



Trinity Community Arts

Activities Report 2020

TRINITY:

Trinity Community Arts Ltd
Registered Charity No. 1144770
Registered Company No. 4372577



Events & activities between Jan-Mar 2020 prior to COVID19 pandemic and lockdown

Context

Since its construction between 1829-1832 Trinity has been on a journey.

At the peak of its life as a church it had a congregation of over 2,500 worshippers. A changing cultural landscape saw it deconsecrated and bought by the African Caribbean community in 1976. This was to be its beginning as a community and cultural hub, changing hands several times before reopening once more in 2004.

Over past incarnations and this latest phase in Trinity's existence, this journey has at times been turbulent; building a shared sense of community across diverse traditions, perspectives and interests alongside making a dilapidated old church financially viable has meant that - even where the goal is shared - it can be a challenge to build consensus and unity.

Through overcoming each challenge we have built our resilience. Over the last 10+ years, Trinity has strengthened its team and practices, solidified our relationships with the community and cemented our position as part of the city's cultural ecology. We have safeguarded the building's fabric and continued to build strong organisation, growing in capacity and confidence to empower communities through arts in pursuit of our vision: creative expression for all.



Light it in Red Campaign, Sept 2020
© Khali Ackford Photography

Social Impact

COVID19 has meant the loss of loved ones, fear and uncertainty and an overriding sense of precariousness and vulnerability. There has been increased isolation, a gulf created by the digital divide and mental health struggles felt across communities.

Deprivation disparities have been exacerbated. Disabled people and those from lower socio-economic backgrounds have seen their struggles compounded. The health and financial impacts of the pandemic have disproportionately harmed Black, Asian and minority ethnic people in a way that is unacceptable.

As a community arts centre, we have tried to compliment other health and community services combating these challenges, focusing our resources and efforts on supporting communities in our own small creative way; blending high quality arts and cultural provision with bottom-up community engagement and a flexible, responsive approach.

Emergency funding has enabled us to continue to respond and adapt to meet the needs of target communities often under-represented in traditional arts participation; Disabled people, Young People from challenging circumstances and Black and other minority ethnic communities within our locality.

Core support has meant we have been able to sustain delivery of key funded projects, usually match-funded by trading income.

This included Making Tracks (Youth Music), Moving Bristol (Arts Council) and Forest School (Children in Need). Though later than planned, we've also launched our two-year Art of Resistance (HLF funded) project to capture and celebrate the city's arts and activist roots.

Our projects are thematically shaped to increase representation in arts and culture at participant, producer and artist level, in natural alignment with Arts Council's national Let's Create arts strategy as well as our own creative expression for all vision.

DIY Arts Summer Drinks, July 2020
© Khali Ackford Photography





Afrobeats, Trinity Garden Sessions, Oct 2020
© Khali Ackford : KōLAB Studios

Trinity Online

In April 2020 we initiated Trinity Presents Online, playing a key role as part of the city's Bristol Arts Channel; a city-wide collaboration to offer a lockdown lifeline for arts audiences. This included:

- a 'Day of Dance' was hosted as part of an alternative online Bristol Harbour Festival
- workshops and performances from national artists and communities such as Gerry's Attic dance group for over 55s
- commissioned live-experiences, including Social Muscle Club (in partnership with Shambala), 'Learning To Swim On An Ironing Board' and 'What Words Are Ours?' in partnership with The Gulbenkian Theatre (both BSL interpreted)
- Trinity as the UK partner for 'Los Justos'; an online performance across five countries.

Associate Artist Roxana Vilc's project 'Lullabies' continued with online workshops, engaging with diverse voices from across the UK, supporting people experiencing isolation through displacement made more difficult by the pandemic.

Through additional commissioning budget, we have created valuable opportunities for under-represented artists. This included a Disabled Artist co-commission with Cambridge Junction, awarded to Tink Flaherty to create new online work 'Bed Bloggers'.

Covid-Secure

A photograph of a wedding ceremony taking place in a church. The scene is overlaid with a semi-transparent green filter. In the foreground, a bride in a white lace dress walks towards the left, holding a bouquet. To her right, a bridesmaid in a white dress also carries a bouquet. In the background, several guests are visible, including a man in a patterned suit and a woman in a grey jacket. The church interior features arched doorways and a wooden floor. A table with a white floral-patterned tablecloth and a bouquet of flowers is visible on the left side of the frame.

We implemented Covid Secure measures across the site to be able to deliver activities prior to the second lockdown including HYPE regular dance-classes for Young People, Gerry's Attic, free and subsidised rehearsal space for artists and even socially-distanced weddings.

We were able to invest in our partnerships to support Black-led cultural activity, working with St Paul's Carnival to deliver the UK's 1st online carnival audience, including 12 hrs of live-streaming and a new commissioned poem by Bristol poet Malaika Kegode as thanks to the Carnival Elders.

We also partnered with Ujima Radio to secure funding for online podcast training for the over 60s and provided over 400 activity packs, working with Up Our Street and schools to reach low-income families in high-rise accommodation living locally.

"I'm a theatre masters student who is just starting to learn BSL and this has been such an insight into how to do fully inclusive performance. You're amazing!"

Trinity Presents Online audience member

St Paul's Carnival live-stream, July 2020
© Khali Ackford Photography



Trinity Presents

We programmed 11 socially-distanced, Covid-Secure gigs as part of 'Trinity Presents: Garden Sessions', bringing live-music to a combined audience of 1,728 people.



Lineup

- Afrobeats
- Bandulu
- Booty Bass
- Dubkasm
- Hodge & Danielle
- Sofa Sound
- Waldo's Gift
- Young Echo

"To see the audiences arrive and have a good time was a magical feeling. We can't wait to do it again."

Jamell Ackford, Trinity
Venue Manager

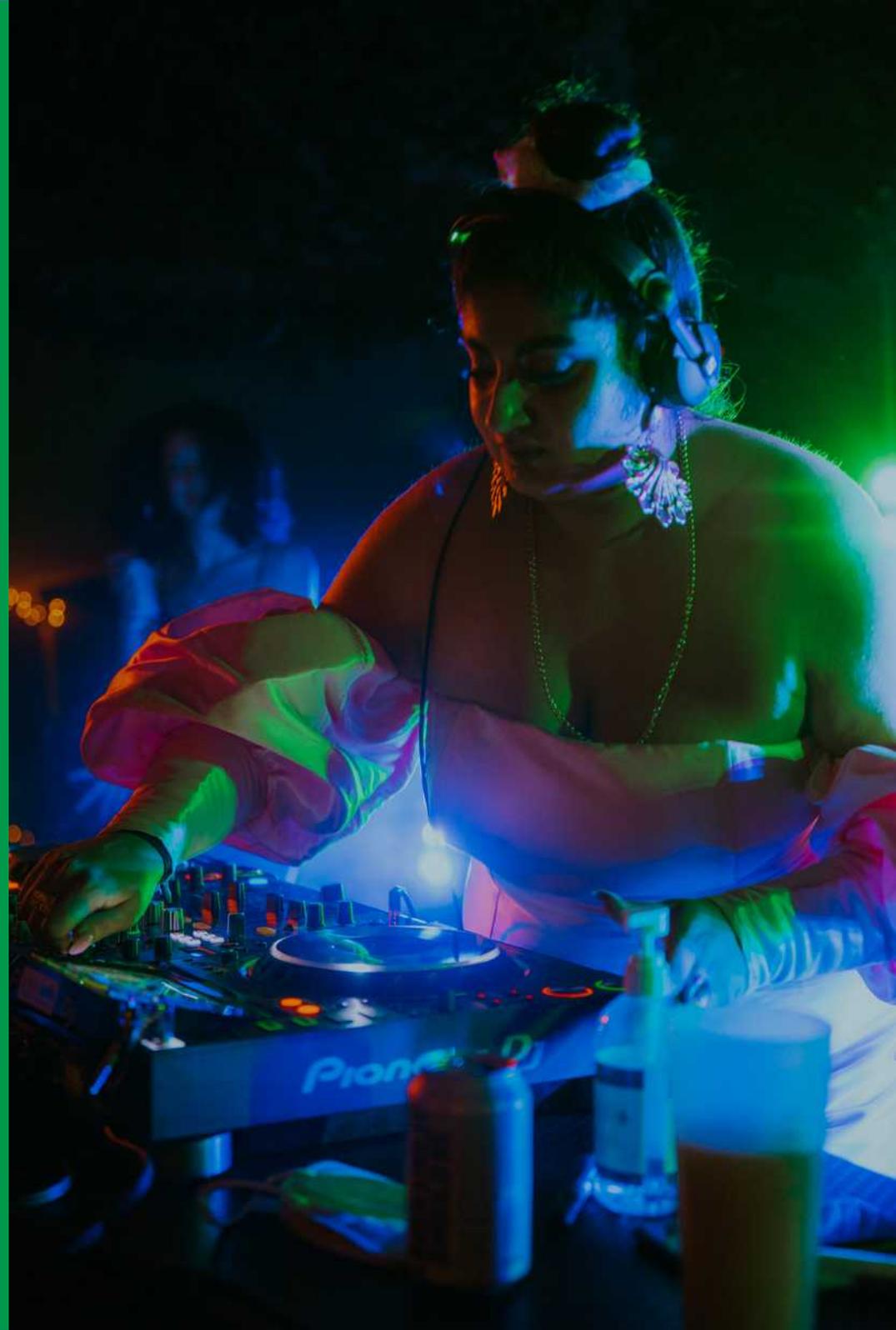
"I've always known how much I value shared human connection on a dance floor but since March I've been trying to get this in other ways, dancing on zoom with friends, dancing to my mini rig with 5 friends in a wood.

But tonight I experienced again the incredible wonder of the talented DJs of Booty Bass playing tunes and responding to a crowd, feeling my insides vibrate with bass, glancing up and smiling at a stranger as you connect, arms in the air in synchronicity and I cried a little tear of joy.

This is the stuff of life, creative shared human experience. My heart is full. Thank you the Trinity Centre creating such a beautiful safe space."

Trinity Presents Garden Sessions audience member

Booty Bass, Trinity Presents Garden Sessions 2020
© Khali Ackford Photography



Community Garden

72 children and young people took part in Summer activities in our Community Garden.

Highlights

- Three Forest School programmes with Hannah Moore and St Nicholas of Toletine Primary Schools
- A six-week project with City of Bristol ESOL group, aged 16-19 years
- Three Summer holiday family days
- 2 x Workshops with Associate Artist Roxana Vilk
- 421 nature activity packs distributed, and 400 more to go out in December

“The nature packs have really meant a lot to families to know that they are being held in mind during the lockdown. Children love to receive a gift- who doesn't love opening a surprise?! Parents will enjoy getting a bit of inspiration as they have been home schooling for weeks.

Children love nothing more than seeing something grow and it's helpful for families who may be shielding or limiting the amount of time they spend away from home to have everything provided in one container.

Most of our families live in flats and have little access to outside space. A little bit of nature on your windowsill can really lift spirits.”

Toni Glazzard, Head Teacher, Rosemary Nursery School

Family Garden Day, August 2020



Youth Music

During the pandemic, we took Making Tracks online, delivering 1-2-1 music training to 16 young people.

Sessions also returned to the building over the summer working with a further 6 young people face-to-face, to build skills and improve confidence and well-being.

Highlights

- 3 industry sessions with professional musicians Dizraeli, Bellatrix and Grace Savage
- 5 workshops for young people at the Teenage Cancer Trust
- A virtual end of year showcase to celebrate young people's achievements

The screenshot shows a YouTube channel page for Trinity Bristol. The page is titled "Latest videos" and features six video thumbnails arranged in a 2x3 grid. Each thumbnail includes a video preview, a title, a timestamp, and engagement metrics (likes, dislikes, and comments).

Video Title	Timestamp	Views	Engagement
Trinity Presents...How to Self Release Your Own Music	7:32	389 views (32 weeks ago)	7 likes
Trinity Presents: Piano Lessons - Triads	5:52	290 views (31 weeks ago)	6 likes
Trinity Presents: Top Tips For Starting Your Own Podcast	4:17	310 views (30 weeks ago)	10 likes
MAKING TRACKS Find out more www.trinitybristol.org.uk	1:41	-	-
Trinity Presents: Practising your drumming skills without a drum...	1:14:06	407 views (29 weeks ago)	8 likes
Trinity Presents...BURD Beatbox Livestream	53:47	4.6K views (22 weeks ago)	27 likes
Making Tracks - Youth Music Showcase	-	1K views (23 weeks ago)	31 likes

Online workshops and content created during lockdown as part of Making Tracks

Thomas' Story

We were proud to see our Making Tracks Intern, Thomas Meadley making Rife Magazine's '30 under 30' list.

Thomas got involved with Making Tracks as a young patient with The Teenage Cancer Trust. He has since been a volunteer on the programme and in 2020 took part in a paid-internship as our Young Producer.

His experiences have made him realise the importance of music; how it helps us through hard times, and connects us to others. This inspired him to share his story and the music that emerged from it, and to create a space for others to do the same. During the pandemic, Thomas created The Making Tracks podcast, to share unheard stories and inspire other young people to share their voices.

Thomas performing at the Making Tracks Showcase, 2019



Finance

The 2020 global pandemic saw Trinity closing to the public in March.

With this came the loss of our trading income, which we rely on to cover core costs. We are incredibly grateful to all our funders, who were so flexible in the early stages of the crisis to enable us to retain staff and adapt delivery.

We secured emergency-grant support from Power to Change, Social Enterprise Support Fund, Arts Council England (ACE), Children in Need and the Quartet Community Foundation. We accessed available Government schemes including furlough, whilst retaining capacity to deliver projects and keep the building secure.

Support given during this period of uncertainty has been vital to our continuation. A further £329k awarded from the DCMS Cultural Recovery Fund means we have been able to remain solvent and sustain provision throughout this crisis.

Though the future is still uncertain, we are confident in the skills of our Board and staff - as well as in the love felt across the community from people who hold Trinity close to their hearts - to be able see through this next phase in our journey, whatever this brings.

Building

We have made access improvements to our well-used Community Garden and renovated our upstairs 'Graffiti Room', supported with funds secured prior to the pandemic from Nisbet Trust, Derbyshire Environmental Trust, Bristol City Council, private donors and other match funders.

Emergency grants helped us to be able to continue to dedicate core resources needed to support delivery of planned capital works.

This live phase includes our Power to Change funded Trinity Digs Project. Though delayed, works are still progressing, with units due for installation on site by end of Spring 2021.

“I loved the content from all the poets, I am deaf so this was one of the first times i have been able to watch a show with subtitles. I hope more shows are accessible! I think Talia is a iconic and innovative artist and I would love to see more shows orchestrated by her.”

Trinity Presents Online audience member

“We live on the 7th floor in our flat. I was scared to come as I don't like bees but I love it here now, I can't wait to come back!”

Abdir, age 7

Garden access improvements, Nov 2020



Business Model

Core cost grant support during 2020 has meant we have been able to continue to deliver committed project activities to respond directly to local needs, support artists and sustain critical programmes, retain staff and invest in expertise needed for business adaptation.

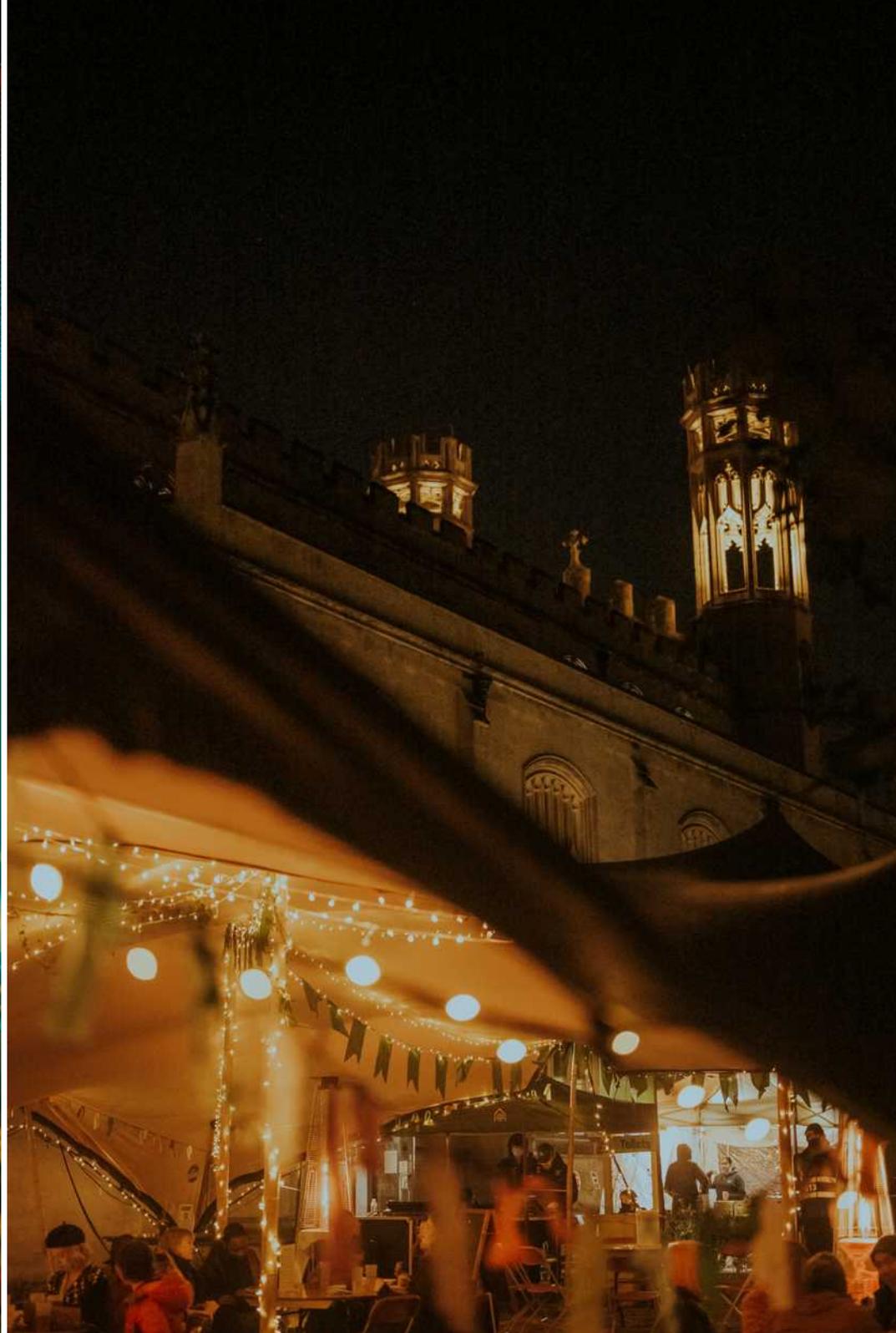
It has given us the breathing space to develop and implement a recovery and revival plan, prompted both by the restrictions placed on us due to the pandemic, alongside our charity's long-term ambition to take a more proactive approach to programming. Our transition from primarily a 'venue-for-hire' to a proactive programmer of diverse arts has simply been accelerated.

We have always been a responsive, adaptive organisation; this crisis has provided us with a unique opportunity to press pause on our business model, creating space to further test our methodology of democratic, people-focused programming.

2021 will no doubt continue to be challenging, but we are hopeful we will be able to use this time to reflect, refocus energies and strengthen our position and reputation as a national leader in diversity and inclusion in arts and culture.



Dubkasm, Trinity Presents Garden Sessions 2020
© Khali Ackford Photography



Next Steps

Over the next 12mth we will:

- continue our blended offer of online and socially distanced combined-arts activities and identify new ways to present and sustain a diverse cultural offer for existing and new audiences
- provide mechanisms for participatory decision-making and work strategically with key community partners to develop an offer that is relevant and representative of beneficiaries
- pay artists as part of a digital and live offer and provide new commission opportunities to increase diversity in the arts
- deliver a participatory combined arts programme in partnership with community groups which celebrates Trinity's unique cultural heritage
- invest in Business Development and fundraising, building new partnerships and exploring new business areas e.g. social prescribing, a regional touring network
- develop our case for investment to support business model transition and deliver against capital works plans to secure our long-term viability

We are all so thankful for the generous support provided by all our funders during this critical juncture in Trinity's journey.

A big thanks to the dedicated Trinity Team to our committed Board of Trustees to our community and culture partners and to all those who have shown us support, love and solidarity.

You have helped us to provide creative and cultural activity at a time when people need art the most.

Thank you

AHMM

Arts Council England

Ashley Foundation

Bristol City Council

Children in Need

DCMS

Derbyshire Environmental Trust

D'Oyly Carte Charitable Trust

Heritage Lottery Fund

Nisbet Trust

Noods Radio & Thatchers Cider

Power to Change

Postcode Local Fund

Quartet Community Foundation

Social Enterprise Support Fund

Youth Music

& Private Trusts and Donors

The logo consists of two hands, one at the top and one at the bottom, shaking in a firm grip. The hands are rendered in a dark blue color. The hands are positioned to form a circular frame around the text. The text 'BUILD COMMUNITIES' is written in a bold, white, sans-serif font, stacked in three lines: 'BUILD' on the top line, 'COMMUNU-' on the middle line, and 'NITIES' on the bottom line. The entire logo is set against a light green circular background, which is itself centered on a larger green background.

BUILD COMMUNU- NITIES

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