary artist to the space. Emergenc(i)es spent two weeks exploring participation in aesthetic production, the challenges that differences can bring and other transient topics through lectures, talks, arts installations and performances that opened up conversations, engaging over 130 people.

RHIANNON JONES,
Programme Manager



"I feel empowered and transformed. One of the most amazing things I have ever done in my life."

THE RECORD PARTICIPANT

"There are many events at Trinity that are massively inclusive of the LGBT+ community; having a screening of "How to Survive a Plague" showed a lot of the community that Trinity is here for them and doing what you can to help in the struggle for equality."

JONNY, ASSISTANT
BAR MANAGER

MUSIC

We thought last year was an exciting series of events, but this year has blown last year out of the water! Celebrating 40 years of Music, Trinity's in-house events have been more vibrant than ever, concentrating on the relationships that have grown over the years with promoters & artists.

May saw our biggest free annual Garden Party with 3,475 people joining us for a sunny day! We had our usual electric mix of stalls & workshops for all the family, mixed with an exciting line up of musicians from all over Bristol: the dreamy evocative sounds of Yama Warashi & The Evil Usses; an experimental hip-hop set from Luui and as well as The Most Trio, featuring Mr Woodnote, Lil Rhys & Eva Lazarus. We finished with an almighty set from Bristol's own RSD aka Rob Smith from Smith & Mighty as the sun went down.

In September we teamed up with Bristol's Sureskank celebrating Trinity's 40 year and Sureskank's 10 year anniversary. We had a massive Grime & Dubstep line-up of many people we have worked with over the years. Trinity was graced with the likes of Mala, Sir Spyro, Commodo, Spooky, Bandulu Gang, P Money, Killa P, Flowdan and Capo Lee, to name a few.

Trinity's annual Fireworks Party in November was back with a bang thanks to an amazing bonfire in our garden, manned by Woodsy, and the best firework display in Bristol courtesy of Onj, we literally light up the sky! Food stalls and fire performances from the Invisible Youth to the beats of Bristol Samba, made this a very special night for families. We finished off in style with the reggae tunes of Bristol's own Hotsteppas.

Our final 40 year celebration of the year stayed true to the heritage of

the building. We had the return of one of the UK's best loved reggae acts, Resonators, with their high energy show and vocal powerhouses Faye Houston & Kassia Zermón (aka Bunty). There was support from local Count Bobo, bringing the older ska & rocksteady genres back to the hall, as well as the mighty soundsystem stack of Downbeat Melody featuring Papa Steve & Roots Factory.

Our live music programme saw the likes of Hollie Cook who has supported The Skints and worked with Prince Fatty on numerous projects. Alabama grown St. Paul & The Broken Bones who delivered a truly amazing high energy vocal performance. A rare intimate performance from Leftfield plus an amazing selection of sell out shows from Johnny Flynn & Frightened Rabbit, plus an epic show from the mighty Peaches.



"Both Peaches and the Bristol Burns Ball were full of artistic creations/outfits made and worn by not only the people on stage but customers too, all sharing ideas and tips throughout. These have been my favourite events at Trinity, simply because of the feeling of love & understanding that hit you like a wall as soon as you entered. We shared laughs, drinks, threw some serious shapes and shed a few tears where appropriate – having a drag queen behind the bar helped a little bit!"

JONNY, TRINITY'S ASSISTANT BAR MANAGER



Teachings In Dub (TID) continued to set the boundaries for dub/reggae nights in Bristol, with live performances from Levi Roots & Michael Profit, plus soundsystem appearances from Channel One, Iration Steppas & OBF, all the way from France. TID teamed up with Bristol record label Peng Sound & US label Zam Zam for a night of roots and culture, raising money for Syrian war victims.

Our new link-up of the year is with Bristek, who put together a series of drum & bass label nights, such as Blackout, Metal Headz & Symmetry.

Tremor took us right back to the 1920's, to Prohibition days, to end 2016 in style. They provided everything you could ask for from a NYE party.: outside fun in their fully decked out spaces called The Speak Easy, Moonshine Factory & the Casino, as well as mind blowing performances from A.Skillz, Laid Blak and Benny Page.

We want to thank all our partners, local and national promoters, who helped to create an eclectic mix of music to reach and represent Bristol's diverse communities, making our 40 years of music a memorable one.

JAMELL ACKFORD
Events Coordinator



COMMUNITY

Trinity Community Initiative

Trinity Community Garden

Venue Hire

Trinity's Partnerships

TRINITY COMMUNITY INITIATIVE

Reduced funding and cuts are making it increasingly challenging for smaller groups and grassroots organisations to continue their services and get new ideas off the ground.

This is why it has become even more important for us to continue to be able to offer free, open services locally so that we can provide opportunities for people to come together in positive social activity.

In 2016/2017, the Trinity Community Initiative (TCI) continued to provide free and subsidised hall space from Monday to Friday (9am-5pm), giving individuals, groups and Trinity Members the space to run free activities, projects and events for the local community.

Through the initiative, we provided:

- 3,987 hrs of free/subsidised hall space
- The equivalent to 240 free days and 257 subsidised days
- Supported 101 groups to deliver and develop their own ideas, projects and initiatives
- Hosted 195 activities and events. The equivalent to 912 sessions, including theatre and dance rehearsals, meetings and workshops,
- Engaged 14,280 participants as part of these activities and events

This support includes 17 regular groups who deliver their weekly activities at Trinity, providing 618 sessions that engaged 473 participants; that's a total of 17,136 unique experiences - over double the sessions and experiences from last year! Activities included new sessions from Wellbeing Arts and the Trinity Community Garden, as well as the usual sessions from Sunday Assembly, Hype Dance, Bristol Samba, Ilu

Axe, Gentle Dance and Awaz Utaoh. We hosted 39 community events and meetings including the Cameroonian and Senegambian Associations, Indonesian Society, Easton and Lawrence Hill Neighbourhood Management and Anarchist Bookfair, attended by a total of 8,400 people.

TCI also supported 15 dance activities and events that engaged 2,312 people; 20% were people over 50+ and 60% of those taking part had a learning disability.

As part of our continuous support to regular Trinity groups, we were able to work with the Trinity Community Garden, Hype Dance and Misfits Theatre Company, to help them secure Bristol Impact Fund grants, to cover their new amazing projects to be delivered between Sep 2017 – Dec 2019.

We continue to support groups, like Awaz Utaoh, who have been recently impacted by the multiple local authority cuts. We have been working together to find alternative ways to model their delivery and sustain their services.

Trinity has also been able to assist local groups by administering their small grants, including St Judes Tenants Association, St Judes Parents and Carers and the Wild Walks for Wellbeing.

KARINA CASTRO
Projects Manager

"Being able to use Trinity free of charge has enabled us to keep running the monthly art & craft drop-ins even with a very limited budget, reaching a greater number of disabled people."

VALENTINA, WECIL PEER

"Thank you for making us so welcome over the last few months and being flexible with the space. I hope we can continue to work in partnership offering opportunities for the local community."

JULIE MATTHEWS, WELLBEING ARTS (TCI - WEEKLY SESSIONS, SEP 2016 – FEB 2017)

COMMUNITY INITIATIVE IN NUMBERS

3,987

hours of free/
subsidised hall space

101

groups delivering
and developing
their own ideas

14,280

participants in
activities and events

TRINITY COMMUNITY GARDEN

2016 – 2017 was a busy and successful year in the Trinity Community Garden; over the year 627 people took part in gardening and project activities.

2016 – 2017 was a busy and successful year in the Trinity Community Garden; over the year 627 people took part in gardening and project activities – coming along, whatever the weather, to learn garden skills, enjoy the outdoors, meet new people and share some lovely food together.

Activities including open access Community Days and monthly drop-in sessions provided a space for people to join-in and try something new, share experiences and learn gardening and permaculture skills, alongside helping us to maintain our thriving community garden.

Growing for Health - weekly tailored therapeutic gardening and cooking activities for adults with mental health issues - engaged 69 participants, learning about growing, harvesting and preparing medicinal herbs and veg from our garden.



Participants have talked about the value of attending these sessions, because these activities provide a much needed time and space to connect with others, preventing people from becoming isolated and improving general well-being. Many of those taking part face challenges in their day-to-day life, either through mental health, homelessness or personal circumstances. Participants are particularly interested in being outdoors, connecting with nature and the therapeutic benefits that this brings:

"I have often arrived at the garden feeling overwrought and tired and so not enthusiastic to engage but after a very short while find that being in the space and engaging both invigorates and relaxes me. I am a carer for my 71-year-old father who suffers from long-term mental health problems and is also diagnosed with dementia. He also attends the gardening sessions. I have noticed how he takes an interest in the plants, which is fantastic as he rarely takes an interest in his environment. He gets very focused on weeding and planting which is brilliant for his concentration, motivation, sense of personal achievement and worth." Lisa, project participant.

The garden also provides an invaluable offer for children and families, vital for those who cannot afford to join out of school activities. This includes a weekly after-school 'Forest School', in partnership with Easton Academy and St Nicholas of Tolentine School,

"Thank you so much for having us, we had a really enjoyable day and I hope everyone likes what we managed to achieve!"

DANIELLE SALTER,
SPARK COORDINATOR

engaging over 75 children and 'Stay and Play', a weekly nature and craft session for under 5's, their parents and carers, engaging 142 children. Our half-term and summer-holiday 'Adventures in Nature' sessions engaged over 200 6-12yr olds. 90% of the children that took part said they wanted to come along to activities the following year with feedback including: "Why isn't this on every day of the week?" and "I love coming here!" Parents said: "We truly will be lost without this happy special time. It really does brighten up the end of the week" and "We always feel calm and happy here and have invited many more friends to join us".

What began as a regular group of committed volunteers has become a constituted community group, able to attract their own funding and support from funders including Awards For All, Allen Lane and People's Health Trust. Garden Coordinators, volunteers and participants have worked hard to be inclusive, holding regular meetings to ensure that the project is led by those taking part.

All together, we have worked on a number of mini-projects to improve our space, including building a shed, rain water harvesting, a solar panel system, new bed in the poly tunnel, raised the potato planter and grown the herb garden.

Steve, a key regular volunteer, continues to sell his tomato and chilli plants at community events and brought in over £300, which we'll be able to spend on more materials for the sessions. He has made many new friends along the way and encourages others to join him in the garden, including his friends from the Wild Walks for Well-being; a group of 12 regular walkers, who continue to be supported by Trinity, including providing a base to meet before their monthly walks as well as hosting their AGM and Christmas party: "A big thank you to everybody at Trinity for helping us with set ups and all other arrangements that made our events and running of our walks easier for us. We look forward to another year of our partnership" Brian, Wild Walks Coordinator.

We also took part in M&S 'Spark Something Good Project' on the 16th June. With the support from eight staff and community volunteers, we renovated an important part of the Outdoor Kitchen space, where our learning sessions take place. Activities on the day involved helping clear the site, sawing wood, levelling ground and compacting with gravel to create a clean and smooth floor surface. This helped make the space more accessible and inviting for participants.

2016-2017 has been a real learning process for the Garden group and there is a clear vision to connect with local residents and to become a more sustainable community project. The group closed the year with a confirmation of a Bristol City Council Impact Fund Grant to support delivery over the next two years. This grant will allow us to deliver a series of weekly sessions, providing a safe, controlled space where a variety of groups will gain hands-on experience in the garden. Participants will gain skills such as communication, team working, problem solving and leadership. These life skills will equip them with the tools to live a healthy, sustainable and economically independent life, supporting them to move into volunteering and work opportunities.

Trinity will continue to support the Trinity Community Garden group to ensure that local people continue to have access to an exciting programme of learning and gardening opportunities for all ages, backgrounds and abilities.

**LISA TOZER, ANITA O'FLYNN
AND CHARLIE HANSON**
Garden Coordinators



OPEN ACCESS COMMUNITY DAY
TRINITY COMMUNITY GARDEN

VENUE HIRE

Celebrations have become synonymous with the Trinity Centre, as more and more people from the community come together under our roof.

Another busy year for Trinity! During 2016/2017 Trinity hosted an average of 4 bookings every week. There were 65 conferences and meetings, 21 private parties and over 90 community events & activities, 10 of which celebrated local cultural groups.

On top of this, our regular hires have used our spaces to run 618 sessions across the year, providing members of our community over 17,000 individual experiences!

One notably successful event in December was the Swing & Blues Dance Festival, a 4-day city-wide celebration welcoming the new year with a '1,2, step'.

We have seen an influx of private parties and public celebrations this year, ranging from Christmas, New Year's and Eid festivities, to celebrations of new life and of course a few birthday parties too!

We'd like to mention one celebration close to our hearts, which was the retirement of Trinity's Facilities Manager, Phil Cattermole, after years of dedication to make Trinity what it is today. We celebrated both Phil and Poppy's departure the only way we knew how (with a bang!), gathering friends and family to wish them the best for the future. Of course, it's never quite that easy to leave us, so Phil continues to support Trinity by lending his hands and van for the odd job here & there.

Weddings continue to thrive at Trinity, as more people hear about our spaces and the great service and value for money that we offer. We were able to provide a flexible space for 16 weddings!

One of which is the wedding of Minka and Aaron, who had planned their wedding around their shared love of music. Minka said: "We knew when we decided to get married that music would be a big aspect of our wedding day, so Trinity was a natural fit... We were surprised when we found out how affordable the venue was, in comparison to many others, and booked in as soon as we could... The highlight of my night was performing on Trinity's stage with my new husband and our band. We felt like rock stars!" Minka and Aaron took advantage the DIY aspect of Trinity's space getting their friends and family to muck-in by providing decorations, food, music and even finding a friend willing to act as the master of ceremonies as they took their vows.



"It is always a pleasure to welcome our dancers to an event at Trinity. The floors are perfect for swing dance, there is plenty of space for dancers and spectators, and the staff there are on hand for anything that we need to make the event go smoothly."

NETTY MILES,
SWING & BLUES DANCE
FESTIVAL ORGANISER

VENUE HIRE IN NUMBERS

4
bookings every week

65
conferences & meetings

21
private parties

90+
community events
and activities

618
sessions run in our
hire spaces



This year our other community hires have included job fairs, workshops, conferences, talks and community meetings, hustings, award ceremonies and so much more. By working with local community members, charities and organisations we have been able to ensure that our building creates an accessible hub within the area, not just for making arts accessible but for the wide range of events that our community would like to be part of.

We have seen such a wide variety of events happen at Trinity, all with a connecting theme of 'Community'. This has enabled people to connect and access a space local to them, whatever the activity. Trinity is proud to say it is a Centre for the People and we'll continue to work on our offer, to make sure everyone feels welcome.

**RIPLEY BULLOCK AND
ALISON WRIGHT**
Centre Admins



PARTNERSHIPS

We continue to work in partnership with local groups and organisations, embracing a wide variety of activities and events that contribute to a sense of identity and well-being for everyone in our communities. Notable partnerships this year includes:



AWAZ UTAOH: Hosting their weekly drop in sessions for elderly South Asian women (including Zumba and Yoga) and helping them to secure funds for their projects.

ATTACK PRO WRESTLING: Hosting the very best in British independent wrestling, their sold out shows truly are an experience not to be missed.

BIG FISH LITTLE FISH: Hosting their acclaimed and exciting music and dance parties for the post-rave generation of parents and kids.

BRISTOL ANARCHIST BOOKFAIR: Assisting with the coordination of their annual take over event at Trinity, incl stalls, workshops, meetings & demos, attracting over 1,500 visitors.

BRISTOL PLAYS MUSIC, 3RD SPACE CONSORTIUM: Co-producing activities and events for young people to learn about the Music Industry in a professional setting.

BRISTOL SAMBA: Their official home and host of their weekly Samba drumming and dancing workshops.

CELEBRATING AGE FESTIVAL: By planning and running a social dance for over 50's in partnership with LinkAge South West.

COME THE REVOLUTION: A collective of curators, programmers and creatives from Bristol & Birmingham committed to exploring and challenging black life, experience and cultural expression through cinema. We have supported their new programme of screenings.

EAST BRISTOL CONTEMPORARY: Who run a monthly art gallery at Trinity, aiming to counteract the lack of established showing spaces for grass roots contemporary artists in Bristol.

EASTON AND LAWRENCE HILL NEIGHBOURHOOD MANAGEMENT (UP OUR STREET): Hosting their annual Thank You Awards - celebrating and recognising the amazing people that live, work or volunteer in Easton and Lawrence Hill.

GERRY'S ATTIC: Providing a creative outlet for older people, focusing on expanding movement and creating performances based on members' ideas.

HYPE DANCE: Hosting their weekly dance classes for children & young people, including rehearsals for their award winning dance troupes and helping them secure funding for 2017-2019 from Bristol City Council Impact Fund.

ILU AXE: Hosting their new weekly samba drumming and dancers workshops.

LINKAGE SOUTH WEST: Co-promoting activities for over 55's, including Zumba Gold.

MISFITS THEATRE COMPANY: Hosting and co-promoting their monthly social nights for 200 people with disabilities, their carers and friends. The only one of it's kind in the region!

SUNDAY ASSEMBLY: A godless congregation that meets monthly to celebrate life, helping everyone find and fulfill their full potential.

WEST OF ENGLAND CENTRE FOR INCLUSIVE LIVING (WECIL): Hosting their monthly creative challenges for people who see themselves as disabled.

ANNUAL REPORT 2016/2017

EDUCATION

Youth Music Programme



YOUTH MUSIC

At Trinity, we want to make sure every young person has a chance to access music learning. We work with young people who have had difficult backgrounds, providing life-changing music-making experiences, to help them achieve the challenges they face and realise their potential.

In 2016/17 Trinity worked with 202 young people; 55 through our partnership work and 147 young people from challenging circumstances, aged between 13-18 and up to 25 with additional learning needs:

Trinity specialises in providing bespoke, specialist music provision for those who face barriers to participation. Since 2005, we've worked with some of the most vulnerable and socially excluded young people; from young people who feel they are not ready for full time work or education, to referrals from youth offenders and young people in care and hospital:

"This was the first activity that I was interested in, I had not been out my room until this point! I met some of the other young people and got to know them. I really like Al and Dave, they have helped me settle in."
Teenage Cancer Trust Inpatient

We focus on providing services to those who are Not in Education, Employment or Training (NEET) or at risk of exclusion and becoming NEET. Many of those we work with struggle with a range of complex social, economic, behavioural, anxiety, health and mental health related challenges they are seeking to overcome. Young people who come to us have often become disengaged from mainstream learning due to their complex learning

needs, behavioural and health issues. After facing exclusion, young people are left feeling isolated from society, leading to anger management, youth-offending and other destructive behaviours:

"I really enjoy the drumming. It's the first time I've ever done any sort of drumming and find smashing on the kit helps me to release my anger. I feel good when I come to Trinity. It gives me something to look forward to every week." Under 16, who had been excluded from school

In 2016/17 we provided 179 sessions and classes for young people, including intensive music courses covering areas including music production, lyric writing, composition, guitar and percussion. Our sessions help young people to develop skills and abilities, achieve RockSchool accreditations and re-engage with mainstream learning. Of those who we worked with from PRUs, 99% of young people returned to education:

"The song writing session that Dave from Trinity delivered last week has inspired her so much that she has gained the confidence to go to voice coaching lessons at school!"
Tact Care Foster Carers

"I found the Trinity to be brilliant and I had great support from the staff"

MITCHELL, STUDENT



Young people either self-refer or are referred to us by youth organisations, including the local council authority, social care teams and foster agencies, such as TACT Care; mental health trusts, such as NHS Bristol & Glos and Places for People; pupil referrals units (PRUs), such as St Matthias Park and Brentry Schools; youth offender teams and other charities working with young offenders, such as Catch 22; health agencies including the Teenage Cancer Trust and the Bristol Hospital Education Service. These agencies have fed back to us about the positive changes they have seen in the behaviours and attitudes of the young people who we've supported:

"My staff at St Matthias are extremely happy to have found this brilliant and rare session, that has had a hugely beneficial impact upon the social and educational progress of our students. I can't rate the experience highly enough and can only commend the Trinity staff

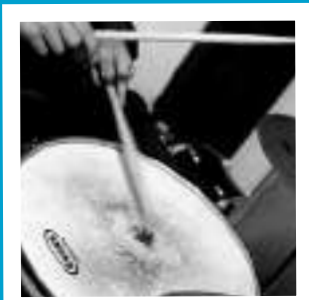
and their incredible understanding and patience in working with SEN students. Long may it continue!"
St Matthias PRU

They have also fed-back the importance of our flexible approach to working with young people who may have been out of school/ college for an extended period, but who may be struggling to access alternative support as they are over 18. Through the course of our delivery last year, it has become apparent that there is a definite gap in provision in relation to support for post-18 learners with additional needs. Changes in funding and cuts to services mean there are few opportunities for young people who have struggled throughout their life to engage with school to take part in any meaningful, regular activity once they reach 19. Through our work with support agencies across the city, we have been working to meet this need.



ALICE'S STORY

Alice* attended Trinity 10 years ago and was inspired back in to education. She came to us as a NEET young person, supported by social care and living in sheltered accommodation.



"I've come through a bit of a disadvantaged background myself, I went through a lot of family issues at home, there was a big family break up, I ended up being thrown out by my mum and I was living in supported living, got myself in lots of trouble, it was just a downward spiral."

The informal, positive learning experience provided by Trinity helped to focus Alice's mind, helping her to positively re-engage with education: "I separated myself from the bad people around me and I had something to focus on and it (Trinity) was a place to come where you don't feel judged. It's really welcoming and it was nice to have people that believe in you."

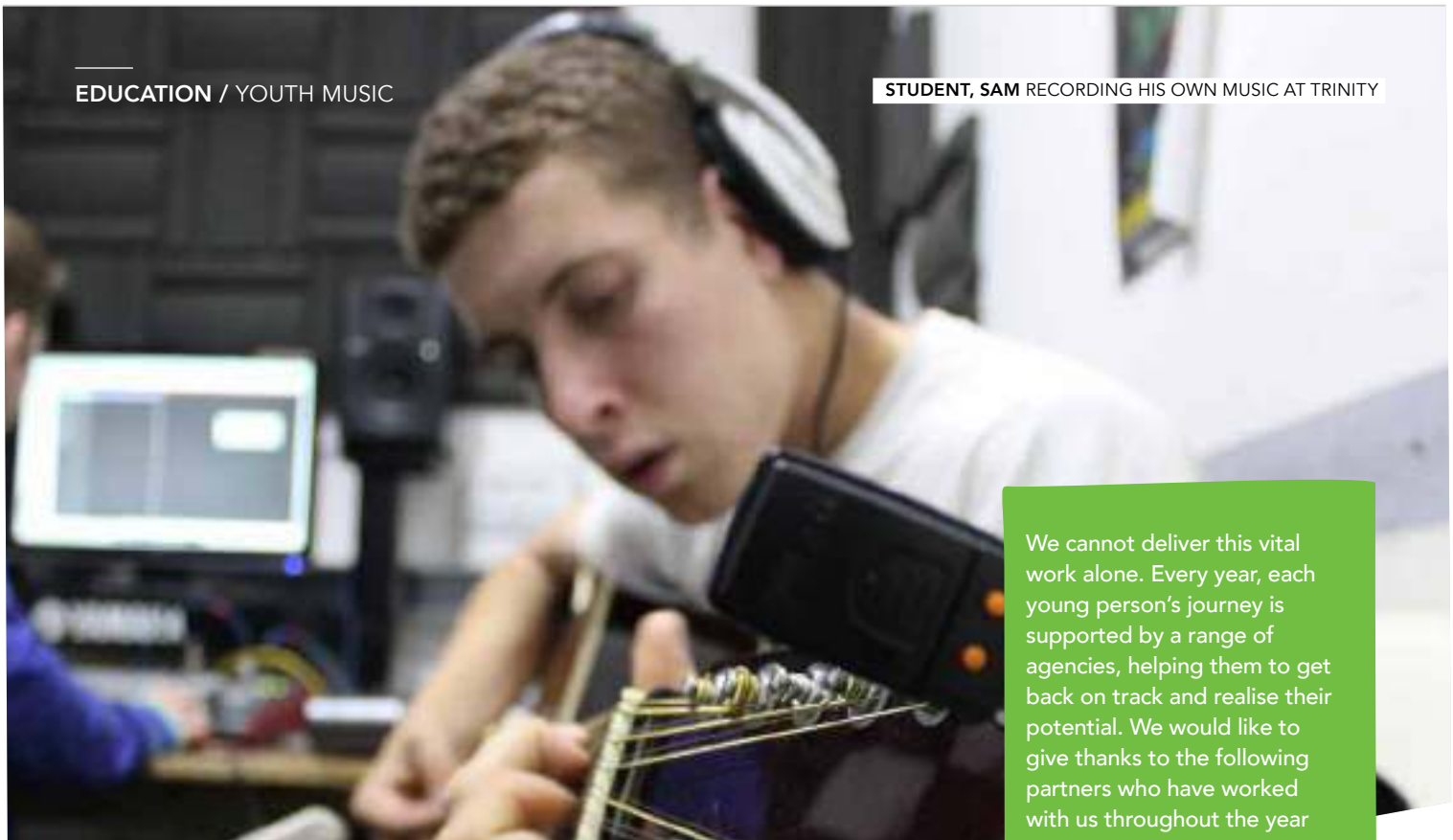
Following taking part in a music

"I literally cant believe it myself, when you come from a place where you feel worthless to actually achieving something."

course at Trinity, Alice progressed onto an Access to Music course and eventually qualified with a diploma. Her experience inspired her to seek work in the social care sector and she is now deputy manager of a local children's care home and about to finish an open university degree in social care.

Alice's aim for the future is to work with drug addicted street children in Tanzania.

*name changed



Working in partnership with Bristol Plays Music as part of the "3rd Space" consortium - made up of a range of Bristol youth music providers - we delivered 2 intensive workshop programmes that have provided exciting opportunities for 49 young people from across Bristol to learn about the music industry and perform at events such as Harbourside Festival, The Bristol Balloon Fiesta, Trinity Garden Party and Knowle West Fest, as well as sessions delivered by our music education partners such as Bristol Plays Music.

It costs us around £2,500 per month to fund a team of specialist tutors who have the skills to be able to work in small groups and 121 with young people with complex learning needs, behavioural and health issues. Historically, we have worked with larger learning providers including City of Bristol College and Weston College to deliver projects supported by the European Social Fund (ESF), providing a programme for some of the most vulnerable young people. However, a shift away from this style of service commissioning and projected changes to ESF funding means we are seeking alternative ways to sustain the programme. Referral agencies who work with us have helped to cover

some of the costs and we have been overwhelmed by the generous support of individual donors who are aware of the value of our work.

In 2016/2017, our youth music delivery - over 800 hrs of direct contact - was enabled through the generous donations from individuals and the community, as well as through contributions made by the youth referral agencies, in order to ensure no young person was turned away. In particular, we are thankful to the family and friends of the late DJ Derek, who supported us with a donation via their Sweet Memory Sounds memorial fund, enabling us to continue our work with young people from challenging circumstances.

We are working as part of our Arts Council Evolve Catalyst project to find new sources of funding in order to help us sustain our provision and hope that we are able to continue to provide a service to ensure every young person has the chance to express themselves and build skills and confidence through music making.

DAVE THOMAS
Training Coordinator

We cannot deliver this vital work alone. Every year, each young person's journey is supported by a range of agencies, helping them to get back on track and realise their potential. We would like to give thanks to the following partners who have worked with us throughout the year to bring about positive changes in the lives of the young people of Bristol:

- › 3rd Space
- › Access to Music
- › BIMM
- › Brentry School PRU
- › Bristol Futures Academy
- › Bristol Gateway School
- › Bristol Hospital Education Service
- › Bristol Plays Music
- › Catch 22
- › Chandos House
- › Creative Youth Network
- › Include CBT PRU
- › Knowle West Media Centre
- › LPW
- › Maples Community Care Mental Health Service
- › NHS Bristol & South Glos Mental Health Early Intervention Team
- › Options / Evolve Autism Support
- › Places for People Mental Health Service
- › The Princes Trust
- › St Matthias Park School PRU
- › T2 Apprenticeships
- › TACTCARE National Foster Care Support
- › Teenage Cancer Unit Bristol Hospital

HERITAGE

Trinity Conservation Project

Community Consultation

Activities Programme

Capital Repairs

Project Status

TRINITY CENTRE CONSERVATION PROJECT

Emma Harvey, Centre Director

Karina Castro, Projects Manager

Dr Edson Burton, Project Coordinator

Our aim is to conserve and celebrate the Trinity Centre as a building of historic interest, so that it remains off the Historic England "At Risk" Register, whilst exploring, documenting and championing the cultural heritage of Bristol's diverse communities.

In line with our charitable objective - 'to preserve, protect and improve for the public benefit the Trinity Centre and promote the heritage of this building' - The Trinity Centre Conservation Project presents a new opportunity to build on the successes of past heritage, arts and capital projects, collaborating with new and existing heritage and community partners through the delivery of a more extensive participatory programme.

In December 2015, Trinity began a year long Project Development Phase funded by Heritage Lottery Fund, Bristol City Council, Quartet Community Foundation and donations from Burges Salmon and The Rotary Club. The purpose of the development phase was to plan for the delivery of The Trinity Centre Conservation Project - a £758k programme of activities in 2017/2018. The Project includes a final phase of major capital-repair works, relating to the conservation of the historic fabric of the Grade II* Listed building, and the delivery of a programme of learning and participation activities, to run alongside the repair works.



GARDEN PARTY MAY 2016
IMAGE BY KHALI ACKFORD PHOTOGRAPHY

COMMUNITY CONSULTATION

One of the recommendations from our 2012 Community Consultation Report was to continue a wider dialogue with the diverse communities and stakeholders on how to improve the Trinity Centre for future use.

Working with the Project Coordinator and Fundraising & Marketing Officer, Ruth Ramsey, External Consultant, liaised with 200 community stakeholders - from local residents and businesses to regular users of the centre - gathering individual views as well as input from 15 community and voluntary organisations, representing over 1000 members and beneficiaries.

Although most of the feedback regarding our activities and services were positive, the exterior of the building is still a cause for concern. People said: "I don't like the look of the place, it looks dirty..."; "Trinity has never appealed to me as a venue as the building doesn't look particularly attractive"; "The outer surroundings look cold and unloved."

Most of the comments had to do with the boarded up look due to the old window covers. Works to repair and clean stonework will help to improve overall aesthetic condition, which has helped to shape and inform a 36 week capital works programme, which will run alongside the year-long heritage learning and participation project in 2017/2018.



"Works to repair and clean stonework will help to improve overall aesthetic condition, which has helped to shape and inform a 36 week capital works programme, which will run alongside the year-long heritage learning and participation project in 2017/2018."

ACTIVITIES PROGRAMME

The design of our Activity Plan has been informed on the key learning points taken from our partners, previous projects, what we know about our current audiences, their feedback on our current activities and the consultation report.

We want the heritage of the The Trinity Centre to be better documented and explained and improve how we share information about our heritage, so that people have a better understanding and opportunity to access, learn about and connect through shared heritage.

Our Development Phase for this project has shown to us that the preservation of irreplaceable heritage is in the public interest. The legacy of cultural, educational, aesthetic, inspirational and economic benefits need to be maintained and enriched for future generations.

We appointed a Project Coordinator with extensive skills, networks and experience, including outreach, developing and delivering community engagement activities, working with all ages and backgrounds, as well as managing volunteers heritage projects. Dr Edson Burton built on previous community consultations and past heritage participatory projects to inform the Project Activity Plan. Edson carried out consultation with both existing and potential new audiences and built links with potential project partners and participants groups, gauge public opinion and develop a detailed programme of activities to engage people with heritage.

We delivered a series of taster activity-sessions for local residents, centre users, heritage groups and the wider community. The Project Coordinator identified artists with considerable experience with their craft and as importantly, of working with the public. We engaged a total of 56 participants aged between 16-60 from different backgrounds and level of skills and abilities. From these participants and their feedback we know that 90% of those who took part were interested in taking part in future workshop sessions.

These taster activities helped us to produced a final Activity Plan for delivery in 2017/2018, giving us clear aims for involving people, identifying our approach to target audiences, as well as indications as how to involve and help people to learn about our heritage. We aim to directly engage over 600 local residents, participating in heritage activities during the Delivery Phase, including a series of creative arts workshops in stained glass, heritage trails and talks; and estimate engagement of an additional 2000 people across the project through public exhibitions and events, online content and a permanent physical display.



HERITAGE ACTIVITIES AND WORKSHOPS 2016

CAPITAL REPAIRS

As part of the Development Phase, Trinity carried out a selective tender of Conservation Accredited Architects in Bristol to appoint the Lead Consultant for the project.

This process was supported by independent advisor David Olivares and Matthew Hewitt (former Trinity Centre Manager). The process involved tender applications and interview of three consultants.

Following this process, Ferguson Mann Architects were appointed. They clearly demonstrated their experience, commitment and desire to ensure a successful outcome, offering best value to HLF and Trinity. They provided a detailed approach and are very knowledgeable of working with listed buildings of this nature, giving the Panel the most confidence that the project would be well resourced and the relationship well managed. Structural Engineers Mann Williams were also appointed. They worked with Trinity on past capital projects so already hold good understanding of the building. PG&P were appointed as QS.



Investigations were carried out including opening up works of the North Aisle lead roof and detailed stone-masonry inspections using a cherry-picker, to define scope of works. A detailed report was produced by Ferguson Mann with their findings and recommendations, which was used by the QS to revise estimated project costs.

A competitive Lead Contractor tender process was led by Lead Consultant with support from QS. Five tenders were submitted and, what was evident from this was that the costs of the estimated stone-masonry works varied dramatically from what was originally budgeted for. This was as a result of Mann Williams' report covering the predicted extent of the presence of cramps; the full extent will not be known until works begin on site, though worst case scenario has been costed for.

The capital repairs scheme of works will run over 36 weeks and the aim is to commence on site in the Summer of 2017, as soon as match funding is secured. Whilst the majority of the work was like-for-like repair not requiring consent, listed buildings consent was required and secured for a proposed external lighting scheme and works to replace windows covers. The works to windows, removal of covers and addition of external lighting will help to transform the look and feel of the site, making it look more loved and welcoming to visitors.

"For many years, Trinity Centre has been an excellent example of a building where the local community has been involved in its ongoing improvement and in the provision of an ever increasing range of activities and initiatives. This work continues to the present day and into the future. We wish Trinity our ongoing support in securing the funds necessary to secure the future of both the building and of the important activities which it accommodates."

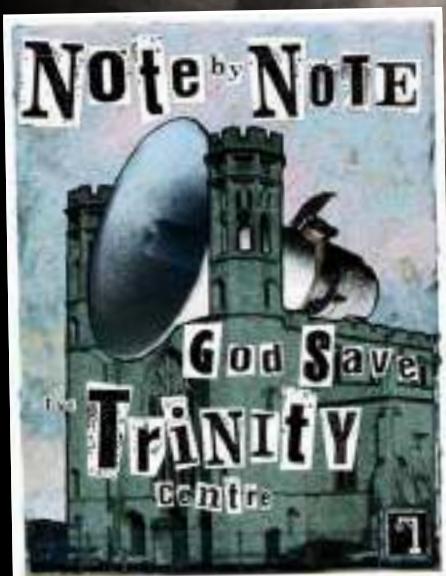
BRISTOL CIVIC SOCIETY

PROJECT STATUS

As of March 2017, Trinity are 80% of the way towards raising the full funding amount needed to start the project delivery phase.

Heritage Lottery Fund (HLF) have pledged £362,800 towards our Capital Repairs project that will include fixing the iconic towers, North aisle roof, stained glass windows and Bath stonework. Historic England have also shown their support for the capital works, with a grant of £106,099, with further support from Bristol City Council, Cory Environmental Trust Britain, the Pilgrim Trust and The Sylvia Waddilove Foundation. Bristol Ageing Better and The Swire Charitable Trust have supporting towards costs of the activities programme.

With several grant applications outstanding we will be continuing our fundraising activities at the beginning of 2017/2018 to ensure we can be in a position to start works in the summer of 2017.



JOHN PARISH AND ADRIAN UTLEY SUPPORTING TRINITY'S NOTES FOR NOTES APPEAL

IMAGE BY KHALI ACKFORD PHOTOGRAPHY

FINANCE

Finance Summary

Fundraising

Business Development

Organisational Development



FINANCE SUMMARY

The year has been a successful one, with events generating a significant profit enabling us to show free reserves carried forward into the next period.

The year-end position shows that the group has performed well for the period 2016/2017, resulting in us covering our previous losses carried forward and leaving the group in a retained profit of £1,708.

The gross profit margin for the bar was 64.48% (31 March 2017), which is slightly higher than budgeted and we have invested in training and development, including an addition of a second Assistant Bar Manager to help support event delivery.

Our car park revenue has increased and we are continuing to develop and improve this space to maximise potential revenue.

We have seen an increase in the number of wedding bookings, as people get more aware of the venue. Additional equipment purchases have enabled us to make further savings and provide a better package offer to hirers. New asset purchased during the period includes staging and raked seating to enable more effective delivery of the business plan.



PROFIT / LOSS SUMMARY:

GROUP INCOME: £654,837

GROUP EXPENDITURE: £633,675

2016/2017 SURPLUS: £21,162

FUNDRAISING

We secured & delivered against an Arts Council Catalyst Evolve grant; the purpose of which was to assist with organisation development to increase capacity to lever funds from private sources.

The grant was provided as a 30% upfront sum to grow our organisational capacity, with 70% in the form of £1 for £1 match funding, against the additional funds levered from new private giving sources.

The grant has enabled us to carry out research into new trust and foundations and build a database contact about possible funders to support the different aspects of our work. Approaches have been made to new trusts and foundations, with several successes, supporting both our capital repairs and youth music programme.

We have also journeyed into individual giving, raising £7k via crowd-funding and Just Giving toward our Trinity Centre Conservation Project. As this has never been raised before, this is a huge achievement and an area of fundraising activity we would like to continue to develop to support other projects. We are continuing to raise funds via the Trinity Anthem - a unique piece of music that celebrates Trinity's rich 40 year musical heritage - written and produced by Bristol Sound legends John Parish and Adrian Utley, who pledged their support for the capital works campaign. The track has been released via download as well as a limited vinyl dub-plate press.

The success of our Crowdfunder was made possible with the direct support of Bristol urban-artist and illustrator, Andy Council, who produced The Trinity Fox and Jimmy Cauty and L-13 Light Industrial Workshop artists, who created God Save The Trinity Centre.

As well as crowdfunding for access to own one of these limited edition prints, we also ran an Ebay Auction of Andy Council and Jimmy Cauty/L-13's original versions of the prints and a 20/20 print of Tricky by stencil artist Stewy, to raise further funds towards our repairs programme.

Set up by the family and friends of Derek Serpell-Morris in memory of Bristol's legendary reggae DJ, 'Sweet Memory Sounds' has generously supported our youth music training programme to continue, with a donation of £2,000 towards the charity's youth music programme, raising a further £2,000+ via sale of a limited edition run of prints of the late DJ by stencil artist Stewy.

This is an area of fundraising which we will continue to support and develop, to engage those who love Trinity and the work that we do in helping us to continue our provision and realise our vision.



"The grant has enabled us to carry out research into new trust and foundations and build a database contact about possible funders to support the different aspects of our work. Approaches have been made to new trusts and foundations, with several successes, supporting both our capital repairs and youth music programme."

THE TRINITY CENTRE, BRISTOL

BUSINESS DEVELOPMENT

We have carried out a review of our website to ensure our charity message is clear, improving the accessibility of information so that people know how they can donate and support our work.

A new CiviCRM system has been set up and we now have ability to record data on funders and audiences and communicate more effectively. We are also now able to sell tickets in-house, which we have piloted in the first instance with our IGNITE and in-house shows and which will represent a new revenue stream for us as we go forward.

This new CRM system, will enable us to generate additional revenue through ticket sales and deliver more targeted marketing messages. We are already well on the way toward exceeding our three-year fundraising target in the first year, raising over £100k in new funding.

We are continuing to develop and implement use of our CRM system, to help build our profile and improve our marketing capabilities. We are planning to appoint a new Data Officer who will help us to get the best out of this new system.

Match funding drawn down from Arts Council Evolve will be used to build our reserves, further invest in capital equipment purchase and support our Youth Music Programme, which has struggled for funding over the period,

but continues to attract support and interest from trusts and foundations as well as individuals supporting the project. We will also continue to invest in business development, including marketing and fundraising, as well as resourcing the project through equipment purchase. This will help us to reduce cost of hire to promoters and ensure that our service remains competitive.

We are reviewing our wedding package offer to make this more lucrative and, at present, have one wedding per weekend booked in throughout the summer period, which has historically been a loss-making quarter but which is showing signs of improvement due to this new revenue stream.

In liaising with Bristol City Council to secure match funding for Capital Works 2017, we have also opened up discussions with them regarding freehold transfer, to secure The Trinity Centre's long-term future.



ORGANISATIONAL DEVELOPMENT

As part of the Evolve funded project, we have also been working to train and develop the Board and staff team, to ensure we have robust systems in place for managing and delivering against our business plan.

A 5yr Business Plan 2017-2022 is now in place, with accompanying budget for the period, which sets out clear goals, both charitable and strategic and in terms of business development.

Alongside work with Board Mentor Derek Griffin, to develop our governance and financial compliance capabilities, we also appointed Board Mentor Jo Grant, to work with the Board to develop fundraising and ambassadorial skills. This has helped the Board to build some confidence to hold dialogue with donors and local trusts and this work will continue into 2017/2018 to help ensure fundraising is shared across the organisation.

We have made several contract appointments against specific briefs helping us to deliver against planned outcomes and we have also delivered a charity fundraising training session so the team are now beginning to gain confidence around delivering our charity message. We want to sustain and expand the team to continue to invest in capacity to support marketing and fundraising, in particular, for the stewarding and cultivating of relationships with new and existing prospects.



TEAM TRINITY

People bring buildings to life. This section of our annual report is dedicated to sharing the stories of our fantastic team members who work tirelessly to make all the Trinity magic happen ...

I started working at Trinity in September 2009 as Coordinator of the HLF funded project, "What's Your Trinity Story". After completing my doctoral thesis in 2004, I have worked as freelance writer and historian, as well as working for the Multi-Faith and Lesbian, Gay & Bisexual Forum(s). My research up to this point had been based upon macro studies of race, identity, and transatlantic slavery.

As well as an opportunity to pursue a detailed micro study of one institution over time, the job appealed to my sense that academics have a valuable contribution to make to grass roots research. In fact, strong connections to community have been central to my doctoral and post doctoral research, through my use of oral history, community networking and working in community art settings such as the Kuumba Project Bristol during its life as an Arts Council funded venue.

Trinity has both nurtured, supported and been a beneficiary of my portfolio career. Whilst conducting historical research at Trinity, my parallel career as a writer of radio and theatre drama expanded. My second Trinity project "Bridges 2011-2013", involved co-producing and curating an arts exhibition and writing the script for the end of project drama 'The Ithaca Axis'. This is, to date, the most ambitious theatre project that myself and co-coordinator on Bridges, actor director Nick Young have worked upon. Since Bridges, I have returned to my original role as Coordinator, Researcher, and Curator for Trinity's "Old

Market: Vice & Virtue" project (2013-2015), and most recently the research and development phase of Trinity's Conservation project (2016-2017).

Having worked across the voluntary, heritage, academic and culture sector for over 20 years, I have built up a substantial personal network, which I have used to support the promotion of events at Trinity. This voluntary role was formally recognised when I was appointed to the role of Engagement Officer for Trinity's art and theatre programme IGNiTE. As the IGNiTE Officer I support our resident artists to engage with groups, organisations, and individuals from the communities surrounding Trinity and with our centre users. I also support the marketing and other engagement activities and events part of the IGNiTE programme.

Trinity has been embraced by the wider cultural sector since I first started in 2009. I have also found that my own freelance work has led to new opportunities for working with Bristol's city centre organisations. The quality, and consistent service my colleagues provide gives me the confidence to recommend my place of work to friends, colleagues and my wider networks.

But, it is as a member of staff that I find Trinity most heart warming. Trinity is a family, that accepts the idiosyncrasies of its sibling members. It allows for fluidity in work, trusting that in return we will achieve work goals. It is a professional environment, but where the lines of friendship and concern are



such, that family members feel held and supported through personal and professional challenges. It is above all a place soaked in humour, even in the midst of overwhelming pressure. When they have struggled, staff and volunteers have been given opportunity to recalibrate and find a new role within the organisation. The sense of growth pervades the team whether it is through becoming a co-promoter, a heritage body, a community connector, and an arts producer. It therefore gives the Centre a youthful dynamism.

In my years at Trinity, I have seen development and change; but, a consistent spirit like the one I have described above persists. From a space of competing ideological perspectives when I first arrived, it is now governed by a pragmatic egalitarian spirit, increasingly supported by organizational systems. I do not think that professionalism will be the death of Trinity's spirit - far from it.

The term regeneration has often been a watchword for the displacement of different populations. Trinity's journey captures the true essence of the term. Through trial and error through nurturing talent through being bold enough to dream collectively and individually yet with an eye always to sustainability, through sheer determination Trinity and its staff have grown together to become an exemplar of continuity and change.

DR EDSON BURTON
Heritage & Engagement Coordinator

PARTNERS, FUNDERS & SUPPORTERS

Special thanks to all those who have worked with us to deliver a vibrant programme of community and arts activities and events:

2016/2017 PARTNERS

- › Artspace Lifespace for providing an exciting programme of events from SPACE/Arts West Side
- › Bond Dickinson for ongoing support with legal and professional services
- › Bristol City Council: Alistair Reid, Laura Pye, John Bos, Jane Porter and Cllr Estella Tinchnell for their continued support to progress our capital works project and Community Asset Transfer
- › CPM for their support in management of our car park space
- › DHP, Colston Hall and Bristol music partners for our a diverse music programme
- › Easton and Lawrence Hill Neighbourhood Management (Up our Street)
- › FairShare for helping to provide food for our project activities and volunteers
- › Leyhill HMP staff and volunteers who help repair and improve our centre
- › LGBT Forum for engaging in our projects and help us design and deliver activities
- › LinkAge for delivering activities to improve our programme and outreach for older people
- › Mayfest, Solo Forum, Ausform, In Between Time & other arts partners for their performances
- › Theatre Bristol & Ferment along with our performance partners have fed into our arts strategy
- › Armasec Security, working with us to host all our large public events
- › Old Market Community Association for working together to help improve the Old Market area
- › Paul King Sound Reinforcement & PA companies for professional technical

sound provision

- › Regular hirers including Bristol Samba, Hype Dance and Ilu Axe
- › Sparker Onj & Steve Woodsy for one more year of delivering our popular fireworks display
- › Tony Holdom & Misfits Theatre for working with us each month to put on the best disco in town
- › UjimaFM for working with us to broadcast our activities and events to a wider audience

2016/2017 SUPPORTERS

Special thanks to all those who donated via our crowd-funder, Ebay auction and Just Giving appeal in support of our Conservation Project.

A huge thank you to our hard working staff, committed board and dedicated volunteers, who make the Trinity Centre, Community Garden and Arts West Side such amazing places to be.

Images on our website and annual report courtesy of: Jessica Bartolini, Khali Ackford Photography, Phase 8 Photography, What The F4 Photography, Susan Page. Thanks to everyone who has used and loved Trinity throughout the year and helped to make Trinity a Centre for the People.

2016/2017 FUNDERS

Thanks to all those who have so far pledged support for the Trinity Centre Conservation Project:

- › Architectural Heritage Fund
- › Bristol Ageing Better
- › Bristol City Council
- › Carlsberg
- › Cory Environmental Trust Britain
- › Gibbs Trust
- › Heritage Lottery Fund
- › Historic England
- › Sylvia Waddilove Foundation
- › St Judes Tenants Association
- › The Pilgrim Trust

Our arts programme has been supported by Bristol City Council, who funded Trinity as a Key Arts Provider and Arts Council England, via Catalyst Evolve and Grants for the Arts to deliver our IGNITE Programme.

Thanks to Bristol Plays Music and the family and friends of DJ Derek who supported our Youth Music Programme. Thanks also to The Hedley Foundation who donated towards the cost of purchase of wheelchair lift for our stage, to improve accessibility for performers and community events.

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