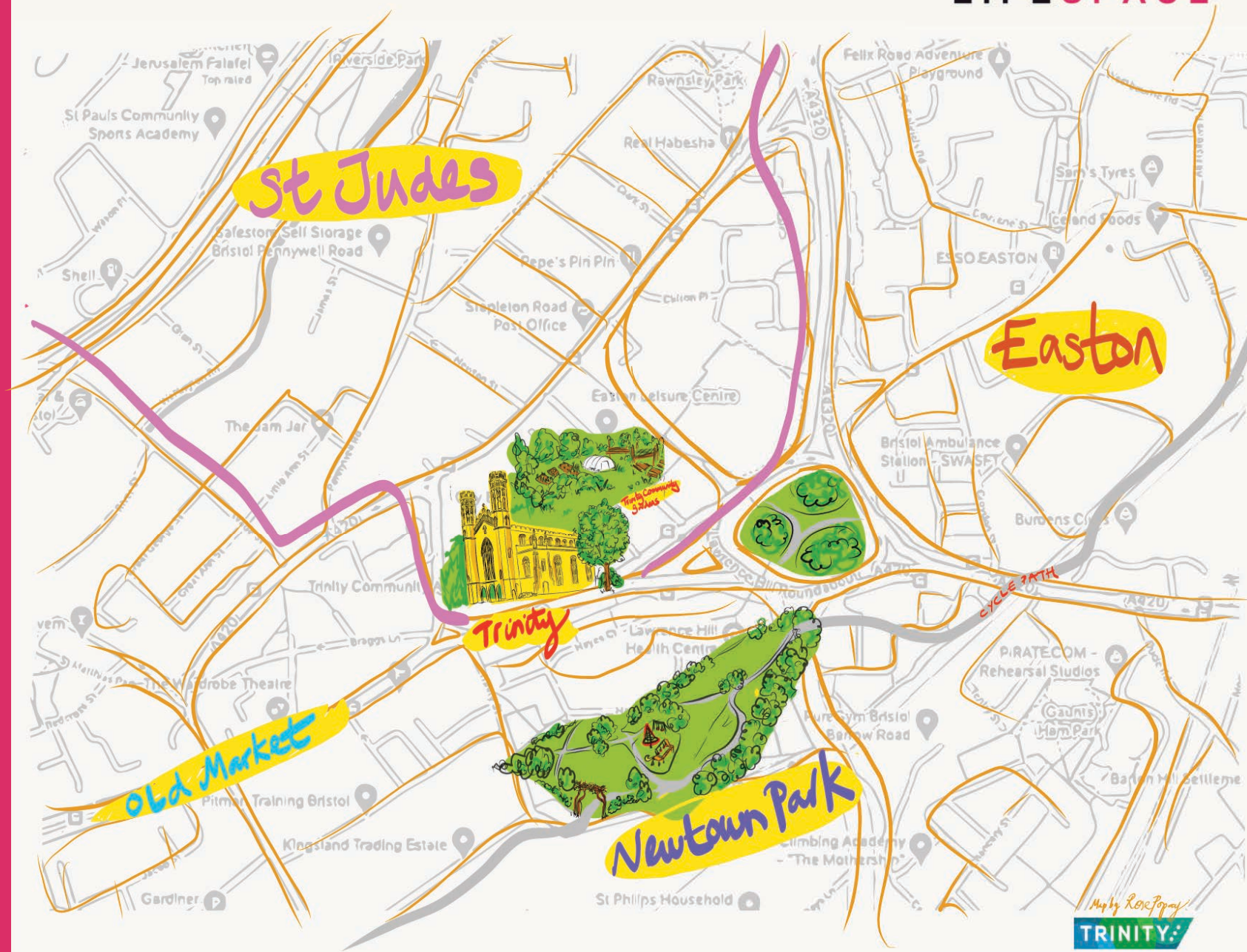


TRINITY - WHAT NEXT?



Map by Rose Poppy
TRINITY:

ABSTRACT

Artspace Lifespace, a Bristol-based charity organisation experienced in providing creative uses and solutions for properties, was appointed through a successful bid process to conduct a series of community and stakeholder engagement activities in the locality surrounding the Trinity Centre.

Artspace Lifespace adopted a Design Thinking model for the consultation - a bottom-up, human-centred approach to design to find out not just how Trinity can serve the people, but what the communities' resources, knowledge and interests are to inform Trinity's future plans.

This engagement process was designed to reach both communities that were familiar with Trinity as well as seek to understand why others were either not aware, or not participating in, activities facilitated by Trinity.

The focus of the consultation included the tangible existing physical and organisational resources, and the less tangible, but equally important, hopes or aspirations for Trinity as a Community Arts Centre. An important initial stage of the process was to understand more about the history of the building, the local population – both demographic information and the level of arts engagement. This informed who should be invited to engage in the consultation.

Through a series of in-person and online consultations and surveys, a set of tangible recommendations and programming changes include an array of major and minor interventions.

With thanks to the local community, schools, artists and community organisations who generously gave us their time in a spirit of honesty, learning and sharing. And to the Trinity staff for their commitment to making Trinity Community Arts a sustainable, viable and inclusive arts facility for Bristol for now and for years to come.

The Trinity logo features the word "TRINITY:" in white, bold, uppercase letters on a dark teal background. The background is composed of overlapping circles in shades of blue and green, creating a dynamic, abstract pattern.

FUNDED BY:

AHF Transforming
Heritage
www.ahfund.org.uk



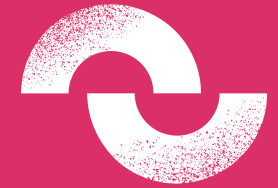


TRINITY - WHAT NEXT?

CONTENTS

1.0 EXEC SUMMARY	4
2.0 INTRODUCTION	8
3.0 RESEARCH METHODOLOGY	11
4.0 FINDINGS	20
4.1 BUILDING	26
4.2 PROGRAMME	31
4.3 PROFILE	33
5.0 CONCLUSION	35

APPENDICES



1.0 EXEC SUMMARY

AIMS OF THE CONSULTATION

- 1** To carry out an extensive consultation process with a broad range of Trinity's stakeholders, informing capital feasibility design and activity planning.
- 2** Inform Trinity's programming and activity through presenting clear recommendations to ensure Trinity's plans meet the needs/interests of the communities using and living near the Centre.
- 3** Identify steps Trinity can take to increase community engagement and strengthen democratic decision-making processes as a membership organisation.

RECOMMENDED STEPS

RECOMMENDATIONS

A. BUILDING

1. Facilities
2. Accessibility
3. Built Environment

B. PROGRAMMING

1. Community (Youth / Elders)
2. Heritage / History
3. Utilising the Outdoors

C. PROFILE

1. Positioning
2. Partnerships
3. Reputation

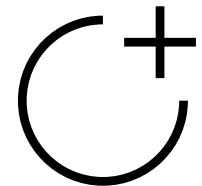
KEY RECOMMENDATION

Develop a 'soft' entrance into the building.



KEY RECOMMENDATION

Co-create through Partnerships with Local Community / Arts Groups



KEY RECOMMENDATION

Develop a Community specific Marketing and Communications plan



WHY ARE THESE IMPORTANT?

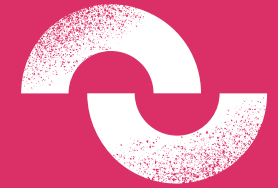
The consultation process informed a series of key recommendations that were categorised as high or low impact, in relation to their effect on the community and those that regularly engage with Trinity Centre. Among the high-impact interventions identified, the highest effort-to-impact ratio is to develop a 'soft' **entrance** into the building. Although changes have been made to make it more welcoming, the building is still perceived as a church from the outside. The introduction of a new, **sustainably-designed extension** could present a visible, welcoming front-of-house area with a new reception that draws people in and helps local residents see Trinity differently. The building could also house a multifunctional, flexible meeting space. This could also provide the small to mid-size hireable room, which was identified as a need by the community. Another major intervention to the existing building would be to provide better **backstage facilities** for visiting artists, and accessible, gender-neutral toilets. In addition to these, a few minor interventions include updating the **lighting**, adding more inviting and **colourful signage** to the external spaces, and making the garden feel more like a community space.

Trinity's Garden is a major asset, but many are not aware it is a communal space. The focus groups and individuals consulted were most enthusiastic about the options of **more Community events using the outdoor areas**. While 44% of survey respondents stated that a Community Cafe was missing from the local area, food was not actually the key consideration. Several users stated they wanted somewhere they could sit and eat their lunch, or gather together as a group to socialise after a class or activity.

Another high-impact intervention identified was to create a "blank canvass" for **cultural flexibility**. This could be achieved by removing the bar from the main hall and adding more inviting elements such as soft furnishing to spaces like the Fyfe Hall.

Further recommendations focused on **co-creation** and developing a deeper, closer relationship with the local community through more consistent and regular communication. Trinity already successfully works with the local community in a variety of ways, although it now seeks to add more active programming. This can be achieved through nurturing co-creative partnerships with local community and arts groups, with the intention of meeting the needs and interests of the communities using and living near the Centre.

Finally, **outreach and partnerships** will also help Trinity increase community engagement. The 1-2-1 users we spoke to complimented Trinity's marketing team for raising its profile as a music venue, but felt the community programme was not very visible and did not showcase events that were relevant to them. The lowest effort-to-impact ratio recommendation is for Trinity to develop a Community-specific Marketing and Communications plan to help Trinity **strengthen democratic decision-making** processes as a membership organisation. This would help the local community become more aware of what the upcoming Community Programme is. This supports the vision of rebuilding the image of Trinity as a **centre the whole community**.



2.0 INTRODUCTION

The Trinity Centre is Grade II* Listed building, a much-loved community asset and a multi-disciplinary grassroots hub.

Since changing hands to community ownership in 1976, the centre has played a pivotal role in providing cultural opportunity in one of the most ethnically and economically diverse areas nationally.

Since 2004 Trinity Community Arts have been custodians of the building. Over the last 10+ years, Trinity Community Arts have strengthened its team and practices, endeavoured to build relationships with the community and cemented its position as part of the city's cultural ecology.

The organisation works with communities to shape a much-needed participatory arts offer that is impactful and relevant, welcoming, pre-pandemic, 62,110 people annually to take part in a range of cultural activities.

During 2019/2020 Trinity hosted 1110 events and activities with 47% of these events offered at free/subsidised hire to communities. This scheme supports resident community groups to deliver regular activities such as dance provision for older people and creative social activities for adults with learning disabilities as well as communities events such as award ceremonies, meetings and cultural fayres.

Trinity works in partnership with 200 cross-sector organisations from the local area, wider Bristol and the South West to deliver provision including after school nature clubs and 1-2-1 bespoke music sessions for young people experiencing challenging circumstances.

Partners include youth providers Aspiration Creation Elevation, who are based in the neighbouring St Paul's Community, Basement Studios, local community organisation Eastside Community Trust and organisations working with service users such as Bristol Refugee Rights and St Mungo's.

The community arts programme offers opportunities for emerging and established artists, who co-create work with communities, to access development opportunities through bursaries, commissions and artistic residencies.

In 2020 resident artist, Roxana Vilc was selected to be part of Here and Now, a project that celebrated 25 years of National Lottery Funding through commissioning 40 artists and 40 Arts Centres to co-create a new piece of work with local communities.

Since 2004, Trinity Community Arts have invested over £2 million in the Grade II* Listed Building, and through almost 20 years of capital and conservation works work, have successfully removed the building from Historic England's at Risk Register.

**How can Trinity better serve
the local community and
celebrate Trinity's heritage?**

Trinity has also developed a series of heritage projects engaging local communities in celebrating the rich history of Trinity and the surrounding area of Old Market. This includes Vice and Virtue and the Bristol Sound Project. The current heritage project, Art of Resistance, is exploring and documenting the role of art in protest movements in Bristol.

In 2020, the Covid-19 pandemic accelerated aspirations to transition from primarily a 'venue-for-hire' to a proactive programmer of diverse arts, and to further test their methodology of democratic, people-focused programming. Trinity wants to develop services to encourage social cohesion, increase a sense of neighbourhood ownership and aid regeneration.

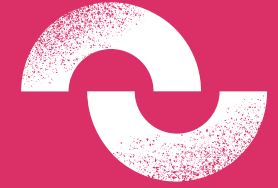
The organisation received a grant from the Architectural Heritage Fund (AHF) in 2021 to commission an Architect & Professional Team to update Trinity's 2012 feasibility study informed by the impact of the pandemic on our social enterprise model, the music sector, audiences, and communities they support.

The Community Consultation helps to inform Trinity's future plans, representing the diverse communities living nearby. Using the Centre and future business and development plans to reflect the hopes and aspirations of the community they are committed to working with.

The organisation has a membership offer that enables users with an active interest to sign up and have voting rights at the annual AGM. Members can also access a reduced hall hire scheme and are offered the opportunity to develop governance skills through a board-buddy system.

Members and resident groups are able to apply to be part of Trinity's Programming Forum and support the selection of theatre and dance shows that are programmed as part of the community arts programme. This model is rolled out across the activity at Trinity with a forum supporting the direction of Art of Resistance and a Youth Forum supporting the direction of the young people's music-making programme, Making Tracks.

Trinity is committed to creating more space for communities and building connections long term for the local community. We discovered through our research a huge amount of support and love for Trinity. The report from this consultation doesn't focus on the many positive things the community has to say about Trinity but on overcoming the barriers to the community feeling connected with Trinity.



3.0 RESEARCH METHODOLOGY

2.1 PROCESS

Artspace chose to use **Design Thinking**, a human-centred approach to consultation and innovation for this community consultation. Design Thinking is a thinking method popularized globally by IDEO principal Tim Brown and Barry Katz (2009). Brown (2009) said that “what is needed most nowadays is a comprehensive thinking methods, done collaboratively, and oriented towards human needs aimed at innovation to ensure its sustainability.” He also stated “a design thinker should have empathy, integrative ways of thinking, optimism as value, experimentalism in heart and love collaboration.” (2008) *

Tim Brown describes the democratic disruption of the status quo heralded by Design Thinking (cited in Worm Petersen, 2013): “When you only have a single, central point of control, as the designer or architect, you will inevitably get a linear top-down design solution. But if you put the tools of design into the hands of many more people, then you will get something that is emergent and **bottom-up**”. A design thinking approach was therefore well-suited to Trinity's commitment to cultural democracy.

Design thinking is a **non-linear**, iterative process that helps us to understand users, challenge assumptions, redefine problems and create solutions.

Trinity - What Next?

Design thinking is a natural fit with qualitative research. A **mixed methodology** approach was adopted for the consultation, which included school arts engagement workshops, a stand at a local community street party, pop-up consultations (short, recorded interviews, utilising a set of open questions), and focus group workshops. This approach allowed for a mainly qualitative data set.

Following four internal interviews with five members of staff, we approached existing stakeholders and user groups that were engaged with Trinity pre-pandemic. As well as groups and people with an existing relationship with or awareness of Trinity, we approached organisations that currently don't have active partnerships with Trinity and local groups to understand why the local community may not be engaged. A copy of the interviews are held by Artspace Lifespace and Trinity Community Arts.

We also carried out **quantitative research** via a series of e-surveys. The surveys targeted the local community, the local education sector, and local music promoters. The complementary approaches provide a confident set of insights from which the Trinity team can build on and create a strategy to address the needs of the community through development, programming and marketing and outreach.

DESIGN THINKING PROCESS



Source Martin L. Katoppo and Iwan Sudradjat / Procedia - Social and Behavioral Sciences 184 (2015) 118 – 125 Combining Participatory Action Research (PAR) and Design Thinking (DT) as an Alternative Research Method in Architecture).

TOTAL NUMBER OF
PEOPLE CONSULTED:
364
EXTENDED REACH
ESTIMATED 15805

A. 1-2-1 Interviews

A.1 Trinity Bristol

- A.1.1 Dave Thomas
- A.1.2 Jamell Ackford
- A.1.3 Rhiannon Jones
- A.1.4 Sarah Bentley & Stefan Boakye

A.2. Music

- A.2.1 Booty Bass – Ngaio Aniya
- A.2.2 Planet Shroom – Sean Shift
- A.2.3 Ilu Axe – Kath Clark

A.3 Dance

- A.3.2 Gentle Dance – Barry Shields
- A.3.3 The Original Spinners – Rachael James & Rachael Walsh

A.4 Community (LGBTQ+)

- 4.1 OUTSpace - Mark Ferbrache
- A.4.2 Artspace / Invisible Circus Inclusion Officer - Caroline Thake

A.5. Youth

- A.5.1 Basement Studio - Troy Tanska
- A.5.2 Creative Youth Network – Nick Young
- A.5.3. Historic England - Michael Gorely

A.6. Community

- A.6.1 Docklands – Jon Newey
- A.6.2 Bristol Black Carers - Anndeloris Chacon

B. Focus Groups

B1. Trinity Staff

B.2 Arts / Community led by Vandna Mehta (10 attendees representing 7 organisations and individual practice)

B.3 Community / Voluntary Community Sector (VCS) Organisations – Led by Samira Musse (3 attendees representing 3 organisations)

B.4 Community / Voluntary Community Sector (VCS) Organisations (Online) – Led by Kara de los Reyes (3 attendees representing 2 organisations and 1 individual practice)

C. Schools Visioning Workshops

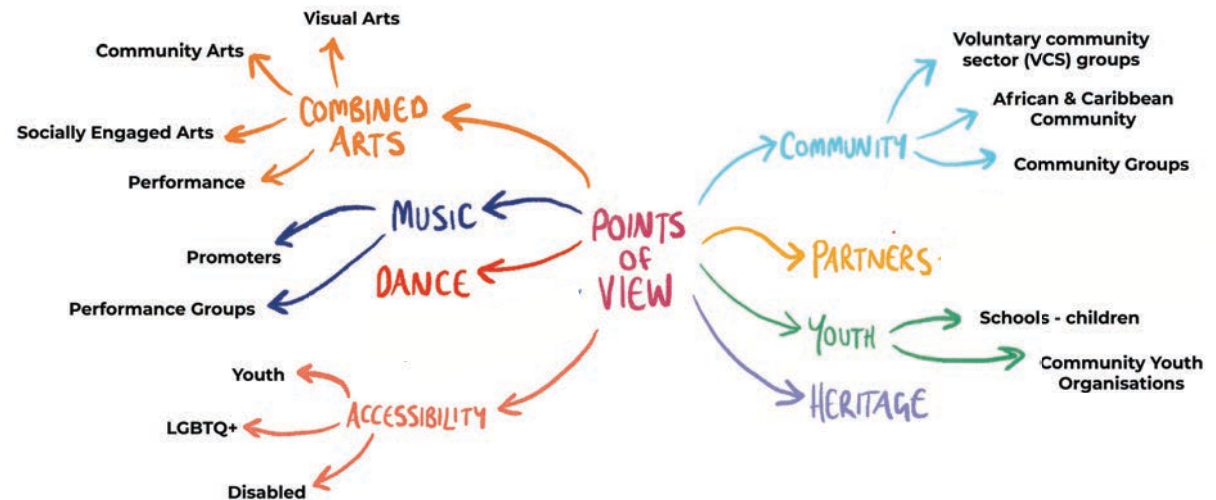
- C1. Easton CE Academy
2 x workshops
- C2. Hannah More Primary School
2 x workshops

D. Stand and workshops at events

- D.1 Newtown Park Street Party Consultation
- D.2 Heart & Soul AGM

E. Surveys

- E.1 Local Community Survey
- E.2 Schools Education Survey
- E.3 Bristol Promoters Survey



2.2 TECHNIQUES AND TOOLS

We initially proposed carrying out 6 x focus groups. As this consultation was carried out during a challenging time due to pandemic lockdowns, many of the views sought were therefore carried out via 1-2-1s with users over the phone and in-person outdoors with two in-person focus groups plus 1 x online and 1 hybrid focus group with staff. We also carried out four workshops with two local schools.

Following on from an initial meeting with management, Trinity arranged 1-2-1s with key members of staff responsible for Youth, Programme, Venue (Music), Community Activities and Marketing.

During 1-2-1s with staff, a focus group with staff and meetings with key management, **empathy and customer journey maps** helped us define the users whose **points of view** were integral to the consultation.

The Trinity Centre was originally covenanted to the African-Caribbean Community Association in the late 1970s. In 2021 59.6 % of the population of Lawrence Hill belong to a Black or Minority Ethnic group. It is important to retain the multicultural appeal to continue to successfully serve the local community.

Trinity - What Next?

Trinity Management requested that we specifically seek the views of nearby residents in nearby Newtown and representatives of African and African Caribbean organisations to see if they still felt like Trinity was a community centre for them.

"THE MORE THE BUILDING PROFESSIONALISES, THE 'WHITER' IT BECOMES. 10 YEARS AGO, IT WAS USED MORE BY [THE] SOMALI COMMUNITY - THE SHIFT HAS BEEN GRADUAL OVER TIME. PROBABLY BECAUSE IT'S BUSIER, IF YOUR WAY OF BOOKING IS PLANNING LONG TERM YOU ARE GOING TO GET YOUR DATE.

WE NEED TO DEVELOP A REALLY CLEAR ENGAGEMENT PLAN THAT CAN GO TO THE NEW ACTIVITIES COORDINATOR ABOUT READDRESSING THE BALANCE."

EMMA HARVEY
TRINITY COMMUNITY ARTS CEO

Respondents were asked what they loved, what could be improved, what activities and building improvements they felt were needed in each of the spaces (garden, main hall, Fyfe hall, Graffiti room) and what they thought was missing from the local community.

Ideation methods included brainstorming and crowdstorming, sketch prototyping and mind-mapping of the suggestions received from all users on themes related to the Building, the Programme, the Organisation and what the community felt was missing from their local community.

Crowdstormed ideas from individuals and groups were then grouped using **mindmapping** to connect ideas and suggestions from the different participants and recurring themes selected to develop our set of recommendations on behalf of respondents.

The following pages demonstrate the findings in detail.

1-2-1s

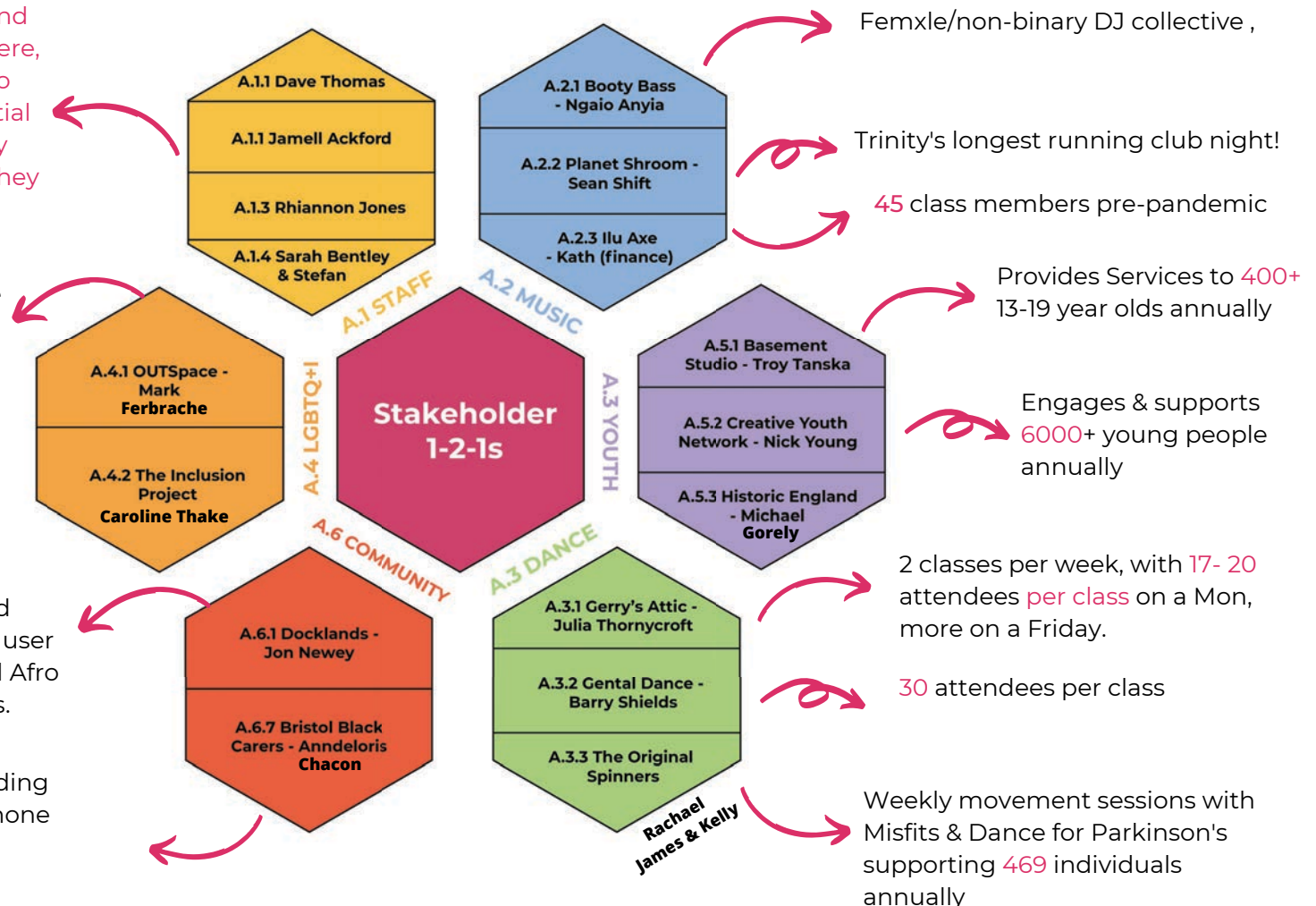
Following 4 x 1-2-1 interviews with five members of staff, we then carried out thirteen external user 1-2-1 Interviews with fourteen individuals. The reach of the organisations those individuals represented is indicated below, using available data submitted by representative individuals or annual reports as of Feb 2022. Interviews were conducted face-to-face and online, whilst a number of them were recorded audio interviews. Interviews lasted between 20-40 minutes.

Trinity 1-2-1 helped us understand who the current stakeholders were, make a list of existing users to approach and also other potential users Trinity was not currently engaging with to find out why they weren't using Trinity.

During the consultation we were asked if we would specifically seek opinions from LGBTQ+ representatives given Trinity's location in Bristol's gay village. 58% of community survey respondents identified as heterosexual compared to UK population of 93.7%.

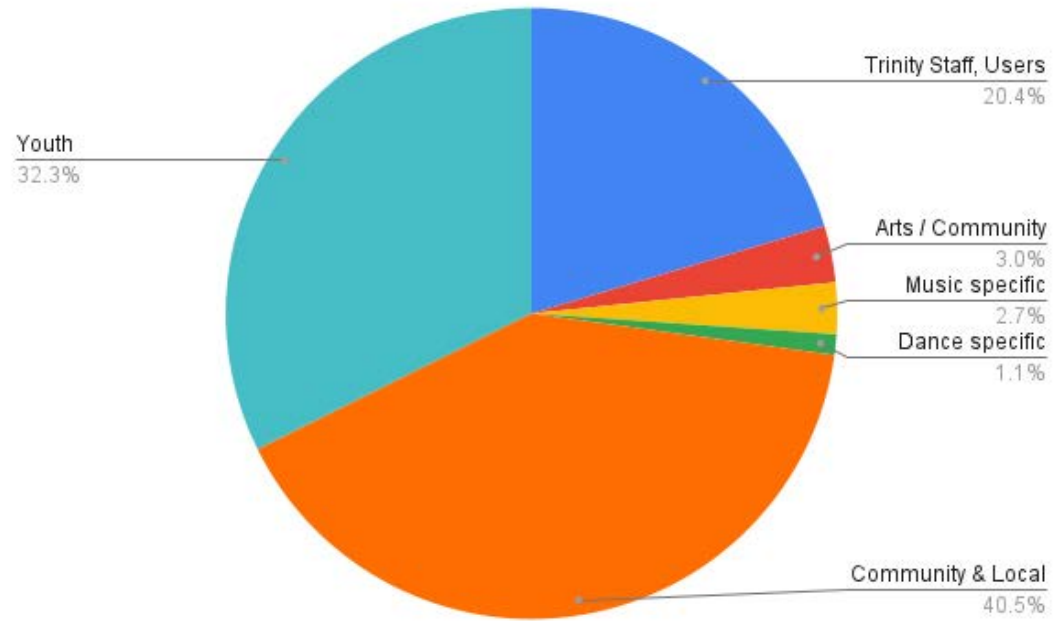
Pre-pandemic had 250 registered young people. 98% of Docklands user groups are from local Somali and Afro Caribbean heritage communities.

Mar '20-'21: Supported 1674 including Face to face contact: 442; Telephone 1230, Other: 3

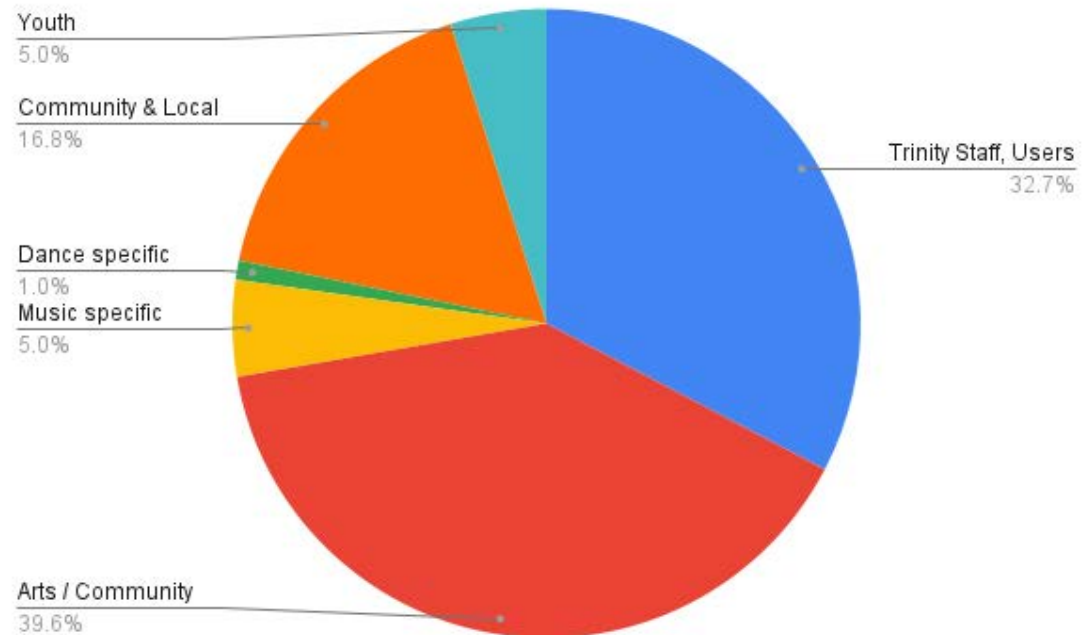


Trinity - What Next?

% BASED ON NUMBERS OF INDIVIDUALS CONSULTED



% BASED ON REACH OF ORGANISATIONS CONSULTED

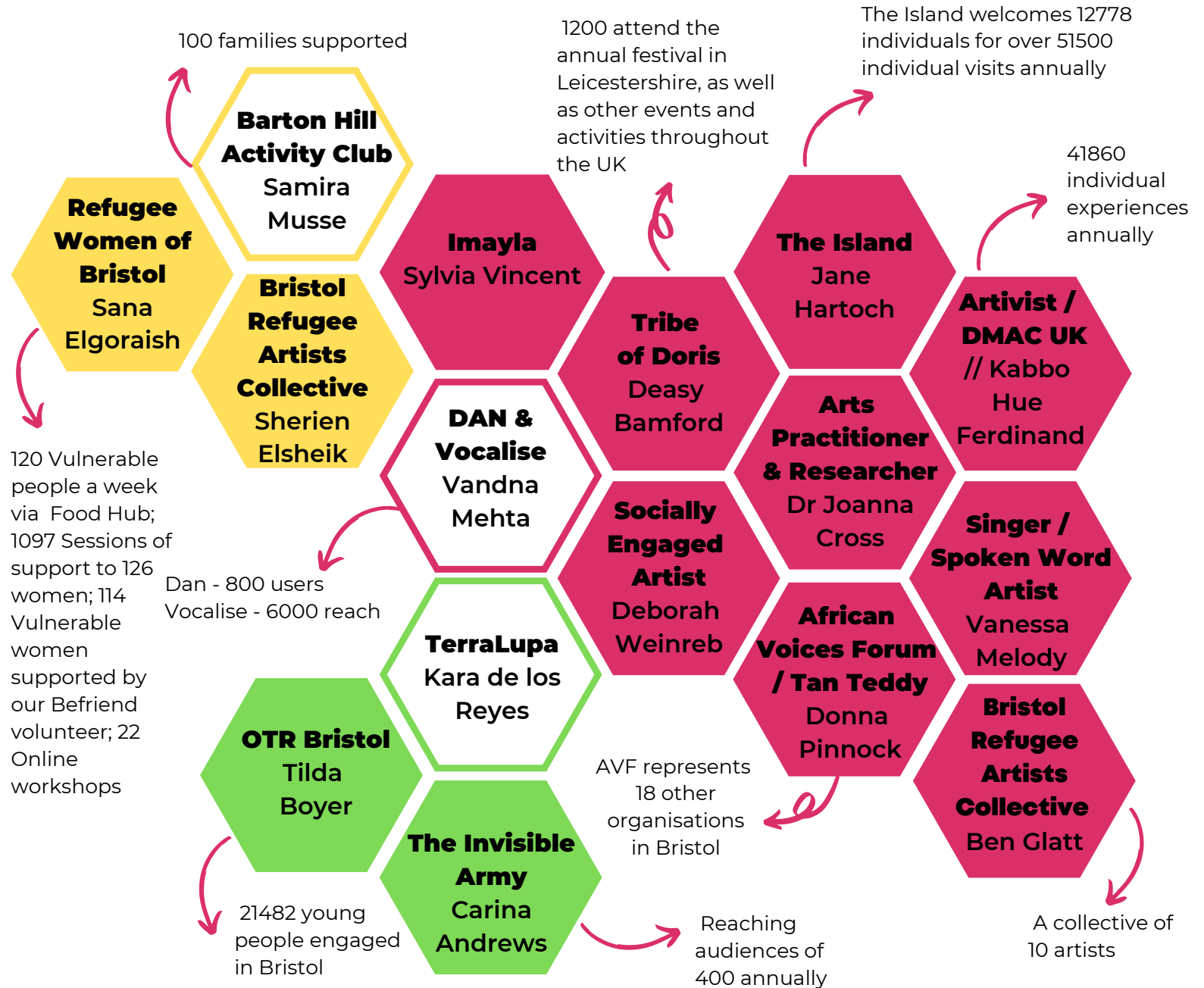


Focus Groups

Twenty-four individuals attended the Trinity staff Focus Group, and seventeen individuals attended three separate Focus Group workshops.

The opportunity to engage was shared with existing partner organisations, the DIY Arts Network, community organisations, and creatives identified during the staff stakeholder mapping exercise. The workshops targeted a mixture of local creative and community professionals and residents, those who had a very strong existing relationship with Trinity and were especially interested in its development as well as those who were currently not engaged with the building.

Of those consulted **57% were from BS5** and **16% from BS2** (data excludes Trinity Staff, and those we consulted at Celebrations & School Workshops)



Trinity - What Next?

Quantitative Research

The Office for National Statistics 2020 population estimate for Lawrence Hill was 20,200 with 37% of respondents in the Quality of Life Survey 2020-21 reporting that they participated in cultural activities at least once a month (4% higher than the Bristol average). However, only 20% of the local respondents we surveyed visit Trinity more than six times a year. In addition to qualitative research we also carried out quantitative research via a series of e-surveys to provide a confident set of insights from which the Trinity team can build on. The surveys targeted the following:

Local Music Promoters

We asked Bristol Music Promoters how they could improve the venue for live music and club nights. The Making Space for Music Survey was shared on the Bristol Promoter Facebook group (2.3k members) and directly to stakeholders identified by Jamell Ackord, Venue Manager. As we received just 6 responses, the sample size is therefore not large enough to be statistically significant, but combined with 1-2-1 interviews, helped our understanding of the needs of promoters in Bristol.

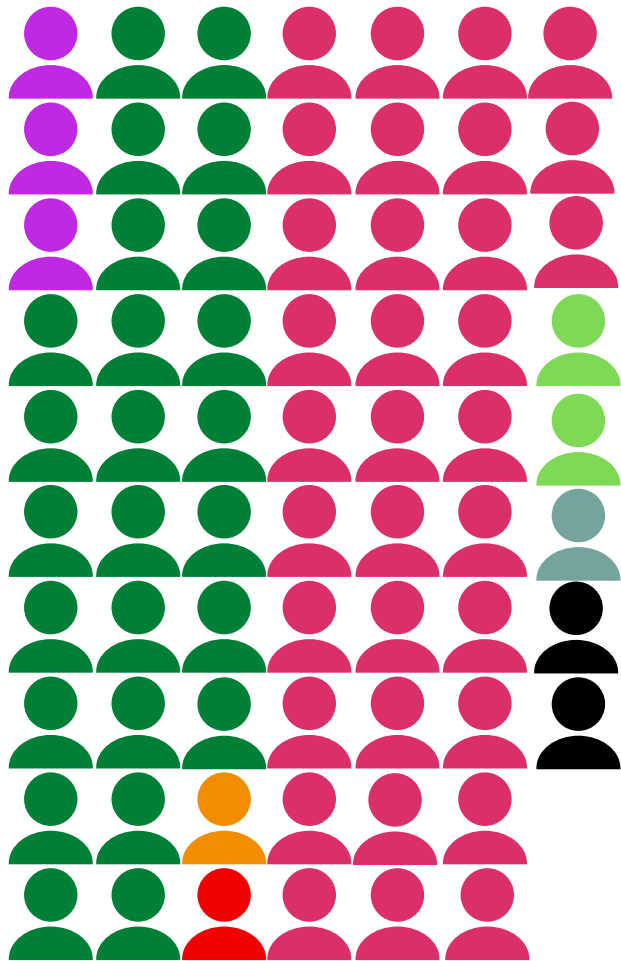
Local Education Sector

The aim of this survey was to find out from Bristol Education Providers what they felt the gaps in youth education and the arts were and how a local community arts centre like Trinity could support youth arts education going forward. Direct emails with survey links were sent to 30 education providers across Bristol and 10 responses were received (33% response rate).

Local Community

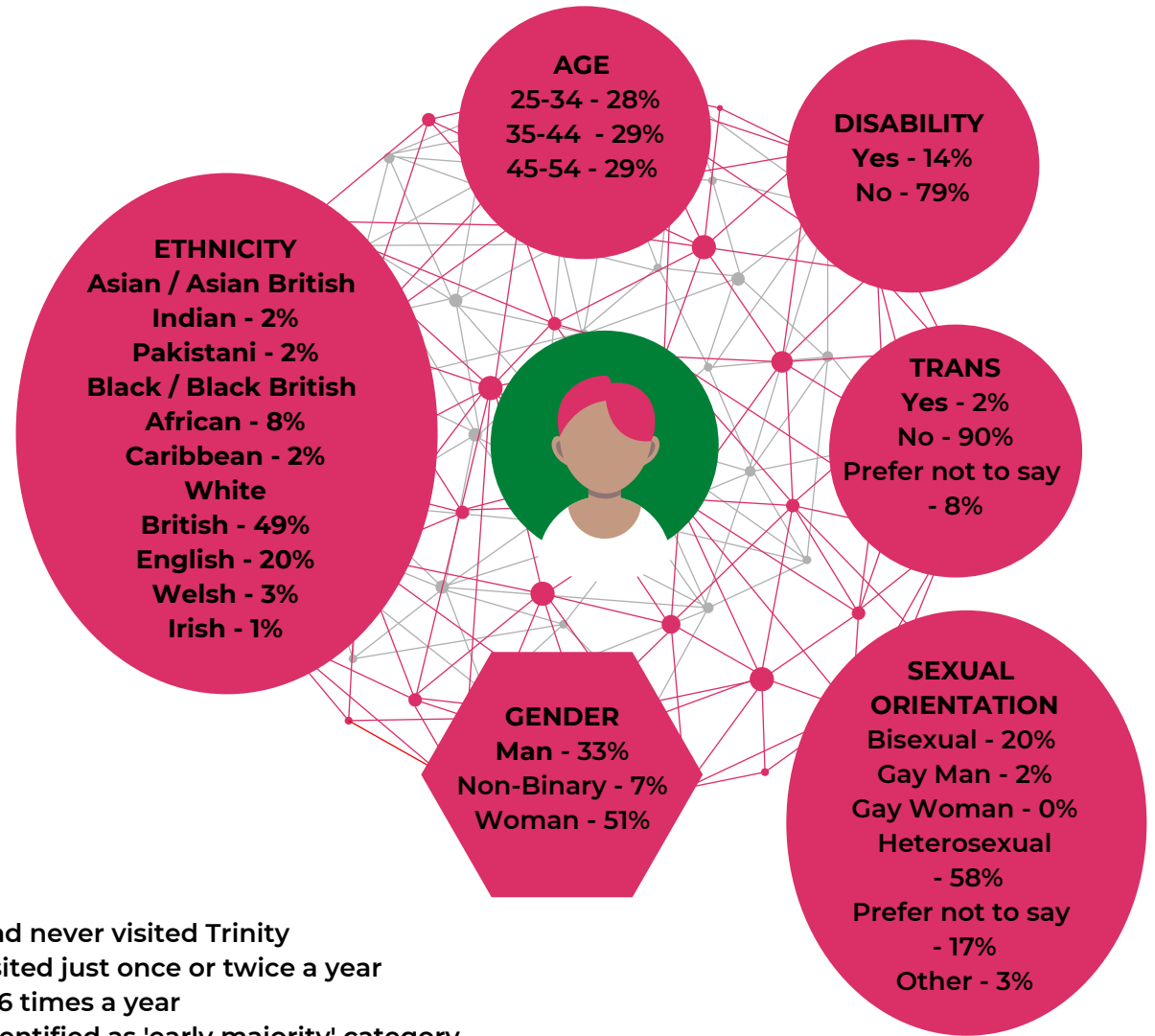
Trinity carries out their own annual quantitative survey which is sent through their mailing list. This survey was aimed at people in the local area that did not necessarily have an existing relationship with or awareness of the Trinity Centre. Following responses from the Newton Street party, we set a target of 60 responses. The survey was shared on local Facebook groups and two of Artspace Lifespace's engagement team spent 2.5 hours talking to users on Stapleton Road and St Matthias Park.

We also posted 200 flyers through doors locally, Trinity arranged for posters to be placed on local community notice boards and we arranged for posters to be put up in windows in 20 local shops in the Stapleton Road / Easton area for local residents to engage with the survey online. As the survey was predominantly online, we set the confidence level that the survey accurately reflected the attitudes of the local population at 90%. The survey received 63 responses. Since the surveys only questioned a sample of a larger population of Lawrence Hill, the margin of error of Margin of Error: ± 10 is the estimated range within which we would expect the exact answer to fall.

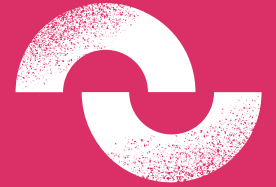


BS1 - 5% **BS5 - 52%**
BS2 - 40% **BS6 - 3%**
BS3 - 1% **BS48 - 1%**
BS4 - 1% **PREFER NOT TO SAY - 3%**

LOCAL SURVEY RESULTS - DEMOGRAPHICS



23% had never visited Trinity
 31% visited just once or twice a year
 25% 3-6 times a year
 67% identified as 'early majority' category
 Trinity survey respondents in comparison to wider population has a higher level of those identifying as non-heterosexual, non-white British and disabled.



4.0 FINDINGS



What does the Community think Trinity should provide?

LOCAL SURVEY RESULTS

We wanted to know what community cultural provision local residents thought were missing from the area so we asked a series of questions for a tick box answer for survey respondents to identify what out of this list was missing. The results of the full survey can be found in the appendices.

- Accessible event space
- Car park facilities
- Community café
- Community garden
- Cycle parking facilities / good transport links
- Free wifi
- Local stores e.g. greengrocers
- Outdoor space
- Small/medium room hire
- Youth centres
- Other

The Top 5 which respondents said were missing from their community area were:

1. Community Café (44%)
2. Community Garden (41%)
3. Small / Medium Room Hire (37%)
4. Outdoor Space / Local Stores (29%)
5. Youth Centres (24%)

Trinity - What Next?

Trinity already has a Community Garden and Outdoor Space. But the local community do not feel it is a garden for the community or did not know they could freely visit. The local community also responded that they did not feel the Trinity Garden Party was an event for the community, but that they would love to be able to use the garden more.

While respondents stated a community Cafe would be desirable, its location was also described as an 'island'. Locals residents and others we spoke to during 1-2-1's and focus groups thought Trinity might fail to gain the footfall it needed to run a regular Café or bar.

Summary of Research - What does the Community want?

SHARE THE BUILDING'S HISTORY

TRINITY'S PAST AND PRESENT OFFERS:

2020-2022 - The Art of Resistance

2018 - Heart and Soul

2013-2015 - Vice and Virtue

2010-2012 - What's your Trinity Story?

2008-2008 - The Bristol Sound



SUPPORT LOCAL COMMUNITY GROUPS

TRINITY'S PAST & PRESENT OFFERS:

Partnerships with ACE & Basement Studios

Support for the Newtown Network

Membership.

100 Beacons campaign

OUTDOOR EVENTS & EXHIBITIONS

TRINITY'S PAST AND PRESENT OFFERS:

Trinity recently commissioned Bristol artist

Alice Cunningham to create a bird bath

sculpture as part of the recent

improvements to the community garden.

Community gardening volunteer sessions

Trinity Garden Party

COMMUNITY FEEDBACK & RECOMMENDATIONS

- Use the railings to share the heritage and communicate it is no longer a church
- Outreach to organisations - work with schools through Historic England
- Digital Archive which is easily accessible of the heritage work to date.
- Share the history beyond funding cycles

- Info Accessibility - not easy to find out what Trinity offers on the website
- Visible community programme on the railings
- Membership info on noticeboards
- Outreach and partner with local organisations that specialise in youth programmes and programmes for carers and the elderly.
- Free parking for community event organisers.
- Advocate, support and/or partner with local community groups to enable them to take on their own much-needed community space (e.g. Barton Hill).

- Garden community & cultural celebrations aimed at the local community with regular food and drinks market
- Better signage outside showing the times the Garden / grounds can be accessed by the public.
- Support groups to take over the building or co-create spaces as a collective.
- Involve the local community in a rotating programme of locally sourced work creating free open public outdoor exhibitions.

Trinity - What Next?

MAKE IT AFFORDABLE

TRINITY'S PAST AND PRESENT OFFERS:

Membership which enables members to shape, contribute and influence organisational decision making at Trinity as well as apply for free/subsidised hall hire. Community Kickstart - Trinity gives over 4,000 hours of free and subsidised hall space to community groups in a typical year,



OUTREACH & PARTNERSHIPS

TRINITY'S PAST AND PRESENT OFFERS:

Eastside Community Trust
Take A Part
Hannah Moore School

SUPPORT WOMEN, YOUTH & ELDER

TRINITY'S PAST AND PRESENT OFFERS:

Making Tracks
Family half-term garden activities
Weekly forest school sessions
Dance Hub for youth and elders

Prosocial behaviours and motivations emerge early in development. Trinity could play an important role in the community helping children develop a vision of a more inclusive, relevant, and hopeful future.

Trinity - What Next?

COMMUNITY FEEDBACK & RECOMMENDATIONS

- Communicate the offer: activities, cost, membership options. e.g. membership and info about Community Kickstart on noticeboards.
- Develop community hire rates that are in line with other local community centres that are available for the local community to hire.
- PWYC (Pay What you Can) and free tickets to be made available through Trinity's Activities Coordinator or local community partners and schools so that tickets are not taken up disproportionately by frequent engagers outside the local area.

- Develop an Outreach Partnerships Programme with free/affordable use for Outreach partners / co-creators
- Encourage international artists to mentor local artists (both outdoors and indoors).
- Work with local GP & Social prescribing services which provide support on a range of issues, including promotion, local press releases, videos, social media and 'showcasing' events.
- Partner with schools and local organisations to cross-market activities.
- Employ local community artists/community engagers.
- Diversify the staff, management and board (or communicate the diversity) so it represents the surrounding community. Front-facing staff which are representative of the community it serves.

- Activities for mothers and children
- Youth clubs / after school activities
- Activities for elders
- Women only spaces.
- Provide outreach through free arts and music activities being delivered within schools
- Supporting students to visit arts organisations and providing transport

BUILD TRUST. BE THERE BEYOND FUNDING CYCLES

TRINITY'S PAST & PRESENT OFFERS:

Maintaining and improving the building for users and future generations. Since 2007, Trinity have carried out ongoing maintenance and low-level improvements to the building, alongside funded capital renovation and repair works programmes. This has helped to ensure the space can be used and heritage is sustained.

Providing access to free and subsidised hall space for regular groups and community events. Since reopening in 2004, Trinity has offered groups who share their values access to free and concessionary hall space through the 'Trinity Community Initiative'. Resident groups such as Hype Dance, Gerrys Attic and Aid Box have all been supported through this scheme, as well as local artists, who have been supported with free rehearsal and research & development space.

Offering free/low-cost access to events and performances for target groups. Local communities living within the area of Trinity are able to access affordable tickets to creative events from theatre and dance to workshops delivered by world-class touring artists.

Connecting young people with professional artists. Touring artists connecting with young people through Q&A and masterclass sessions, including Benjamin Zephaniah Jack Garrett and Nitin Sawhney.

COMMUNITY FEEDBACK & RECOMMENDATIONS

- From speaking to local residents and partners, trust is a key factor in engaging the local youth and residents.
- Some respondents' said they felt let down by local community services after programmes of activity only lasted for the duration of funding cycles.
- One local resident commented on only feeling of being visible by their local arts organisations when funding processes need to engage the community.
- One of our key recommendations is for Trinity to be very clear in the communication of their mission and the promise they make to the community. The promise will need to go beyond funding cycles with very clear communications around the duration of temporary programmes to rebuild trust locally.

“Community is everything. However, it takes a lot for people to build up trust again. Trinity and other venues come to the community and say ‘I need you’ when they need funding. It's like friendships. If a friend walked off on you for a long while and then came back into your life and said ‘I'm here now’ .. you would just think that ship has sailed.

Organisations reach out to the community and say: ‘I need you now’ to get funding, but where are the organisations when the community needs them?”

*Quote from Local Resident
Street Survey on Stapleton Road*

Overview

The engagement process in itself was challenging due to varying factors that influenced the process, including, but not limited to, COVID-19 Pandemic, a willingness to participate, access to internet connectivity, personal time, value & perception of a place such as Trinity, sense of ownership or importance, sense of safety, and personal interest or accessibility.

Following post-consultation meetings with Trinity, we have summarised the conclusions with 1 x Key Recommendations and 3 Soft Recommendations under the categories to help inform the emerging strategy as follows.

"I really love the space. I think they're trying to make it one of the most interesting spaces to use in Bristol. I think it's a space you can decide what you want to use with it. You're really not held back by what you want to want to turn the space into."

*Quote from Ngaio Anyia
Booty Bass*

RECOMMENDATIONS

A. BUILDING

1. Facilities
2. Accessibility
3. Built Environment

B. PROGRAMMING

1. Community (Youth / Elders)
2. Heritage / History
3. Utilising the Outdoors

C. PROFILE

1. Positioning
2. Partnerships
3. Reputation

A. BUILDING

KEY RECOMMENDATION

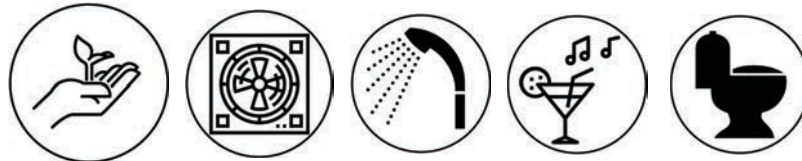
Develop a 'soft' entrance into the building.



The Entranceway contributes to the overall identity and plays an important role in the impression and experience formed by visitors.

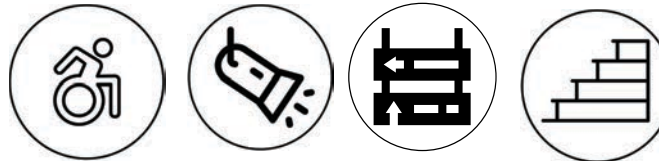
SECONDARY RECOMMENDATIONS

1 FACILITIES



The current entranceway is accessed by both vehicles and pedestrians and there is no direct physical and visual connection between the street and the building's entrance. The reception area also doesn't feel like an appropriate size and scale for the rest of the building.

2 ACCESSIBILITY



Our key recommendation is that Trinity creates a colourful, clearly signed, friendly and spacious entrance that brings a renewed character to the centre, with greater visibility and access from the street to create an entrance that is accessible and welcoming to everyone.

3 BUILT ENVIRONMENT



The new arrival experience can be multifunctional and include a new reception area and the bar and kitchen facilities could be housed within a new extension with multifunctional workshop / event / canteen space.

1. FACILITIES



SUSTAINABILITY

- High impact low effort measures that can be implemented now. e.g. switch to sustainable suppliers.
- Engage a sustainable energy consultant to carry out a feasibility study on possible alternatives.



VENTILATION

- Consider ventilation improvements on the ground floor.
- Install CO2 sensors to monitor airflow.



FACILITIES

- Dressing room & facilities for touring bands (shower/laundry).
- Theatre rake (if Trinity wants to be known as a Dance & Performances venue).



BAR

- Hide the existing bar from the Ground Floor to enable more Community / Youth activity or consider whether the bar could be moved to a new extension.



TOILETS

- A new purpose-built toilet block on the ground floor level with a visible corridor or open space with larger cubicles suitable for disabled users / gender-neutral option
- Gender-neutral and single-sex provision with clear wayfinding.
- Separate staff and backstage toilets.

2. ACCESSIBILITY



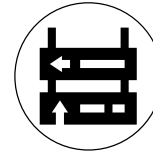
ACCESSIBILITY

- Better wayfinding and signage within the building.
- Direct access to toilets / lifts.
- Comfortable seating.
- Consider impact of spaces on non-visible disabilities and a neurodiverse community.
- Parking and transport are barriers for community group organisers and educators.
A key finding from our survey with local education providers is that schools would find visiting Trinity valuable but that transport should be provided and that outreach directly to the school may be the most valuable



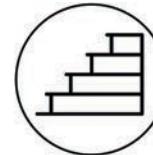
LIGHTING & APPEARANCE

- Lighting improvements on the ground floor.
- Consider ways to make the ground floor and graffiti room 'warmer' and cosier.
- More soft furnishings.



SIGNAGE

- Rainbow signs - welcoming signage to draw people in.
- Noticeboard on the railing highlighting the community programmes and public open hours.
- Utilise partners noticeboards locally, partnering with Eastside Community Trust, GP surgeries and local community rooms.



FLOOR LEVELS

- Carry out an inspection and feasibility/cost analysis.
- Remedial works on areas identified as trip hazards.

3. BUILT ENVIRONMENT



ENTRANCES

- Our key recommendation is to consider building a 'soft' entrance into the building.
- Make the existing entrances more welcoming and colourful.



CAFE / KITCHEN

- Remove the existing bar and kitchen and relocate to its own purpose-built café / bar space outdoors where the bar is 'hidden'.
- Outdoor kitchen facilities for garden visitors
- Enable space for a Pop-up coffee hut/cafe in the garden and regular pop-up markets celebrating local food and drink producers and food representing the cultures of the local community.



GARDEN

- 67% of respondents stated they and their family would take part in garden activities but 41% said they thought a community garden was missing in the locality.
- Communicate garden public opening hours and retain regular hours of public opening.
- Outdoor exhibitions - commissioning and representing local artists.



SAMPLE OF RESPONDENTS VIEWS

"I actually was invited as a young person to do some filming and I had that moment of wow this is like a rather large building and that's incredible. But I also felt kind of anxious. I remember feeling quite small... So, I was already nervous about being filmed and then I went into this kind of grand building. But when I went in, there were brightly coloured sofas, and a disco ball and this little room off of the main room that we used as well. And I actually quite quickly felt like, okay, I can manage in this space. I know that I can retreat to that small room if the big room isn't comfortable."

The Invisible Army
Carina Andrews

"In a community space, we are trying to create a space that is welcoming and inviting, that makes you feel safe and alleviates loneliness and so on. It can be quite daunting to step into a large space, others might not necessarily feel that way, but for some it could be quite intimidating".

Terralupa
Kara de los Reyes

"The building can feel empty, the staff are squirrelled away in rooms, and it can feel like we are the only ones here. Would love it to feel more social"

Gerry's Attic
Julia Thornycroft

"Rather than a regular café offer, maybe sessional events, like 3 times a week they offer a brunch for different age groups or cuisines."

Bristol Black Carers
Anndeloris Chacon

"The bar is visible and 'noisy'. If you are there for a workshop you might be put off."

The Graffiti room - with its concrete floor it feels 'hard' as a space and Trinity needs softer spaces within the building."

Creative Youth Network
Nick Young

"There are lots of shops on Stapleton Road with lots of people from Islamic Backgrounds, Somalis, Sudanese, Pakistani nearby. I don't see them using this space much and they are just around the corner, literally! One of the things I notice when I go downstairs for example is that it smells of alcohol, and the bar area could put people off, especially from those faiths."

Diverse Arts Network
Vandna Mehta

"Within the space it is frustrating to have people wandering around the edges, using the kitchen, or walking through the space to get access to the toilets, and not having awareness of what's going on. We've had interruptions before from people making bar deliveries which interrupts the sessions."

The Original Spinners
Rachael Walsh & Rachael Kelly

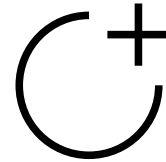
"There was an issue of my class with members going in the kitchen to make a cup of tea or going into the bar area to make tea and wash up cups at the end."

Gentle Dance
Barry Shields

B. PROGRAMME

KEY RECOMMENDATION

Co-create through Partnerships with Local Community / Arts Groups



Develop an Outreach Partnerships Programme with free/affordable use for Outreach partners.

SECONDARY RECOMMENDATIONS

1 COMMUNITY (YOUTH / ELDERS)

- Activities for mothers and children
- After school activities & youth clubs
- Activities for elders
- Women only spaces.
- Provide outreach through free arts and music activities being delivered within schools
- Supporting students to visit arts organisations and providing transport (key recommendation from the education survey)

2 HERITAGE / HISTORY

- Curate a digital programme and archive from the heritage programmes Trinity has created to date.
- Make the history of Trinity and Old Market available outside e.g. on the railings.
- Invite the community in with Community Heritage Open Days and Heritage trails of the surrounding area.
- Use actors, art and experts to community Trinity's History and local history.

3 UTILITISE THE OUTDOORS

- Garden party alternative for the local community.
- Involve the local community in a rotating programme of locally sourced work creating free open public exhibitions.
- Encourage international artists to mentor local artists (both outdoors and indoors).

SAMPLE OF RESPONDENTS VIEWS

"It would be nice to bring the groups here so they can do gardening, just sit down, get a coffee and have a chat. Our walking group currently goes to Netham Park, walks around, brings a flask, has coffee on a bench and comes back so it would be nice to walk here, spend a little bit longer." (talking about Social prescribing groups)

*Barton Hill Activity Club
Sabrina Musse*

"I met a young Somali male who wants to create a food festival, who was talking about how in Somalia, they only have one plate in the middle. He wanted to bring all these different groups around in Bristol. There's a feeling that the African communities or the African Muslim communities keep themselves quite separate. In actual fact, once you're in the group, they're really welcoming and engaging, they're very generous with sharing food, rooms are filled with fun and personality. That's something British people would respond to, I think. We miss opportunities to share cultures because a lot of it does happen behind closed doors.

Local Resident & MD of Full Circle @
Docklands
Jon Newey

Trinity - What Next?

"Edson has done all this fantastic work on the history of the area and everything else, but it's all sort of stuck in a book or on a website. I don't know what the restrictions are with all those railings but actually for not much money, we could take those railings and cover them in banners, and it would help people understand. And it's not just photos of gigs, it is much more 'come on in, we are a space for you'. Artists are really good at outreach and finding the communities around them and the barriers within them. We need to try and break down the gatekeepers. Make the exterior more visual on a daily basis so they know it's a space for them."

*Socially Engaged Artist
Deborah Weinreb*

"Essentially lots of the community see this as a church. Invite the community, explain the history of the building which you did today which I never knew."

*Samira Musse
Barton Hill Activity Club*

"A place like Trinity could host a training facility for the arts... that reaches out to a more diverse community by working with local creatives. It is good to have national and international artists but there is some great local creativity, and it would be good for them to have that support to develop."

*Tan Teddy / African Voices Forum
Donna Pinnock*

Trinity is so linked to music that how could you support the youth in practical ways. How can you use venues to bring training skills to the youth as a training space for young people? Not just in music but the skills that you need to go out and work at festivals and work at clubs and become supervisors and managers. And what place may arts centres like Trinity might have to play, using their midweek venue downtime to train up young people in a practical way."

*Creative Youth Network
Nick Young*

"If there was an outdoor kitchen, I would cook here. Something fresh, simple and vegetarian. It would be lovely, enjoy the garden. The current garden building reminds me of our country."

*Refugee women of Bristol
Sana Elgoraish*

C. PROFILE

KEY RECOMMENDATION

Develop a Community specific Marketing and Communications plan



Determine Trinity's promise to the Community which goes beyond funding cycles. Communications and Outreach plan should share community news and opportunities and build trust

SECONDARY RECOMMENDATIONS

1 POSITIONING

Trinity to make itself more visible to target audiences outside of gigs

2 PARTNERSHIPS

Activities coordinator to forge new partnerships, reconnect with old groups and engaged in co-creation discussions with local residents artists and community groups

3 REPUTATION

Communicate the ways that it is Affordable for the Community (memberships, charity rates) and celebrate the other ways that Trinity campaigns and advocates for other community organisations; for example most recently the '100 beacons' campaign to build a collective case for capital investment in the city's youth, community and cultural assets.

Work with local GP & Social prescribing services which provide support on a range of issues, including promotion, local press releases, videos, social media and 'showcasing' events

Partner with schools and local organisations to cross-market activities.

Respondents cited fees as a barrier and were not aware of the membership scheme Trinity offers and the ability to apply for free/subsidised hall hire. Trinity could communicate more widely the subsidised rates it offers to charities and to individuals who live in Lawrence Hill, Easton and Ashley wards.

Trinity - What Next?

SAMPLE OF RESPONDENTS VIEWS

"People don't use it [the garden] and it's down to how Trinity engages with people and the people in Newtown, a few people know about it, but we don't know how it operates, that information has not been shared with us properly. Trinity is just some building across the road.

. They need a noticeboard that advertises their activities and a volunteer for activities that people can talk to. An annual event that is put out there as something for the local community. The garden party doesn't feel like it's for local people. They have the facilities, and they need to start making it accessible all around.

A few people who have tried to access it have said it's priced too high. If it's more obtainable, I could have more events.

*Bristol Black Carers & Newtown Resident
Anndeloris Chacon*

"It needs to be affordable. If you want communities to use it, it needs to be at a price that is comparative to everyone else and to a certain extent, cheaper to begin with, just to get people to come and use the space."

*Imalya
Sylvia Vincent*

"The fees are a barrier to local people using the building. If you could reduce the fees, the community can use it more and more."

*Refugee Women of Bristol
Sana Elgoraish*

"Trinity needs to be more visible as an inclusive community art space, if that is what they want to accomplish. They need to advertise in community publications i.e., newspapers and magazines. They need to try and get the word out through community groups and attending community meetings and also they need to diversify their staff...the front facing staff is all white, Attend community meetings because people need to know what is going on."

*//Kabbo
Hue Ferdinand*

"I love Trinity it has a huge amount of goodwill and it's part of the mystical Bristol, it's legendary. There's a huge amount of will for it to succeed....I think Trinity needs to decide their priorities and communicate that. What's difficult for local people is how do people know whether or not you are their priority? Talk to other centres about how can you be really complementary... how can smaller organisations work together instead of competing against each other to carry out much-needed work"

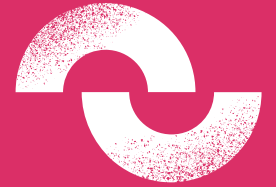
*Basement Studios
Troy Tanska*

"More advertisements, please! I can hear about activities at Trinity because I'm working. Some people are not working, they are not connecting with communities, how can they hear about this place? I've shared lots of posters about activities at Trinity with my friends, so they are just starting to know about it. But without me.. they wouldn't."

*Bristol Refugee Artists Collective
Sherien Elsheikh*

"It would also be useful if the community was consulted about the programs which are being put on. If there is an LGBTQ+ programme of events are LGBTQ+ people involved in the marketing and programming?"

*The Inclusion Project
Caroline Thake*



5.0 CONCLUSIONS



This report highlights a set of high and low impact interventions and potential changes that Trinity can make to **improve** its visibility, service, and perception within local and arts communities.

Trinity is well known as a **Music Venue**. It is also well-used by a number of dance and music groups for rehearsals and is one of Bristol's leading arts centres, featuring a range of eclectic and independent music, art and dance with a diverse and inclusive programme. But while it describes itself as a Community Arts Centre, as Trinity has professionalised; Lawrence Hill residents have found it more difficult to find space within the building. For some, it is not seen as a place where people from the local neighbourhood can meet for social events, education classes, or recreational activities. The local community in the immediate vicinity is either not aware that Trinity is a community arts venue, think it is either a church or a music venue, and some felt let down by local community groups as activities have quietly disappeared along with funding cycles. **Users love Trinity, but do not primarily see it as a Community Venue.**

Trinity is seen as an affordable music venue for participants but the **affordability** of Trinity compared to other local arts centre was perceived as an issue. Lawrence Hill has one of the greatest levels of deprivation in Bristol which gives Trinity access to more funding and grant support, however, respondents did not feel that funding benefits were filtering down to support the local community but were supporting Trinity at a building and organisational level.

Part of this disconnect could be addressed by **clearer communications**. Trinity is committed to engaging the local community. However, it is not always clear from Trinity's website or its public noticeboards what groups Trinity supports, when a funded programme has ended, about its community membership and about its Community kickstart scheme. Those consulted thought Trinity was doing an excellent job of marketing Trinity to be more visible as a national and international venue, but community programmes were not as visible or were perceived to be less important.

Trinity - What Next?



Inspired by the 'hopes and dreams for the future' submitted by residents as part of the What I Want To See, What I Want To Be project in April 2021, Trinity is holding a new coffee morning for residents of Newtown in partnership with Newtown Network in the Common Room of Rosevear House. These coffee mornings are hosted by artist in residence, Michelle Roche, as part of a programme of 'creative happenings' across Newtown in 2021/2022. Outreach and partnerships will be key in sharing information about Trinity as a vital community asset, especially in the context of widespread development and change planned in the area. Outreach can also be key in communicating the membership model through which hierarchical leadership models can be replaced by connecting collaborating and multiplying community voices.

Trinity is in an excellent position to develop as an exemplar of supporting arts at Community and International level. It has secured its physical capital through a robust Capital works fundraising programme as well as developing financial, social and creative capital. Working with communities means acknowledging local ownership and involving community advocates. The local community do not see themselves as hard to reach, they just have lost trust due to well-meaning projects not giving thought to legacy beyond funding cycles. This leaves them feeling like a product being sold to funders.

Engaging in culture purely for social purposes, somewhere to get out of the house and connect to a friendly face is important and is often taken for granted by the educated, connected, and frequent engagers in the arts. One local resident said they liked to stand out in the garden and listen to the music when gigs were on. Trinity are supporting greater engagement through Pay What You Can (PWYC) offers. We recommend that these be administered by outreach teams rather than via mailing lists where places are disproportionately taken up by frequent engagers.

Trinity's garden is an important resource that many are not aware they can access. Trinity could support the economic challenges the local community face by partnering with FareShare and offering a 'community fridge' or shelf as well as being a gardening gathering hub.



Trinity is a well-run building with confident staff that embody the values of welcome. Allowing for different activities at different times of the day would mean greater utility as a community centre. Local residents who visited Trinity were impressed by the Fyfe Hall and Graffiti Room. The building has the potential to be even more inspiring and more inclusive; however, a number of **physical renovations** are recommended.

A key recommendation is for a new sustainably designed extension to create a more welcoming entrance/reception to serve as a 'soft' entry into the building and multi-use space. This could house a new purpose-built toilet block, bar/kitchen, storage, staff offices and/or a flexible range of new uses. This could for example, create space for groups to meet and make space for after school clubs, without compromising on the fantastic large events and rehearsal space in the main building. A new extension would also offer the ability to close off access to unsupervised areas while leaving others open.

Trinity is an 'island' at the heart of Old Market, Newtown, and Stapleton Road. While the car park provides an important revenue stream for Trinity, the cost is prohibitive to many community event organisers and free reserved parking for community event organisers should be considered. While a café would act as a focal point for the Trinity centre, its location means it would need to position itself as a destination venue rather than via footfall and any **new space should be multipurpose with flexible space for meetings and events.**

While this consultation focuses on what could be improved, it was clear from the consultation that there is a huge amount of love and goodwill for Trinity. With some further investment in ancillary buildings, a commitment to building trust based on shared culture and values, and beyond funding cycles, Trinity could be key to connecting the rapidly developing community.

*Kathryn Chiswell Jones
Consultation Lead*

