

Trinity Community Arts

Options Appraisal 2022

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1. Introduction:

This report has been prepared by PH3 Design and Architecture Ltd, and focusses firstly on understanding the social and historical context of the Trinity Centre as a building and Trinity Community Arts as organisation.

Secondly the report seeks to understand the role TCA currently plays in its community in order to better understand the kinds of spaces and facilities that the organisation is likely to need as it continues to develop and grow.

This is done through the associated Community Consultation document, prepared by Artspace Lifespace, which should be read in conjunction with this document, as well as the stage one economic impact assessment prepared by Economics for Good and summarised in section 7.

The report then goes on to analyse the Trinity Centre building through a broad range of lenses, in order to develop a thorough and detailed understanding of how the physical environment that is the home of Trinity Community Arts , is supporting and/or limiting TCA's delivery of their charitable aims.

Finally this report then goes on to assess a range of options for potential changes to the building to analyse and understand if and/or how they may provide improved opportunities for TCA to increase delivery of their charitable aims.

Diagram 001 shows the range of surveys and analysis that has been undertaken during this process, with each element covered in details further in the report.



2. Scope of Report:

- Examine and understand the Trinity Centre's role in its community and identify opportunities for strengthening ties to and support for that community, as well as identifying opportunities for enhanced community use of the Trinity Centre's facilities.
- Assess the role Trinity Community Arts (TCA) and the Trinity Centre plays in its local economy, in its community's wellbeing and sense of place, as well as the role it plays economically in Bristol's music sector and in arts education in the city.
- Analyse and assess how the physical environment of the Trinity Centre supports, impacts on and/or limits TCA's ability to deliver against its charitable aims and objectives.
- Assess what opportunities the existing building and the wider site offer for expanding TCA's provision against its aims and objectives.
- Examine whether changes to the existing internal arrangements and layouts of spaces within the Trinity Centre could enhance TCA's delivery.
- Assess the condition of the existing grade II* listed building and determine whether any urgent structural or other repairs are needed to the historic fabric.
- Prepare a multi-year schedule of repair and maintenance priorities for the listed building.
- Assess accessibility concerns and limitations throughout the building.
- Assess a range of options for the future of the building and rate them against a broad range of criteria to understand to what extent each option could support TCA's delivery against its aims and objectives.



diagram 001_analysis overview



3. Organisational Overview & Context:

TCA took over the lease on the former holy trinity church building following submission of a series of competing bids to Bristol City Council in 2003.

Since taking on the building TCA has made the restoration of the building a key focus for the organisation. Over its 19 year tenure TCA has made significant investments in the building's fabric, including an extensive, multi-year programme of protecting and restoring the building's historic facade, incorporating the complex work of identifying and replacing large numbers of concealed, corroded, original iron clamps that were causing significant risk to the listed fabric, as well as extensive works to secure, stabilise and repair significant elements of the finely carved, decorative stonework across the building, especially at roof level where a number of original elements were in a perilous condition.

In addition, TCA has worked continuously to improve the quality of the building's internal spaces as well as improving accessibility throughout the site, where possible within the limitations created by working with a grade II* listed building.

In the 19 years since taking on the building TCA has proven itself to be a committed, reliable and mature guardian of one of Bristol's great architectural treasures, while simultaneously providing an extremely high quality and diverse programme of community focused culture, arts and events.

The organisation has developed a well deserved reputation for robustly supporting up and coming artists within a wide range of cultural sectors including the music industry, visual arts, spoken word and theatre etc. as well as being broadly regarded as a fundamental cornerstone of the city's community focused cultural activity, its alternative cultural scene and a welcoming host for a broad range of the kinds of events that may otherwise struggle to find a venue to host them.

TCA is a highly dynamic organisation that has embedded an enduring culture of challenging itself on an ongoing basis to explore whether it is maximising its outputs, as measured against its charitable aims.

As part of that culture, this report was commissioned as part of TCA's formal decennial review of its facilities and capital investment strategy, with a view to assessing and reviewing existing proposals for physical works to the building, investigating whether they are still fit for purpose for the organisation, and developing additional, high level proposals for discussion in order to assist TCA in exploring how it may be able to expand the provision of its charitable aims in the future.

This report and options appraisal follows on from the extensive work undertaken by GCP Architects during the last decennial review and the associated proposal contained within the planning and listed building consent granted 02.11.2012 (planning reference: 12/03943/F listed building consent ref : 12/03944/LA)

Due to a number of constraints, significant elements of the 2012 proposals for the building have not been taken forward to date, however, it is our understanding that due to the implementation of some elements of the scheme, these approvals remain live and form a key part of the options appraisal process.



4. Social and Historical Context:

An essential element in assessing the appropriateness of any proposals for a building of the quality and architectural importance of the Trinity Centre, is an understanding of why the building was commissioned in the first place and what role it was designed to play within its community.

This lens provides a key mechanism for understanding why the building was designed in the way that it was, what makes it so special as a structure and allows us to draw out further insights into the role it has played in both the history of its community and that of the wider city.

The former holy trinity church was commissioned during a period of significant social change in England, in the middle of the industrial revolution when considerable internal migration was taking place as large numbers of people moved from traditional pastoral settlements to urban areas to work in mechanised and industrialised businesses. In 1750 Bristol's population was an estimated 45,000 with the physical city largely contained within the historic city walls, yet by 1841 the population had grown by over 300% and within that time the city had expanded out as far as Easton, St Andrews, Redland etc.

In response to concerns about the uncontrolled expansion of the populations of cities such as Bristol during this time, as well as concerns within the establishment regarding the need to counter the kinds of ideas that had led to the French Revolution in 1789, and following the payment of war reparations by the French following the defeat of Napoleon in 1815, parliament passed the Church Building Act in 1818 and a fund of £1 million (est. £60million today) was allocated to the construction of new churches with a further £500,000 added in 1824.

Of this combined fund £6,000 was allocated to the construction of what was to become the Trinity Centre, with a further £3,000 raised by the community and through donations.

The Trinity Centre stands an impressive 25m tall and even today dominates the surrounding housing and commercial buildings as well as views across Old Market and inner East Bristol.

The building was constructed to house 2,200 seats of which almost 70% were free, indicating the majority of the population using the building did not have significant wealth. Furthermore, the presence of only a single commissioned stained glass window in the building, with the remaining windows being made up of impressive, but more simple geometric glazing, further suggests that even

during its construction the building sat within a poorer, likely more working class community.

The fascinating social history of the building, the social politics of the time it was commissioned in, the scale of the structure and the grandeur of the completed edifice give intriguing insights into the aims and objectives that this building was designed to address: the choice of material reflects a desire to create a structure that lasted the test of time, the scale and height of the building reflects the importance of its use and those who commissioned it, while the choice of an innovative and radical architect in Thomas Rickman to design it was symbolic of a community looking to the future with confidence.

This is a building that, whilst commissioned and constructed in unsettling and turbulent times, was intended as a lasting celebration of the greatest ideals and ambitions of its age and is a building that, in one iteration or another has been the physical heart of its community in East Bristol for almost 200 years.

Further, it is a building whose history can be read, in many ways, as a manifestation of the changing political, social and economic conditions that its community, its city and its country have undergone during its lifetime, from the central role of organised religion in British society in the 19th Century, to the decline of religious influence in the late 20th Century, to a home for migrant communities in the 1970's and 80's and its role at the centre of soundsystem culture and dance music culture in the city, as well as as a home for the Bristol sound, through to its current role as a tremendously loved home for a huge range of cultural and community activities and events, bringing people of all backgrounds, ages, identities and cultures together in one space.

It is through this lens, and this history, that this report seeks to explore how a building of such huge social significance to the city of Bristol can evolve and look to the future in a way that respects the incredible historic fabric but does so in a way that honours both the spirit of optimism and confidence in which the original structure was conceived, commissioned and designed, as well, crucially, reflecting the spirit, ideals and ambitions of TCA and the wide variety of communities that currently call it home.



5. Architectural Context:

The Holy Trinity Church was designed by the Architects, Thomas Rickman and Henry Hutchinson, and work started on its construction in 1829. It is designed in what became known as the 'Perpendicular' Gothic revival style, and was funded by the proceeds resulting from the victory at the Battle of Waterloo, and Trinity became one of the many 'Waterloo' or 'Parliamentary' Churches, as described above.

Gothic Architecture is an architectural style which emerged in the mid 12th century in Europe and was exported as far afield as India and the Americas. It started to fall from favour in the 16th century but continue to be used for churches in particular, until it was revived for all types of building in the 19th century. The word Gothic was used by its detractors and it is notable that Rickman preferred to call it the 'English' style, until he became aware of its prevalence throughout Europe. In 1817, Rickman wrote what is considered to be the first comprehensive history of this style, in his book "An Attempt to Discriminate the Styles of Architecture". In it he describes the influence of Greek and Roman architecture on English buildings, moving on to describe, in detail, English architecture from the 11th Century onwards, including the last of the Gothic Styles - Perpendicular Gothic or simply 'Perpendicular'.

Rickman was the first to identify the Perpendicular style which he characterised by large, tall windows, four-centred arches, strong vertical lines, and arch-topped rectangular panelling. This Gothic style was unique to England and was the first to become popular during the Gothic Revival. The four centred arches, typical of Perpendicular architecture, allowed them to be wider and flatter (as seen at Trinity), the tracery is characterised by simple mullions which celebrate the verticality of the overall aesthetic. The west front of Trinity church, with its large traceried window above a central door framed by a square headed label, topped with symmetrical turrets and pierced crenellations is characteristically Perpendicular, with features that elevate architectural elements from merely practical to a more ornamental level, creating an overall sense of grandeur.

Ornamentation and Christian imagery were also a crucial component of the interior of many Gothic Revival buildings, setting them apart from their more austere Classical predecessors. Despite being a Quaker,

Rickman entered whole-heartedly into the decorative mode and evidence of this ostentatious, often spectacular element can still be found at Trinity on the East Wall, marking the location of the altar, in the floor tiles and stained glass on the South Elevation. Historic photographs give an indication of the scale and grandeur of the original East wall, which has been sadly lost over the years of alterations carried out on the building.

References:

<https://manuscriptsandmore.liverpool.ac.uk/?p=3210>

<https://www.thomasrickman.org/>

https://dbpedia.org/page/Perpendicular_Gothic



6. Community Consultation Summary:

Artspace Lifespace were commissioned to undertake a community engagement activities around TCA to inform Trinity's future plans. Below is the conclusion from that report, and the full document is available from TCA on request.

"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 and do not feel like it is a centre that serves them. 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, or feel let down by Trinity as activities have quietly disappeared along with funding cycles. Users do not primarily see it as a Community Venue.

The affordability of Trinity compared to other local arts centre is also 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.

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 new sustainably designed extension could create a more welcoming entrance/reception to serve as a 'soft' entry into the building. It could house a new purpose-built toilet block, bar/kitchen, storage, staff offices and/or a flexible range of new uses such as 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.

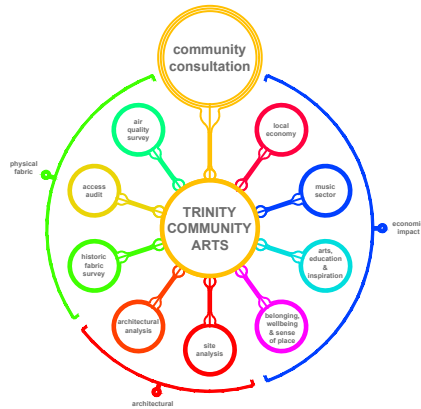
Trinity is an 'island' at the heart of Old Market, Newtown, and Stapleton Road. While the car park provides an important revenue stream for Trinity, the cost is prohibitive to many community event organisers and free reserved parking for community event organisers should be considered. While a café would 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.

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

*Note:

The Community Consultation report was prepared by Artspace Lifespace, a Bristol based, community focussed, organisation with extensive experience working with artists, building owners, property developers, local communities and organisations on proposals to use a wide range of buildings as vibrant multi-use art venues.



Summary of findings from the community consultation

see appendix 1 for further details



7. Economic Assessment:

Local economy in Old Market:

Talking points

- **Old Market is underutilised. Seven of the 43 company-owned business premises on Old Market Street are registered vacant.**
- **Existing businesses would benefit from more events at Trinity, such as the 14 food businesses on West Street.**
- **Each £1 spent by Trinity generates an additional £2.47 for the wider Bristol economy.**
- **For each £1 Bristol live music audiences spend on tickets, they spend an additional £4.88 on food, drink, accommodation and transport – much of this outside the venue.**
- **Lawrence Hill is in the top three most economically deprived wards in Bristol and the majority of households do not have access to a car – many stand to gain if Trinity's expansion can increase Living Wage employment in the neighbourhood.**
- **Trinity is the lynchpin of the Old Market economy. By expanding carefully in line with its charitable objectives it can enliven the local economy without displacing others.**

Old Market today

The main thoroughfare from Bristol City Centre to the Trinity Centre is Old Market Street and West Street. 43 premises on Old Market Street are registered as owned by companies. Seven of those are empty units meaning 16% of business premises are vacant on Old Market Street. There are 88 businesses in Old Market registered on Companies House. The nature of these businesses include take-aways, dental practices and artistic creation, amongst many others.

Businesses and organisations located in Old Market are diverse, covering the public, private and third sectors. For example, there are eight charities and 14 food venues on West Street alone. Old Market has a thriving nightlife with venues such as the Trinity Centre, Old Market Assembly, The Exchange, and Bristol Bear Bar. The Trinity Centre is the largest venue in Old Market, with a

current maximum capacity of 640 in the Main Hall.

Old Market sits in the Lawrence Hill ward. Lawrence Hill is in the top three most economically deprived wards in Bristol and has the highest percentage of child poverty. 46.5% of children in education receive free school meals and 47.3% are classified as disadvantaged – almost double the Bristol average. 14% of Lawrence Hill residents reported they find it difficult to manage financially (double the Bristol average), and 6% have used a food bank during the last 12 months, compared with 2% in the whole of Bristol. Men that live in Lawrence Hill also have the lowest life expectancy in Bristol.

Trinity's local economic impact today

Between 2009 and 2019, Trinity's turnover has grown from £120,000 to £1.2m and in 2019/20 Trinity employed 56 people (a growth of 30% in two years.) For every £1 invested from a Bristol source, this has represented £10 Trinity has levered from national grant sources for the city.

Trinity's economic impact is felt through its commitment to being an equal opportunities employer. Since 2009 Trinity has provided paid internships to 33 young people as part of national programmes such as Creative Employment and the Future Jobs Fund. A quarter of these remained employed at Trinity beyond their internship, showing Trinity retains local talent.

Every employee is from the city of Bristol, with 75% of these living in the postcodes BS2 and BS5. Using a local economic multiplier, Trinity's employment of these people generates an additional 86p per £1 spent toward the BS2 and BS5 economies. Furthermore, every £1 spent generates an additional £2.47 toward the overall Bristol economy, showing Trinity's economic impact is felt further afield than its immediate location.

The Old Market economy after Trinity expansion

Expanding the Trinity Centre will increase the number of events the venue is able to host, in turn increasing attendance numbers and hence revenue from ticket sales. Given 77% of attendees travel from the wider Bristol area and beyond to these events at present, an increased footfall will likely impact local businesses within Old Market. For example, prior to evening events, people from outside the area may seek local food vendors for dinner. The Bristol Music Census revealed only 17% of spending at or in association with live music events in Bristol went on tickets. Spending on drinks was around double this.

This would mean more money is being spent within Old Market, increasing attractiveness of investing in the area. For example, greater economic viability



may incentivise businesses to open and/or expand into the seven vacant units on West Street. This, in turn, may lead to job creation for Old Market residents – an attractive prospect given 56.2% of households in Lawrence Hill do not have access to cars.

A key measure of economic activity is the contribution to the UK economy in terms of Gross Value Added (GVA). There are three main forms of GVA – direct; indirect; and induced. Through its own activities and operations, Trinity directly generates GVA, which comprises operating profits and employee costs. Indirect GVA is generated from spending with suppliers in the wider economy to support the operations of the Trinity Centre. Induced GVA arises due to the additional economic activity generated from employees spending a proportion of their earnings in the economy. We expect each of these measures to rise as a result of Trinity's expansion.

Thinking about developing local economies

Not all economic development is good development. Risks of gentrification arise as benefits may be displaced from the original community to newcomers that have social mobility. This could shift a neighbourhood's characteristics as people move to the area, diluting the local identity and giving the original residents less impact.

Increased economic activity also has environmental impacts. A higher footfall increases pollution as more people means more waste must be managed, e.g., littering, using non-renewable fuels to travel to the area etc. Each of these have a carbon cost attached, which must be carefully managed and mitigated.

One benchmark definition of Local Economic Development requires activities to:

- Take place within a defined territory
- Have a strong bottom-up orientation, e.g., is driven by local stakeholders
- Involve a range of stakeholders from the public and private sector, as well as from civil society
- Be about improving competitiveness and attractiveness of the location
- Foster economic well-being as a primary aim

Trinity's expansion as a good development

Trinity's expansion ticks all the above requirements, meaning it will enhance the development of its local economy:

- Trinity will bring economic benefits to the whole of Old Market as its 'well defined territory.'
- Views from residents, users, and local business owners will be considered when developing options, based on enhancements they would like to see in their area. This means the capital works programme has 'strong bottom-up orientation' and 'involves a range of stakeholders.'
- Expanding the Trinity Centre will also likely increase the 'competitiveness and attractiveness' of Old Market as a higher footfall may encourage businesses to move to the area.

In 2013, Old Market Quarter created a Neighbourhood Development Plan for 2015-2026. This considers the context and character of the local area, including its history, population, economy, and environment. Trinity's expansion adheres to this plan. Currently no one in Lawrence Hill reports noticing gentrification taking place and thinking it has had a negative impact. Trinity's own activities are likely to stay true to its charitable objects and not be gentrifying but the activities of businesses outside its control are where gentrification could happen. Trinity could wield soft neighbourhood influence and support Neighbourhood Planning efforts to prevent this.

*Note:

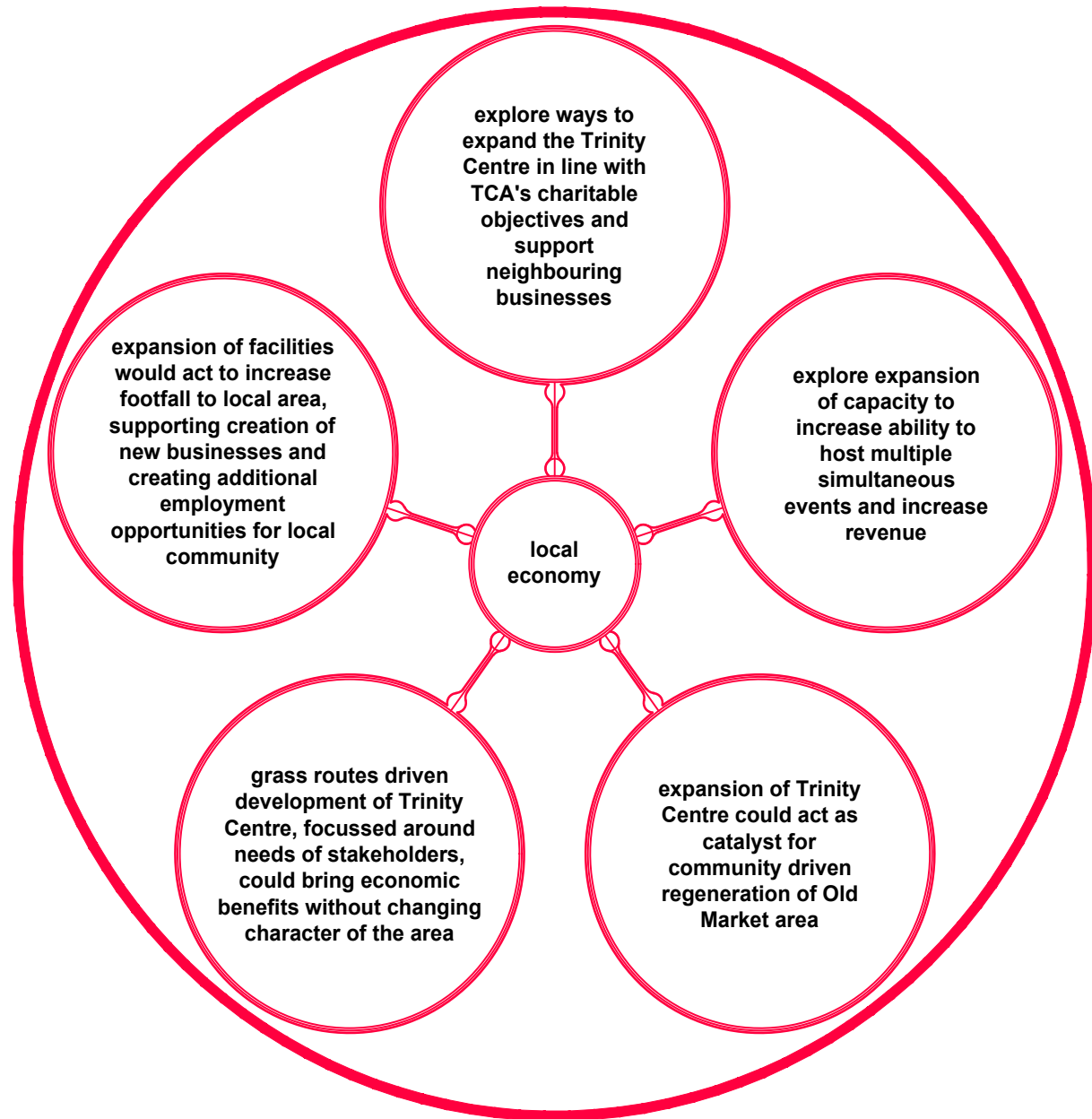
These economic assessments were prepared by Economics for Good, who's vision is a just economy that meets the needs of everyone in society.

Ash Loakes has eight years' experience in economic appraisal at the Office for National Statistics and the Department for Environment, Food and Rural Affairs (Defra). He is a member of the Government Economics Service.

Tom Youngman has led economic analysis, communication and strategy projects for Triodos Bank, Madrid's city association of co-operatives and most recently Defra. He is a member of the Royal Economics Society and the Government Economics Service.



Summary of findings from an assessment of the local economy



Music sector in Bristol and beyond:

Talking points

- **In 2019, we estimate Bristol's live music economy generated £63 million in Gross Value Added and supported 1,250 FTE jobs in the city.**
- **Musicians get 43% of their income from live music. Trinity plays a central role in sustaining music creators in the city.**
- **Trinity is the largest charity-run venue for standing events in Bristol, giving it a unique role for championing emerging artists and underrepresented genres.**
- **Trinity hosts 60 – 90 gigs and club nights a year with 25 000 – 35 000 attendees.**
- **Old Market Quarter's population has roughly tripled between 2001 and 2020. The neighbourhood's live music capacity has not kept pace.**
- **Bristol internationally renowned natural history filmmaking economic cluster was built around strategic investment in the BBC's Natural History Unit. Could major investment in a successful, well-loved music venue like Trinity foster a Bristol Sound economic cluster?**

Trinity's role in the music sector

In 2018/19, Trinity hosted 31 live concerts and 37 club nights. That continued despite the Covid-19 pandemic, with Trinity's garden the venue for seated, socially distanced events. With the live music industry back in full swing, so is Trinity, with event demand projected to return to previous levels.

Trinity's role in the music industry is sometimes as venue for hire and sometimes as promoter. As a venue for hire, Trinity provides the critical infrastructure that makes live gigs possible. This co-ordinates a network of local workers to seamlessly operate live events including fixed capital like sound and lighting equipment. As a promoter, Trinity goes a step further, creating a platform for local and emerging artists that may otherwise not reach such a large venue.

Live events' contribution to the music economy

Music, performing and visual arts generated £10.6 billion in value added in the UK economy in 2019, employing 314,000 people. UK Music estimates that music enterprises generated £5.8 billion in value added in 2019, employing 197 000 people. Live music generated £1.3 billion in value added, as well as indirectly supporting a significant portion of the £2.7 billion in value added attributable to music creators and a portion of the licensing revenues paid to the £524 million publishing segment.

In the South West, music, performing and visual arts generated £416 million in value added in 2019, employing 31 000 people. In 2015, UK Music estimated that live music in Bristol generated £45 million in Gross Value Added and £123 million in revenue, supporting 927 FTE jobs. Assuming Bristol's live music economy grew at the same rate as the rest of the UK live music economy, this would mean that at the sector's 2019 pre-Covid high it was generating the £63 million in GVA and supporting 1,250 FTE jobs in Bristol.

By sustaining creators, live music venues like Trinity sustain the whole music sector. The 2017 UK Music Census found that professional musicians receive an average of 43% of their income from live performance. Industry body UK Music estimate that the covid-19 pandemic's shutdown of the live music segment lost music creators 65% of their income, rising to 80% for those most dependent on live music.

Live music venues in Bristol

Trinity's 640 person standing capacity places it in a niche between 1,000+ capacity venues (O2 Academy, SWX, Marble Factory) and smaller 400 – 500 capacity venues (The Lanes, Fleece, Fiddlers, Thekla). Trinity is the largest charity-run venue for standing events in Bristol, with the Beacon Foyer the only other charity-run venue for standing events of a comparable scale. This gives Trinity a special role in championing music less likely to appeal to the profit-making side of the music economy. There are smaller venues in Bristol operating on a not-for-profit basis (such as The Exchange), but charitable status holds Trinity more strictly accountable for meeting community objectives.

The majority of Bristol's live music venues are in the city centre. Trinity's nearest neighbours within Lawrence Hill ward are the mega-scale Marble Factory and the smaller scale Exchange, Jam Jar and Old Market Assembly. Trinity's commitment to "diverse arts for a diverse city" gives it a critical role as home to the different musical genres present in Bristol's only majority black and minority ethnic council ward. This is an urgent role when criminalisation has affected whole genres of black music and when 63% of black music creators report experiencing racism in the music industry.



Charities are often thought of as conservative, but in Trinity's case its charitable status gives it an incentive to take creative risks. It is not under pressure to make large shareholder profits (or repay high debts) and can focus exclusively on developing new talent and showcasing new sounds. The music sector requires constant innovation to survive and Trinity plays a much stronger role in the innovation process than commercial venues catering to successful pop acts.

Trinity's contribution to the music economy

Direct value creation

Trinity's live music events and club nights are operated by a wholly owned subsidiary, Trinity Community Enterprises Ltd. Direct revenue is generated by ticket and bar sales. Value added by the subsidiary grew year on year between 2016 and 2019, rising to £295,987 in 2018/2019. Of this £164,791 was profit from a turnover of £559,301. The three-year average value added across 2016 to 2019 was £263,491 per year.

Table 1: club nights and live music events organised by Trinity Community Enterprises, 2016-19. Source: Trinity Annual Accounts and Annual Reports.

Year	Turnover	Value added	Profit	Events	Attendees
2016/17	£442,856	£241,002	£154,390	71	28,041
2017/18	£502,342	£253,484	£128,275	86	33,935
2018/19	£559,301	£295,987	£164,791	68	Pending

Assuming Trinity's impact on the music sector is broadly in line with the UK average, our multiplier generated using the Covid-19 natural experiment suggests each £1 in value added generated by Trinity's live music events generates a further £1.70 in value added in other parts of the music sectors. This does not account for value added generated in other sectors such as food, drink, accommodation and transport.

A key part of this indirect value added in the music sector goes to music creators themselves. As the originators of the supply chain, this is critical to sustaining the whole sector. Some of this will be generated from ticket sales but merchandise is another vital revenue stream hosted at gigs at Trinity. The Bristol Live Music Census in 2015 found that ticket sales account for only 17% of spending associated with live music events in the city. The majority of spending is outside the music sector – on drinks, food, travel and accommodation – but merchandise accounts for a significant percentage. Audience members buying merchandise spent an average of £18 each.

Demand for live music

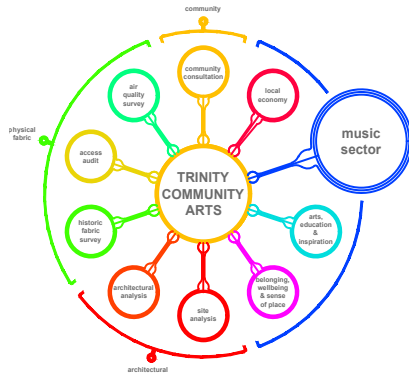
Bristol has a growing population and a growing demand for music and the arts. Between 2011 and 2021, Bristol's population grew by 10.3%, higher than both the England average of 6.6% and the South West average of 7.8%. Old Market neighbourhood is growing even faster than the Bristol average. Old Market Quarter's population more than doubled between 2001 and 2011, from 2,000 to 4,620. Census data for 2021 has not yet been released but Bristol City Council estimates indicate that the population in Old Market Quarter is likely to have grown by another 1,500 – 2,000 between 2011 and 2020. In Lawrence Hill ward around 1,200 additional homes were built between 2011 and 2020 and a further 969 dwellings had been granted planning permission as of 31st March 2020, so the ward's population will only grow further still.

Trinity's maximum capacity of 640 has not increased during this local population boom. Live music capacity in Old Market Quarter has increased somewhat, with the 250 capacity Exchange opening in 2012 and the Old Market Assembly restaurant hosting occasional gigs, but it has not kept pace with local population growth. Demand is unlikely to be a constraint on the success of Trinity's expansion.

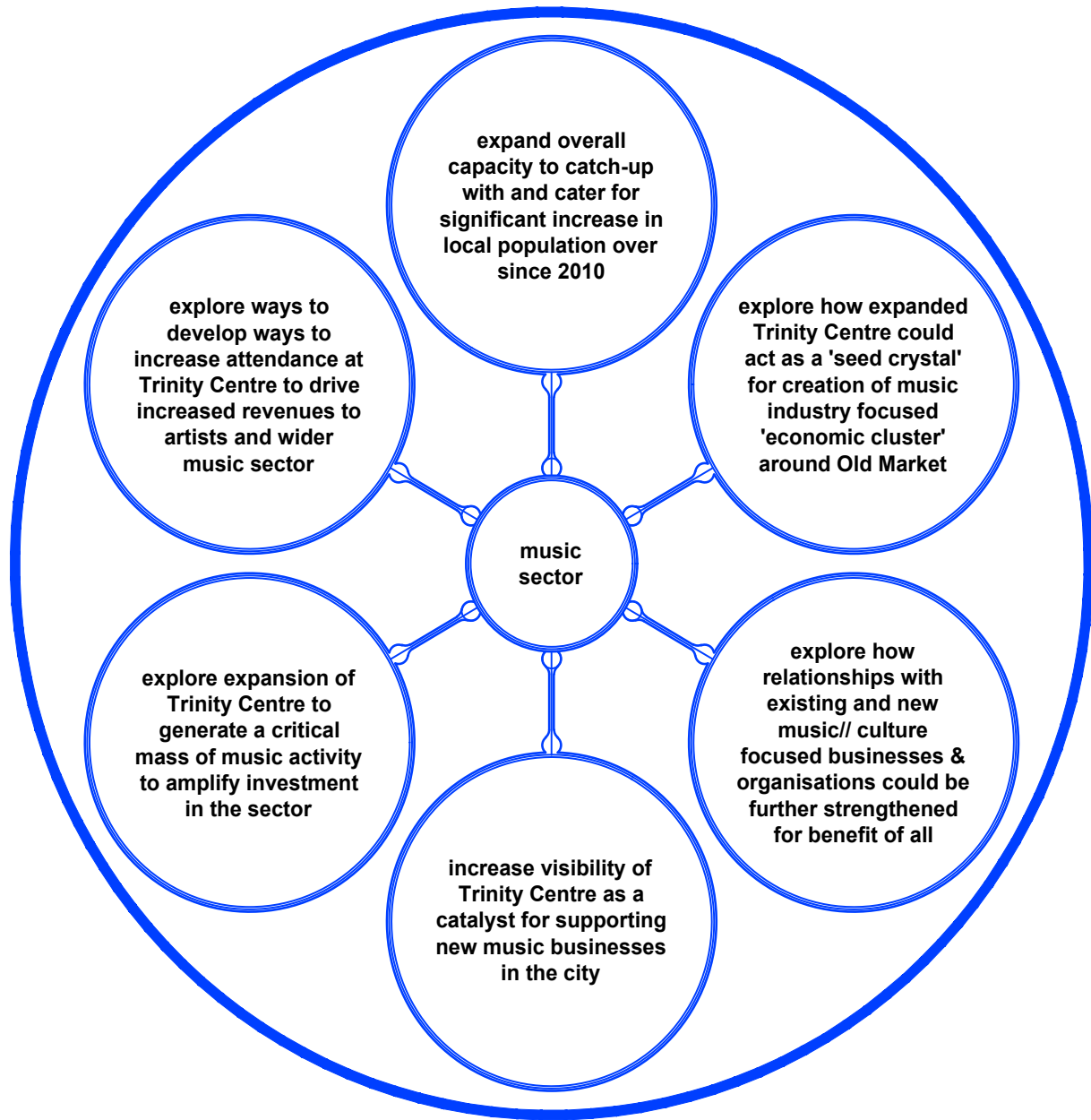
What Trinity expansion could do for the music sector in Bristol

Increasing live music capacity at Trinity could have spill-over effects, fostering the development of other music businesses in the neighbourhood. Bristol's cluster of natural history film production companies, drive by the long-term investment in the BBC's 400-strong Natural History Unit, is a great example. Economic or industrial clusters, where multiple firms in the same sector benefit one another through co-location, also exist in the music industry. London's Denmark Street is a historic example of a hub of musical instrument shops, rehearsal spaces and recording studios. Economists have studied precedents for contemporary music clusters in Stockholm, Taipei and various US cities that Trinity could learn from.

If Trinity can generate a critical mass of activity in Old Market through its expansion, it could find new music firms popping up in the area, amplifying the impact of its investment even further. This is an organic process that cannot be guaranteed, but the conditions can be created. The space is there: there are at least seven vacant units on West Street. If Trinity increases footfall to the area, the customer base will be there. More active interventions are also possible. Trinity could survey touring bands and audience members to understand what local businesses they would be likely to use and publicise the results, or even take an entrepreneurial role itself, renting local space and contracting in sole traders or small businesses to run enterprises.



Summary of findings from an assessment of the music sector



Arts education and inspiration:

Talking points

- **Trinity engaged more than 14,000 people in community activities and events in 2019/20.**
- **Trinity's Making Tracks youth music programme supported 362 young people between 2018 and 2020.**
- **Regular creative activity increases young people's aptitude test scores, increases school attainment and triples the chances they will go onto complete an undergraduate degree.**
- **Arts education is the key determinant of whether people go on to participate in and benefit from the arts in later life.**
- **Trinity plays a key role in artists' development. Trinity alumni Massive Attack define the Bristol Sound. Their live shows turned over more than £1 million between 2015 and 2019.**
- **Growing Trinity's music education offering could help foster the next Bristol Sound and generate wellbeing, education and economic benefits for thousands of young people.**

Trinity now

More than 14,000 people took part in community activities and events hosted at Trinity in 2019/20. Trinity was strongly affected by the Covid-19 pandemic but still engaged 5,460 people in 2020/21, of which 2,271 were in-person attendees. As Trinity leaves the pandemic, attendance and engagement levels are projected to return to pre-Covid levels.

Trinity's Making Tracks youth music programme supported 362 young people through regular music making sessions between 2018 and 2020. Of these, 161 young people took part in regular music making activity at Trinity in 2019/20. Trinity brings visiting touring musicians into its education programme, running 22 events for young people with touring musicians in 2019/20. 74% of participants continue to progress their music learning. As well as its performance spaces, Trinity benefits from a small in-house recording studio.

Trinity's artist development programme supported 20 shows and companies with R&D space in 2019/20, hosting 96 rehearsal sessions. This continued on a reduced scale during the pandemic, providing 11 artists with commissions or

residencies in 2020/21. Trinity's facilities include a heated sprung oak floor in Fyfe Hall, perfect for dance rehearsals and performances.

The value of arts education

Arts activities and arts education have a profound impact on health, wellbeing and wider educational attainment. Scottish research has found those who participate in a creative or cultural activity are 38% more likely to report good health. Structured arts activities have been found to increase young people's Cognitive Ability Test scores by 16 – 19%. In the US, researchers have found that arts education is associated with increased educational attainment, particularly among young people from low income families; students who had "intensive arts experiences" in secondary education are three times as likely to get an undergraduate degree.

Arts education opens the door to gaining the wider benefits of arts participation. Arts education has been found to be more important to determining whether people participate in the arts than either income or general educational attainment. Immigrants to the UK have disproportionately low wellbeing and participate less in the arts. Trinity's mission to widen access to arts education in a ward where 39% of residents were born outside of the UK makes a valuable contribution to closing the wellbeing gap.

Quantifying the impact of any particular educational activity is challenging. Even detailed monitoring of life outcomes for cohorts of programme participants will struggle to establish causality. Instead, researchers relied on large cohort studies to estimate the average impact of arts education in general across a large sample. Assumptions from these studies can help inform specific assessments of the economic benefits of Trinity's programmes: we know the extent to which arts participation increases chances of achieving degree level education and we know that degree level education increases lifetime earnings by £100,000, so we can infer an estimate for the impact of Trinity's programme on the lifetime earnings of participants.

The value of inspiration

Trinity sees itself as a "nurturing space for emergent sounds" today and throughout its history, staking a claim to being the "birthplace of the Bristol Sound." Trinity creates space for people to get inspired as audience members and then develop into artists and musicians through education programmes and gigging opportunities. Trinity creates social and cultural value not just in the building itself but far beyond when artists outgrow the venue.



Massive Attack is one of many Bristol bands who credit Trinity with a role in their musical journey. Between 2015 and 2019, the band's company Massive Attack Live Ltd turned over £1.1 million, paying out more than £750,000 to band members. This is before accounting for the other beneficiaries of Massive Attack's worldwide tours, from supporting artists, roadies and bar staff employed by tour venues to audience members everywhere. Massive Attack are not an isolated example: successful bands like Black Roots and IDLES may see Trinity not just as a stop on a tour but a part of their musical development.

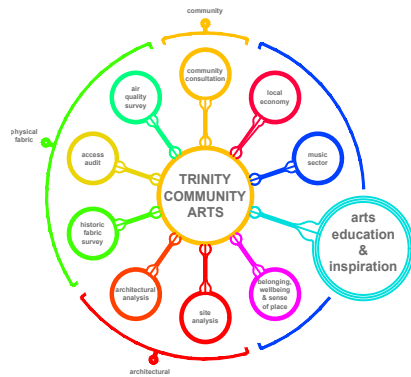
Inspiration and innovation in unpredictable and non-linear, particularly in the arts. Expanding the scale of Trinity's music education and programming will expand the opportunities to foster the next Trinity superstar, but it must be done sensitively. Edson Burton highlights Trinity's role as the incubator of punk, reggae and other "movements taking off that haven't got a home in the city centre". As a charitable body conscious of its roots and committed to its mission, Trinity is well placed to expand without changing its character and appeal.

Arts education and inspiration after the Capital Works Programme

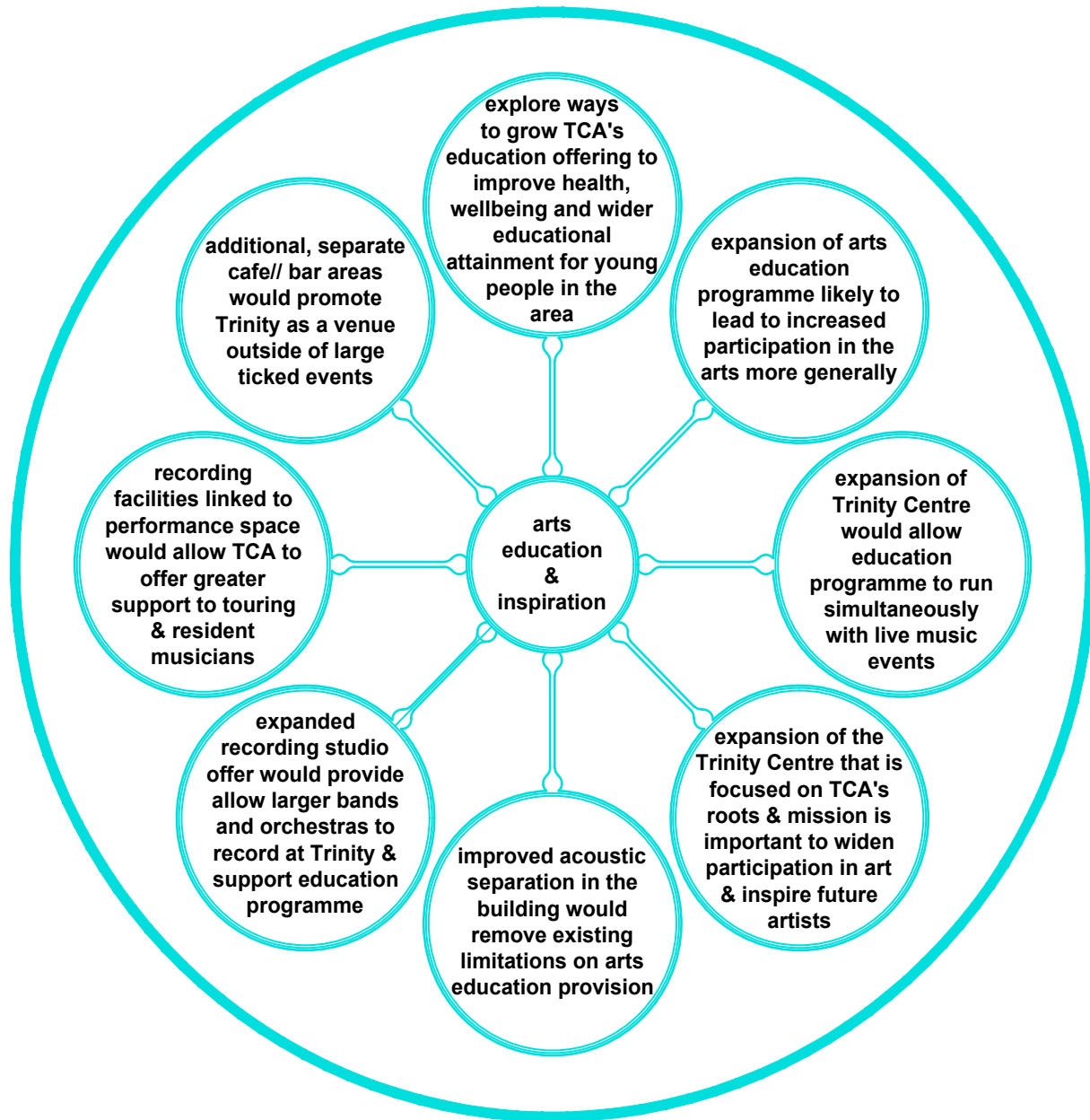
Expansion of the Trinity Centre's capacity would allow TCA's arts education programmes to continue in parallel with their live music and club night offering. Income-generating live music events take priority at present. Due to the lack of acoustic separation, Trinity's other spaces are unusable from the afternoon when a band starts sound-checking. Under options 003 and 004, Trinity's arts education programme would no longer be limited to the times of day when the building isn't in use for live events. The Fyfe Hall's sprung oak floor could get full use, even when Teachings in Dub is sound checking downstairs.

The more ambitious expansion proposals set out in option 004 would add new facilities to supercharge Trinity's arts incubation and inspiration offering. A new, expanded studio would allow larger ensembles to record, even whole orchestras if the new hall's stage space was partially integrated with the studio. By having enhanced recording studios integrated with performance spaces, Trinity would have greater ability to support touring and resident musicians in developing from live to recorded success. The café/bar space would promote Trinity to visitors outside of ticketed events, with the new possibilities for simultaneous use of spaces meaning temporary exhibitions could be hosted without impeding other events. This would give an enhanced platform for the artists benefiting from Trinity's existing residencies.

Trinity's arts education activities are supported by a wide range of grant funders. Trinity would need to continue to grow these successful partnerships with funding bodies to ensure new arts education spaces could be fully utilised.



Summary of findings from an assessment of arts education



Belonging, sense of place and wellbeing:

Talking points

- **Trinity is a vibrant community hub in a place that particularly needs one.**
- **Lawrence Hill ward is in the top three most deprived in Bristol and has the highest level of child poverty of any ward.**
- **Only 58% of Lawrence Hill residents report being satisfied with life, compared with 77% in Bristol as a whole.**
- **Only 44% of Lawrence Hill ward residents report feeling that they belong to their neighbourhood compared with the Bristol average of 66%.**
- **Only 56% of residents report being satisfied with their local area compared with 80% across Bristol.**
- **There is an urgent need for careful local investment that restores residents' pride and sense of belonging in their neighbourhood. A connected community arts charity like Trinity is an ideal vehicle for this.**
- **Lawrence Hill is Bristol's only majority black or minority ethnic ward. With 63% of black music creators reporting experiencing racism in the music industry, it is particularly important that a place as diverse as Lawrence Hill is well-served by a venue like Trinity that sets out to support diverse arts and empower communities.**

Trinity today

With a mission statement "to empower and connect communities through the arts and ensure everyone has the opportunity to shape arts and culture," the Trinity Centre is home to a progressive programme of arts and cultural events, social activities and projects, giving people space to come together, create, connect, learn, share, and celebrate.

Trinity hosted 501 events in 2021/22. This comprises gigs and live music as well as community meetings and initiatives with varying group sizes. For example, Trinity's Community Kickstart Project gives local groups free space, support, and seed-funding to get new neighbourhood activities off the ground.

But Trinity's success in being a safe and inclusive space for the local area is no new feat. In 2016, Trinity piloted 'IGNiTE' to increase diversity and participation in the arts. 86% of participants reported the show they had seen as 'very good' or 'excellent', and 82% of the programme was delivered by under-represented artists or organisations. Trinity Community Arts is living up to its mission statement, allowing its users to feel real benefits from its initiatives.

Lawrence Hill today

Trinity is based in Lawrence Hill, one of the top three most economically deprived wards in Bristol. 58% of Lawrence Hill respondents to Bristol City Council's 2021 Quality of Life Survey reported they were satisfied with life, compared with 77% in Bristol as a whole. Hence it is not surprising that 22% of respondents also reported below average mental wellbeing – a greater proportion than the Bristol average.

Given wellbeing is often associated with a sense of belonging, only 44% of respondents in Lawrence Hill reported they feel like they belong to their neighbourhood, compared with 66% in Bristol as a whole. Ultimately, only 56% of respondents reported they were satisfied with their local area, Lawrence Hill, compared with 80% in Bristol as a whole.

Lawrence Hill is the only majority black or ethnic minority ward in Bristol at 59.6%, and 21% have been victims of racial harassment. One of Trinity's charitable objects is "to promote racial harmony by promoting equality of opportunity and good relations between persons of different racial and cultural identities and by encouraging the use of the Trinity Centre or other Trinity Arts Centre facilities for multicultural activities". Hence Trinity's mission is vital to the whole neighbourhood.

Thinking about the economics of belonging and 'sense of place'

The current conversation about the economics of belonging speaks largely about which places and who within them have been 'left behind.' For example, investment in Bristol has almost wholly gone towards developing the city centre rather than surrounding areas. Given the ward profile of Lawrence Hill, it is not too much of a stretch to suggest that this area has been 'left behind.'

'Sense of place' can be used to describe 'place attachment', the overall affinity with a specific geographical location. These locations can vary in size: attachment to the Trinity Centre is on a different scale to attachment to Old Market as a whole. Trinity lies in Bristol's Old Market Quarter, one of the neighbourhoods that comprise Lawrence Hill. Three further qualitative concepts stem from this: 'place identity', 'place dependence' and 'place meaning.'



These may be defined as:

- 'Place identity' is attachment in terms of emotional or symbolic meanings that are assigned by an individual. The physical landscape or place becomes part of a person's self-identity.
- 'Place dependence' is an attachment based on function. The value of a specific place depends on its ability to satisfy the needs or behavioural goals of an individual or group as compared to other place alternatives.
- 'Place meaning' is a relationship to place based on cognitions, as a person associates significance, purpose, symbolic role, or value with a physical setting.

Increasing belonging and sense of place through the Trinity Works Programme

For 'place identity', the more a person interacts with a place, the more intertwined their identity becomes. This means a very personal bond can be made with the Trinity Centre, which becomes strengthened over time with repeat interaction.

Despite repeat interaction being the best way to intensify 'place identity', it is important to note that people may identify with a place they have never visited before. Therefore, expanding Trinity may mean people associate Bristol with the venue as they would a landmark such as Bristol Suspension Bridge. This would encourage visitors to enjoy the Trinity Centre while also allowing locals to identify with a place that is at the heart of what it means to be Bristolian.

For 'place dependence', if the Trinity Centre is the primary host for specific community groups events, those groups would become increasingly dependent on them as a venue. This is intensified by ensuring that any expansion of the Trinity Centre is fit-for-purpose and encompasses the needs of these groups. Hence equality, diversity and inclusion considerations must be at the heart of any expansion.

This links into 'place meaning' as community groups, and individuals within them, are likely to derive greater significance and value from the Trinity Centre the more they identify with and depend on it as a venue. A common theme throughout these concepts is repeated interaction. Hence it is important that any expansion of the Trinity Centre allows for community groups to have similar access to the venue as artists using the Main Hall for gigs have.

People are also likely to gain new or strengthen existing 'place attachment' to Trinity after any expansion, as the Trinity Works Programme fits with Old Market's Neighbourhood Development Plan 2015-26. This is explored in more detail in the 'Local Economy in Old Market' factsheet.

Measuring belonging and sense of place through wellbeing metrics

Sense of place, place attachment and the further concepts discussed above each have wellbeing implications, as the entire concepts hinge on how a person feels in relation to where they physically are – in this case, the Trinity Centre.

The UK government has recently published guidance on quantifying wellbeing, cited as best practice for all economic appraisal in the UK. Wellbeing benefits are calculated using a 'WELLBY' metric. Life satisfaction survey scores are multiplied by this WELLBY metric (approximately £13,000 per person) to quantify wellbeing benefits. Using the Lawrence Hill ward profile and WELLBY metrics, we can calculate the potential impact of Trinity's expansion on its users' wellbeing.

Evidence suggests that those who have lower wellbeing show a greater increase in wellbeing when they participate in cultural activities. For example, a Scottish study found that people who had participated in a creative or cultural activity were 38% more likely to report good health compared to those who did not. Different types of art activities increase different elements of health and wellbeing. Trinity offers a "progressive a programme of arts and cultural events, social activities and projects." Hence, the more people that can interact with Trinity in different ways as a result of any expansion the greater and more diverse direct benefits are felt by attendees.



Summary of findings from an assessment of local wellbeing and sense of place



8. Site Analysis:

The Trinity Centre is a high profile in the city's townscape, its height and scale make it a key landmark when entering the centre of Bristol from the East of the city.

Built close to one of the original gates into the historic walled city, the Trinity Centre now performs a similar role as a physical demarcation between the start of the urban centre to the West and the city's more residential neighbourhoods to the East.

The scale and massing of the building ensure its prominent position in the street scene and set up key views of the building when approaching the site along Clarence Road, or from Old Market. In addition, the height of the towers, which rise above most of the surrounding urban fabric, mean that the building is visible above the neighbouring rooftops well beyond the confines of its site.

That said however, due to the density of the planting within the site, as well as the high number of mature trees within the grounds, when approaching the site from Trinity Road, the building is well concealed behind the greenery until you are at the entrance.

The extensive grounds are a huge asset to the building, both in terms of providing a key setting for the listed structure, as well as offering a broad range of opportunities to TCA to expand its provision, whilst also providing an extremely valuable and accessible green space within a densely occupied, urban environment.

Due to the nature of the historic fabric as well as the type of developments that have occurred around it, the site presents a series of challenges that are worth noting:

The main entrance is not prominent in the site, due to its position and the orientation of access routes to the building.

There are very poor connections between the building and the wider grounds due to the nature of the original architecture.

There are a number of windows from neighbouring buildings which overlook the site and may need to be considered as part of any future proposals for development or expansion of site facilities.

However, despite these challenges, the scale of the site offers considerable potential to house additional facilities for TCA – subject to securing all relevant statutory permissions.



diagram 002_site key views



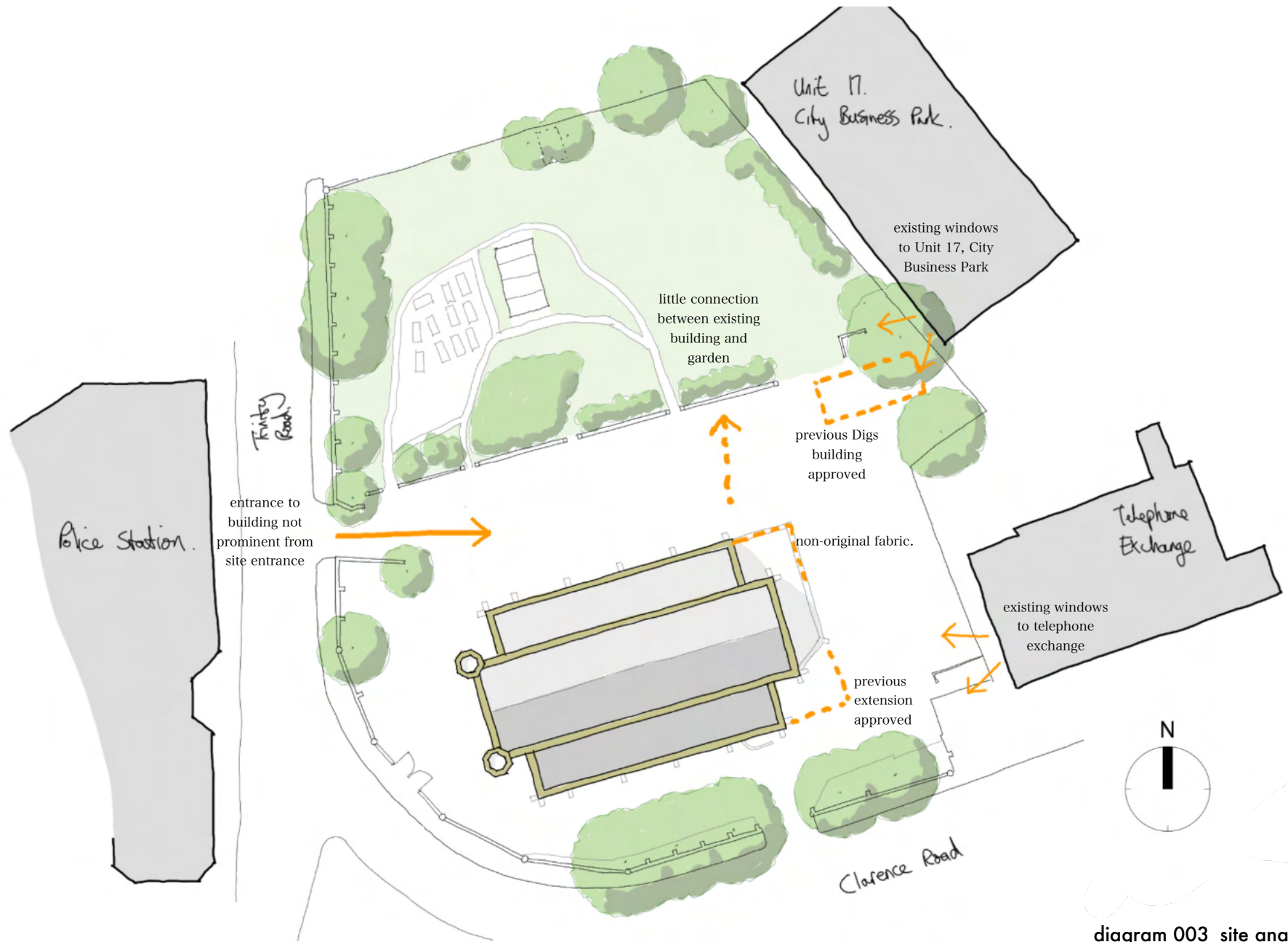


diagram 003_site analysis plan



Summary of site analysis findings



9. Architectural Analysis:

The architecture of the Trinity Centre impressive and ambitious design of the Trinity Centre creates a real impact.

The strong vertical elements that define the façade, and which are characteristic of the perpendicular style in which the building is designed, amplify the building's already impressive height, while the scale and positioning of the building on a key junction ensures that it is a highly visible landmark in the cityscape.

The repeated, tapered buttresses used by Thomas Rickman to support the elevations create a series of tall bays along the external faces of the north and south aisles, with each pair framing the impressive six and half meter tall windows that dominate these facades, while the East and West elevations host the striking, primary windows, each of which stands in excess of nine meters tall.

The overall design of the building results in a well resolved composition that creates a real sense of grandeur and delight.

However, it is the same characteristics that make Rickman's design so appealing that also pose real challenges to any assessment of how the building could potentially be extended: the strong, repeated vertical elements on the north and south elevations occupy much of facades and leave little opportunity for new interventions. In addition, the West elevation is wholly dominated by the original entrance and the West Window, while the East elevation comprises of the large East window and at the lower level is home to the vestry.

Since its construction there have been a small number of interventions into the external elevations, most notable the addition of the single storey choir room to the North East corner, which was added around 1905. In addition, since the conversion of the building to a community centre, two additional doors have been opened up, one on the South East corner which is used as loading access for stage equipment, and a second in the final bay of the North elevation, which acts as the main entrance to the current reception.

Internally, the building has been significantly altered, most notable by the formation of the new first floor which was installed around 1987. This new structure interrupts the original height of the nave but has allowed the creation of a series of further rooms in the upper section of the building.

A small number of remnants of the building's original interior decoration still survive, in the stage area and reception space, whilst the timber structural framework for the original balcony seating is still visible within the ground floor hall.

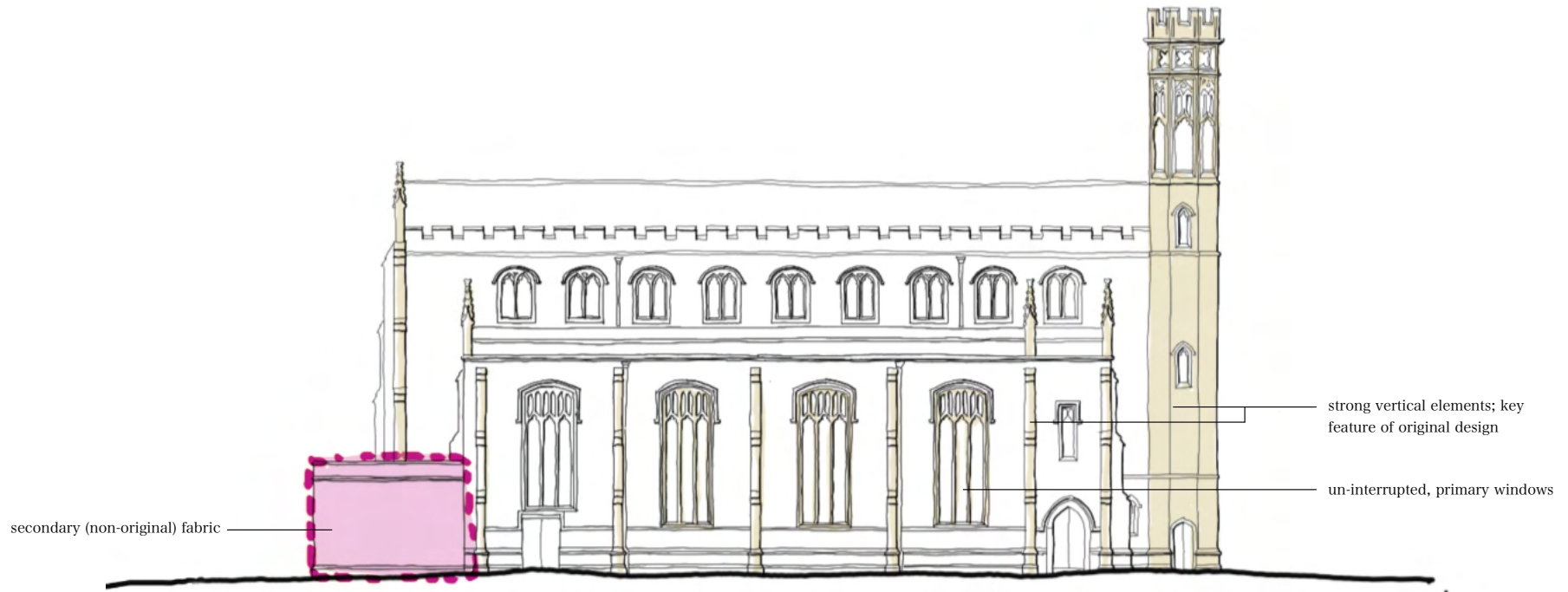


diagram 004_north elevation analysis



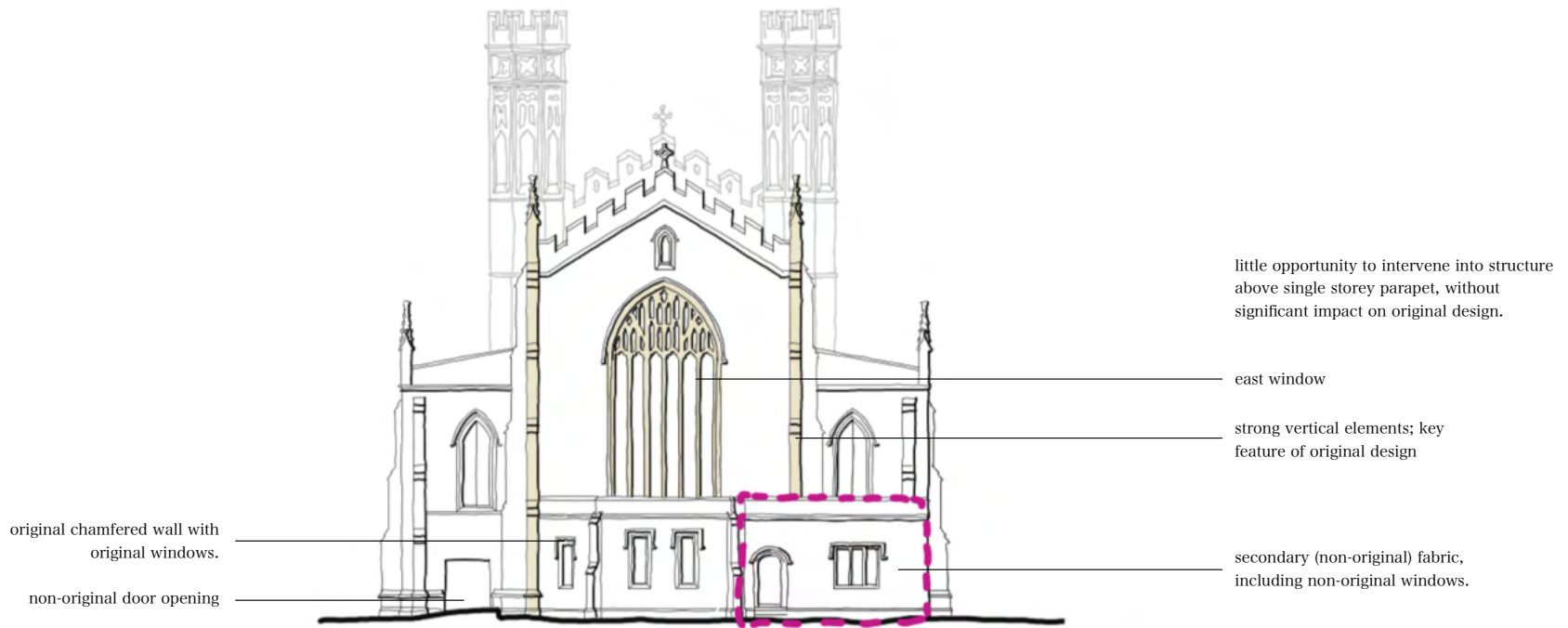
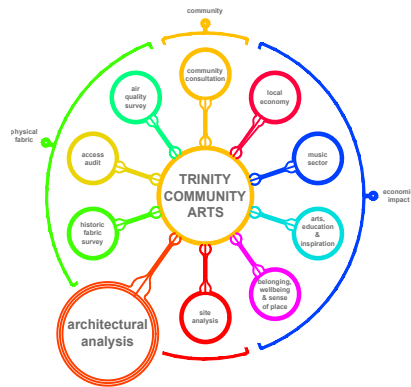


diagram 005_east elevation analysis



Summary of architectural analysis findings



10. Summary of Historic Fabric Survey:

Ferguson Mann Architects have been appointed to undertake a Quinquennial building fabric report for TCA. The purpose of this is to record the overall, general condition of the building and grounds and make recommendations with regards to areas that may require attention. The full report can be found in Appendix 2, and a summary of the findings are outlined here.

Roofs:

The main Nave roof has numerous clip repairs, and loose, missing or damaged slates. The lead ridge is also suffering from wind damage and general deterioration, and the south parapet lead gutter may require repair in the near future - however the north parapet appears in good condition.

The south aisle roof was replaced in 2012, and remains in generally good condition. The Solar PV array installed on the south aisle roof has some loose / missing fixings which should be addressed.

The north aisle roof was replaced more recently in 2017-18, and a new stainless steel parapet gutter was installed, and the finishes remain in generally good condition.

The pitched slate roof to the east end of the buildings due for major repair in 2017-18, but these were not carried out fully at the time. More recent patch repairs and partial replacement have been carried out, and the roof finish appears sound. The lead gutters and flashings around this roof are more problematic, some of the details are not considered appropriate, and repair works are temporary and this should be addressed.

The east end flat roof, of mastic asphalt is nearing the end of its lifespan, with cracked / brittle areas, and there is evidence of leaks in the lobby below this roof, and high damp readings. The roof finish and detailing requires attention.

Roof Access:

Maintenance access to roof areas is poor or non-existent in most cases. More permanent, adequately lit, and safer access should be provided for ongoing maintenance and future inspections.

Rainwater Goods:

The cast-iron hoppers and downpipes to the main roofs underwent repairs in both 2103 and 2018-18, during the main roofing works, and are in generally good condition. Due to the size of the roof areas, and likelihood of increased rainfall in future, consideration could be given to upsizing existing outlets to cope with any increase. The outlet to the flat roof at the east of the building is not in good condition and the discharge route is convoluted. An additional outlet should be considered here.

External Walls and parapet upstands:

The external walls / stonework is in generally good condition. Some areas that require attention are the east end, single storey vestry, where some cleaning and repointing (including around the parapet) should be undertaken, and parapets generally should be regularly checked and repaired as required. Some of the low level stonework would benefit cosmetically from re-pointing, although this is not considered urgent repair work. Areas that contain redundant or unsightly services, grilles etc. could be cleared where possible, discreetly re-routed or replaced to improve appearance, with future services installations carefully managed so as not to damage the fabric or external appearance.

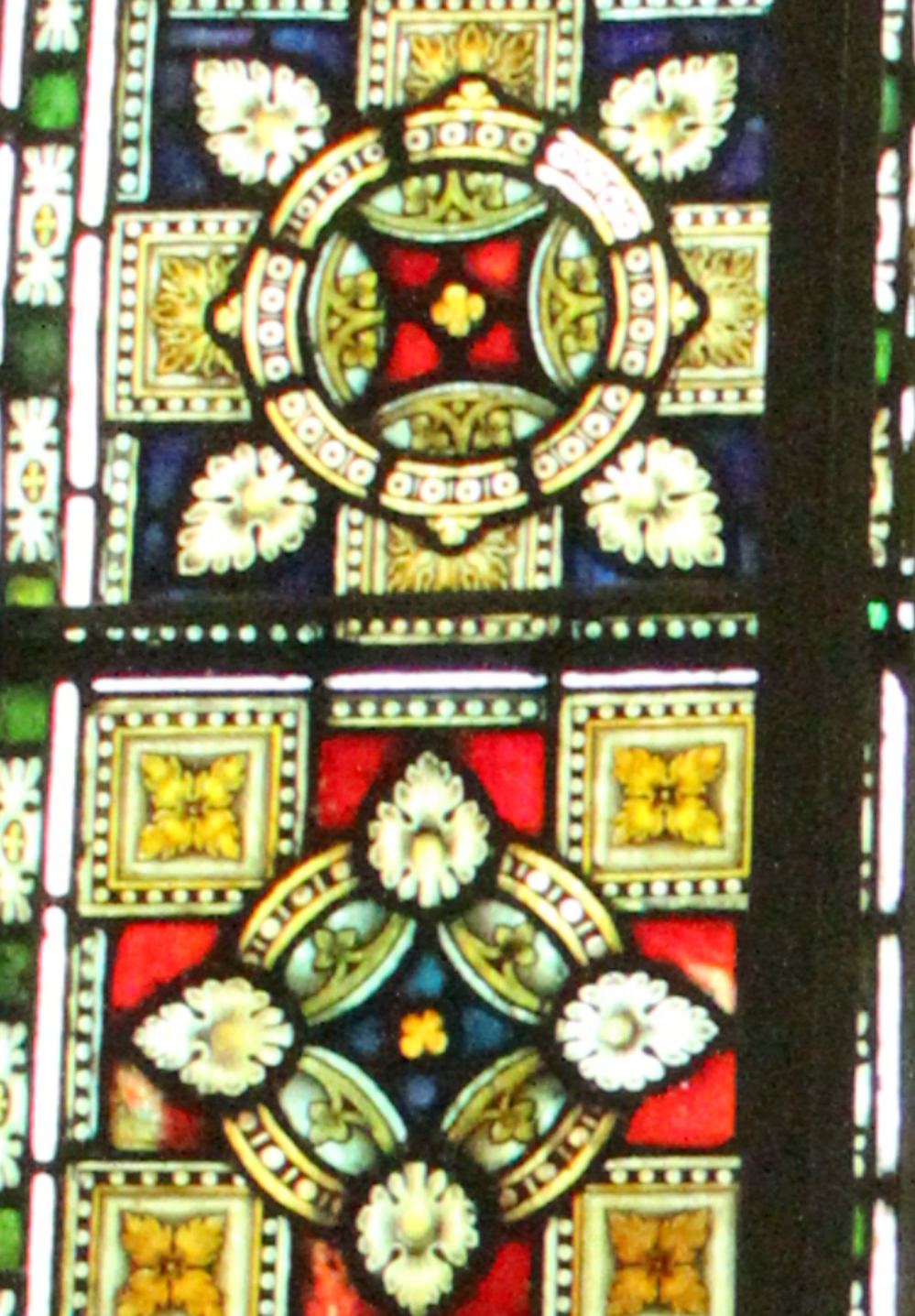
Doors and Windows:

Overall, doors are in good condition, but consideration should be given to upgrading thermal performance if possible. The door to the south tower is boarded up, so the existing door behind will need to be assessed if this is opened up in future.

Windows on the ground floor generally are in good condition, with the exception of the clerestory opening lights where some of the mechanism have either failed or are difficult to operate. At first floor level all windows in the Graffiti Room require specialist attention, as do all but four, in the Fyfe Hall. Further inspection of the ferramenta relating to the stained glass should also be undertaken.

External Site Area:

The perimeter wall and railings are generally in good condition, although some of the limestone piers within the wall would benefit from repointing. The most south-easterly pier is in a poor condition, and requires repair. There are also areas of vegetation growth to sections of the wall and piers, and this should be removed. Areas where there are mature Lime Trees are in close proximity to the boundary wall should be monitored for movement / damage.



Internal Areas:

The internal areas vary in condition, and a number of repairs should be considered, including:

- External railings to basement access.
- Re-decorating areas of water stained walls / ceilings.
- Repairing the concrete and timber herringbone floor in east end of building.
- Opening high level vents that are partially blocked at east end of building.
- Providing handrails and edge protection to ramped areas at ground floor, as well as reinstating demarcation strips to step edges.
- Reinstating areas of missing ceiling to be.
- Improved cable management and services installation strategy, should be considered.
- Kitchen ventilation could be moved to a more discreet location through wall or roof to allow window repair.
- The backstage store and server room is accessed by a fixed ladder and cage, which has loose or missing fixings and these should be repaired.
- Internal finishes are incomplete, and should be reinstated as part of the fire separation.
- Painted stonework should be breathable, and an area should be removed and tested to ensure the finish is not likely to damage the existing stonework.
- The first floor ceilings in the Fyfe Hall and Graffiti room should be checked regularly to monitor any damage / cracking, and a schedule of repairs established.

Energy efficiency Improvements:

Consideration should be given to improving the energy efficiency of the building during any repair or maintenance works. This could include, insulation to roof areas, draught stripping of external doors, secondary glazing to windows, energy efficient lighting and water fittings.

**Note:*

This quinquennial historic fabric survey was undertaken by Corinne Fitzpatrick of Ferguson Mann architects.

Ferguson Mann Architects are a Bristol based architectural practice with a national reputation for urban design, conservation and regeneration.

Corinne Fitzpatrick is a highly qualified conservation professional with more than 25 years' experience of working on conservation projects and listed buildings of all levels of protection.



Summary of historic fabric survey findings

see appendix 2 for further details



11. Summary of Access Audit:

An access audit report has been carried out by WSP, and this can be found in Appendix 3. Below is the summary taken from that report.

“Trinity is a great space and it’s clear that lots of work has already been done to make it as inclusive and as accessible as possible. It’s also apparent that the people who run and work at Trinity Arts Centre are committed to inclusion, and eager to learn more about neuro-diversity and disability in relation the space and events that are run.

The building is relatively unusual, and complex by virtue of the number of different ways that the space is used by different groups, with differing needs. The space can be used for any combination of late-night music events, day-time theatre productions and mother and baby groups.

Ordinarily far more detail would be provided against each recommendation, relating each item to the specifications set out within building regulations with clear action to take and prioritisation. As there are number of different recommendations and enhancements that could be implemented, less detail has been provided at this stage.

Some items could be implemented immediately to improve access at little cost and disruption, and some may be part of wider, more significant development plans.

Following further discussion and collaboration with ph3 and the team at Trinity around priority items, funding and future aspirations, individual elements can be explored in much more detail and further guidance and specification provided.”

Sarah Taylor.

*Note:

Sarah Taylor is an Associate Director in WSP’s earth and environment discipline, she leads their people-focussed activities and initiatives. A passionate advocate for inclusion and diversity, Sarah is committed to designing and developing fairer places and spaces. In her spare time she undertakes access audits for local organisations and charities, and as a part of WSP’s Future Ready™ programme, Sarah is co-authoring a white paper that discusses designing for the mind and body.



Summary of access audit findings

see appendix 3 for further details



12. Ventilation Survey & Strategy Summary:

Method Consulting were commissioned to undertake a review of the indoor air quality and ventilation strategies within the 3 main events spaces at TCA, and present options for improvement.

The Main Hall at ground floor level has some mechanical extract ventilation combined with a forced air supply. No natural ventilation via existing windows is provided due to the introduction of secondary glazing internally.

Both the Fyfe Hall and Graffiti Room at first floor level are naturally ventilated via opening clerestory windows. These are manually openable and in various states of repair - no mechanical ventilation is present in these areas.

In conclusion, the ventilation rates (mechanical to the ground floor, and natural to the first floor), do not provide adequate ventilation for the maximum occupancies in each space. In order to meet the requirements, larger or new mechanical systems are likely to be required, as any potential increase in natural ventilation is unlikely to meet the ventilation standards required.

4 options have been considered and these are summarised below.

Option 1:

Install an Air Handling Unit (AHU) in the ground floor and Mechanical Extract with Heat Recovery (MVHR) in the first floor spaces. This allows each space to be controlled independently, which improves operational control and also gives more flexibility in terms of possible phasing of any refurbishment works. However, the up-front costs are high, and there may be additional structural work required to support the equipment, along with a loss of storage space at ground floor level. Running costs of new mechanical systems also need to be taken into account.

Option 2:

Similar to option 1, but using MVHR at ground floor level instead of a large Air Handling Unit. This allows the use of floor voids for equipment, and prevents the loss of storage space. This option also allows separate control and phasing of works, but has a high installation cost, similar running costs and may require additional structural work.

Option 3:

A centralised Air Handling Unit could be provided to serve all areas of the building. This has a lower capital cost, is lower maintenance and has lower running costs. However, it results in a large single unit, which would be difficult to house in the existing building, without dramatic alterations, and does not allow a phased approach to the works.

Option 04:

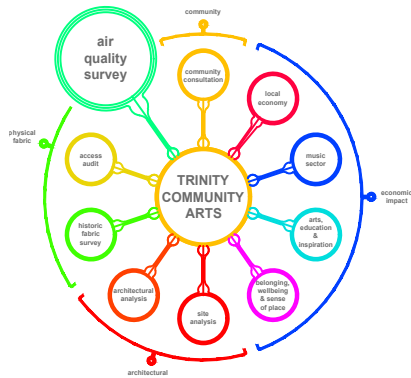
Short term, less effective options have been considered, such as increasing natural ventilation. The feasibility of increasing openings would need to be carefully considered in the context of the historic, Grade II* listed fabric, and is unlikely to be able to meet current standards.

Additionally, stand-alone UV air filters can be used to reduced airborne viruses and concentrations of harmful particulates. This should not be considered a long-

For further detail the full Technical Report can be found in Appendix 4.

*Note:

The air quality survey was prepared by Method Consulting - a South West based specialist engineering and sustainability consultancy focussed on building services and sustainability in the built environment.



Summary of air quality survey findings

see appendix 4 for further details



13. Summary of Operational Challenges:

TCA has been incredibly effective at utilising the various spaces within the building for a broad and diverse range of activities for a wide a diverse audience. However, as the organisation has grown in experience, capability and ambition it has come to experience the limitations of the current arrangement of spaces as well as the limitations of the performance characteristics of the existing building fabric.

Primary amongst the limitations posed by the physical structure are challenges regarding access, circulation, capacity and operational separation between spaces within the building.

Ground floor:

Main Hall:

At ground floor level, the capacity of the main hall is constrained by the presence of ancillary spaces such as wc's, cloakroom, kitchen etc. within the main hall. Having secondary uses such as these located within the building's primary events space reduces its effective useable footprint and limits overall capacity due to licensing requirements for a defined area of floor space per user.

This sub-optimal arrangement of ancillary spaces effectively reduces income from lost ticket sales as well as associated bar and merchandise spend from having fewer people attending gigs and events.

The main, ground floor hall is the key economic generator for the whole organisation and the reduced capacity and associated reduced income from this space impacts directly on TCA's ability to expand its delivery of activities against its charitable aims.

Backstage:

Back stage facilities are extremely constrained, with only a single green room available and no dedicated wc or shower facilities available to performers. During events, the only option for performers wishing to use non-public wc's is to use the first floor wcs which are located at the other end of the building, and which are only accessible by walking through both the Fyfe Hall and Graffiti Room. This arrangement effectively turns the two major fee earning spaces at first floor level into an access route to the toilets for performers, thus preventing these spaces from being hired out independently when the ground floor hall is in use and limiting the income being generated from their hire.

Main entrance:

The main entrance foyer at the West end of the building is currently a very busy and complex space containing no less that six doors, a set of steps, a wheelchair access ramp, and reception desk// box office. The space is poorly laid out, cluttered and inefficient while the décor is tired and contains elements, such as the suspended ceiling tiles, which are wholly inappropriate for a either a building of the quality of Trinity or an organisation of the creativity and cultural reach of TCA.

First floor:

Circulation:

At first floor level the absence of dedicated circulation routes between the spaces prevents independent access to the Graffiti Room from the passenger lift and reception staircase, with users wanting to access the space at the front of the building having to travel through either the Fyfe Hall or TCA's first floor office.

In addition, anyone using the Fyfe Hall and wishing to use the toilets, has to similarly pass through the Graffiti Room. Whilst the radio room is effectively landlocked as well and can only be accessed via the Fyfe Hall, thus also preventing its use as an independent space and relegating it to use largely as a store.

The lack of dedicated circulation space effectively sterilises at least one of the main first floor spaces when the other is in use, reducing capacity for events and other uses as well as limiting income from these spaces and further restricting TCA's ability to expand its offer.

General:

The existing first floor was installed in 1987 and whilst this allowed the creation of additional spaces at first floor level, the build-up of the floor construction and the detailing of this new structure around the historic fabric, provides extremely limited acoustic separation throughout the building.

For low noise activities such as meetings, community discussions and other activities which do not rely on amplified music, this provides few challenges for the wider use of the building. However when gigs, club nights, music rehearsals or sound checks are happening in the ground floor hall, the noise bleed into the remaining spaces is such as to effectively prevent their use.



diagram 006_ground floor existing 'heat-map'



As a key anchor of the organisations cultural remit, as well as a key element of its financial sustainability, is based on hosting and programming live music and club nights on multiple days each week, this means that for a significant portion of every week the vast majority of spaces within the building cannot be hired out, thus severely limiting TCA's delivery of other events, its ability to host and support an even wider range of community and cultural activities, as well as having a significant impact on its income streams from room hire, tickets sale, bar// café spend etc.

Summary:

The success and growth of TCA as an organisation, and the expansion of its highly regarded programme of community and cultural events over the last 19 years means that it is now rapidly becoming a victim of its own success.

It is clear that the physical, spatial and performance limitations of the existing building have become a considerable limiting factor on TCA's ability to deliver against its ambitious aims and objectives.

These limitations are curtailing both the organisation's ability to programme a broader variety of events and activities, in terms of both cultural definition as well as size of events, whilst also having considerable consequences for long term income generation and subsequently the organisations financial sustainability and independence.

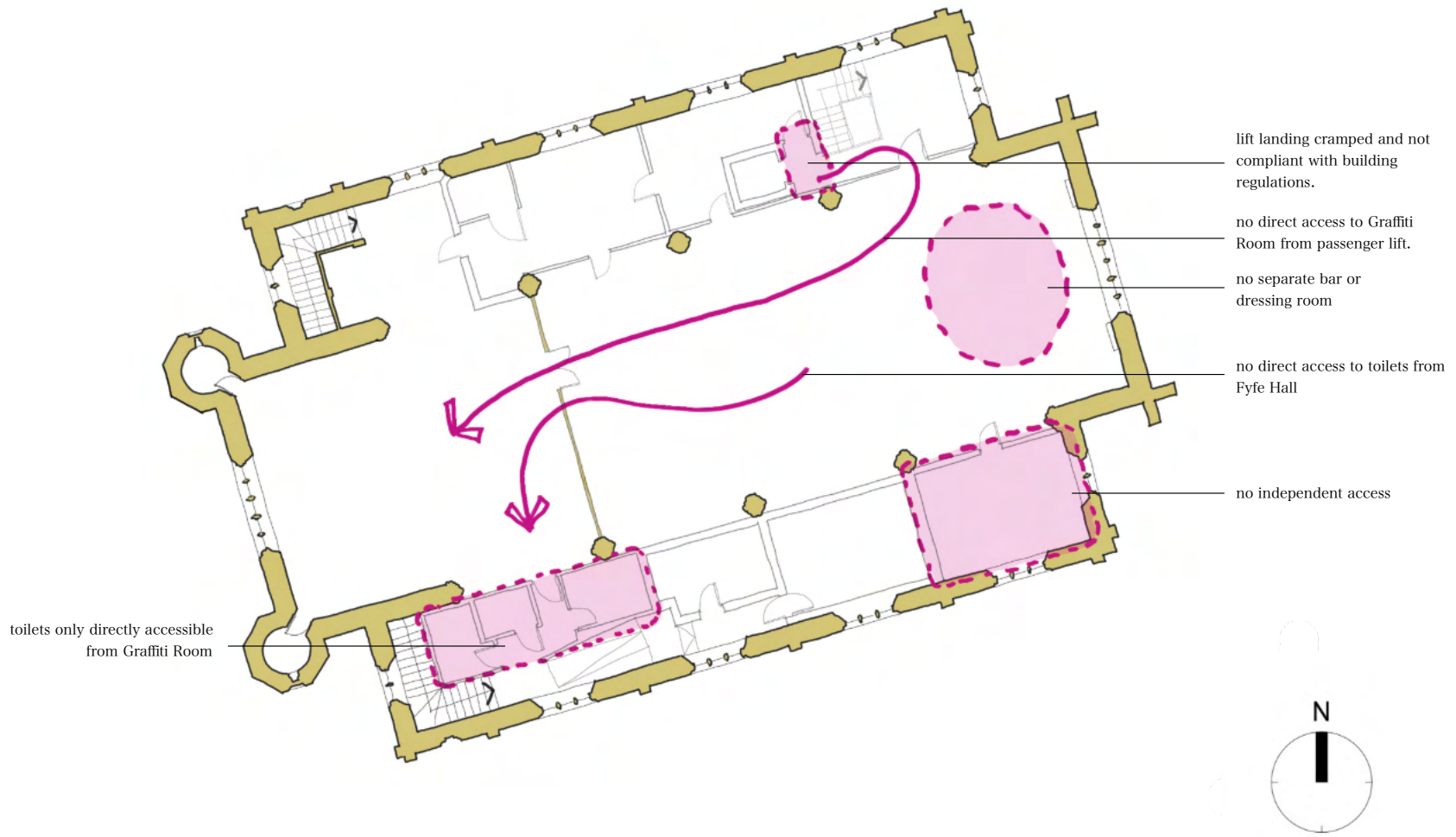


diagram 007_first floor existing 'heat-map'



14. Options Appraisal:

In order to inform TCA and assist with decision making, 4 options will be assessed against the criteria listed above, which are briefly summarised below:

Option 1: Do Nothing

The most basic approach is to continue to run the TCA as it currently operates, with minimal intervention into the building// site, other than ongoing maintenance works.

Option2: Mezzanine Scheme

A scheme to introduce additional training rooms and facilities into the First Floor Space, creating a series of mezzanines was granted approval in 2012 but only some enabling works were implemented. This could be fully realised, to provide additional space within the existing building.

Option 3: Extension & Refurb

An extension to house key ancillary spaces would allow for an increase in capacity of the Main Hall, as well as an opportunity to rationalise accommodation throughout the existing building.

Option 4: Extension & Refurb with new performance space

A larger extension to include a new, purpose-built performance space would allow the Centre to significantly increase its capacity for a variety of uses// events.



Options:

Through our analysis of the building and its site, we have explored a range of high level concept proposals for potential expansion of provision by TCA.

This report looks at four options for the building, preparing a SWOT analysis and scoring for each to allow a comparison of potential benefits along with any potential challenges.

Option 001 _ Do nothing:

Strengths

- Low/ no capital expenditure.

Weaknesses

- Limits TCA's potential to expand current provision.
- Limits TCA's opportunities to engage with and develop new audiences.
- Continues to limit TCA's ability to provide the range of spaces and facilities required by its existing users and neighbouring community.
- Limits TCA's ability to transition away from grant based funding model, restricting TCA's opportunities to broaden and strengthen its income streams and its ability to ensure long term financial sustainability for the organisation.
- Does not address internal layout challenges.
- Does not address accessibility issues with existing building.

Opportunities

- Retains potential for future development within the grounds.
- Potential to keep existing DIGS facilities on site.

Threats

- TCA potentially becomes increasingly seen as unable to support a wide

range of community and cultural activities.

- TCA's impact becomes limited to its existing communities and the absence of long-term organisational growth cauterises opportunities to expand the organisation's impact in a broader range of geographical, economic and cultural communities in the city.
- Limits TCA's ability to generate the scale of reserves appropriate for the long-term maintenance and repair of a large, grade II* listed building.
- Continued restricted development of additional income streams.
- The Trinity Centre remains as an under performing physical asset in terms of percentage of the building useable at any one time.



diagram 008_existing site plan



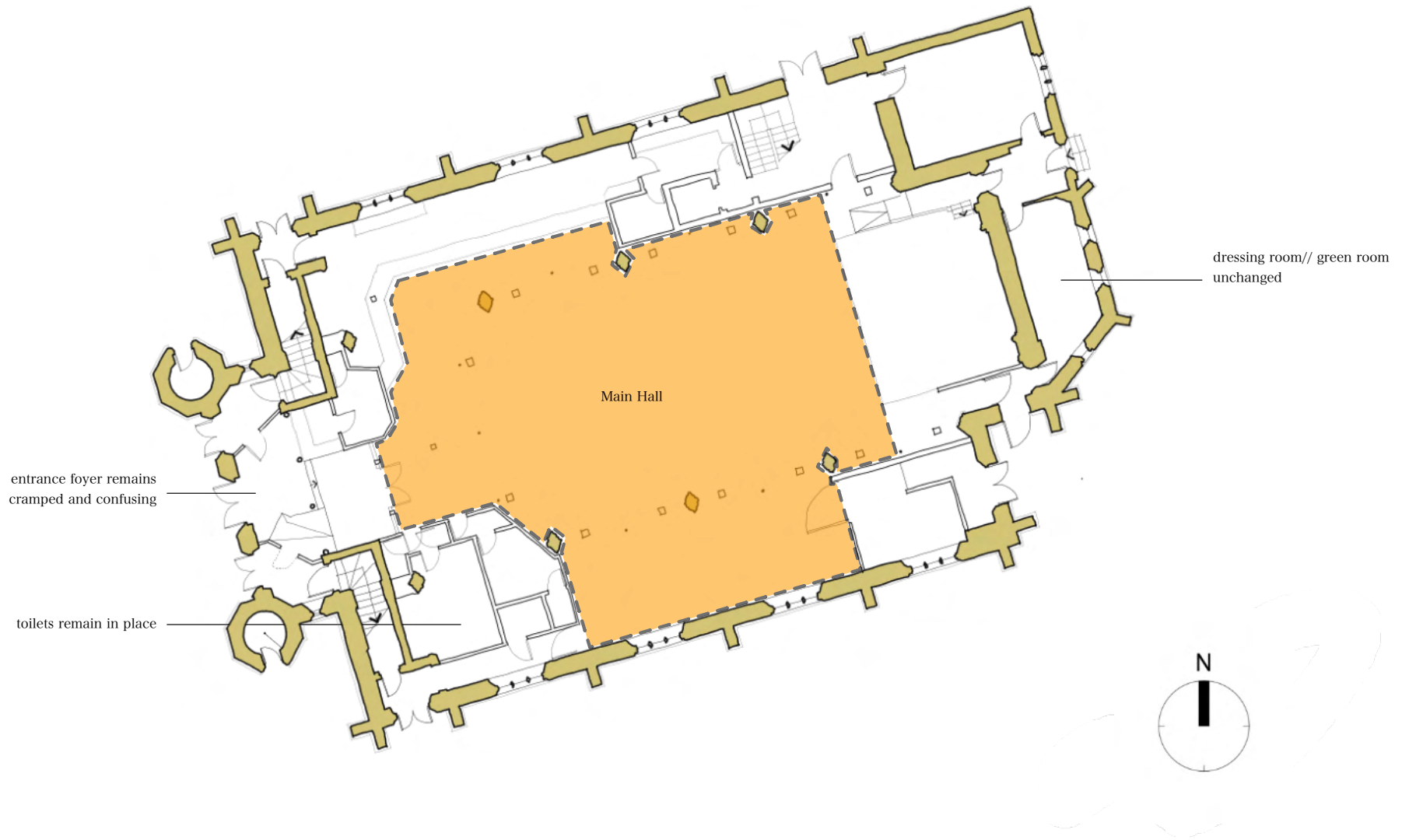


diagram 010_existing ground floor plan

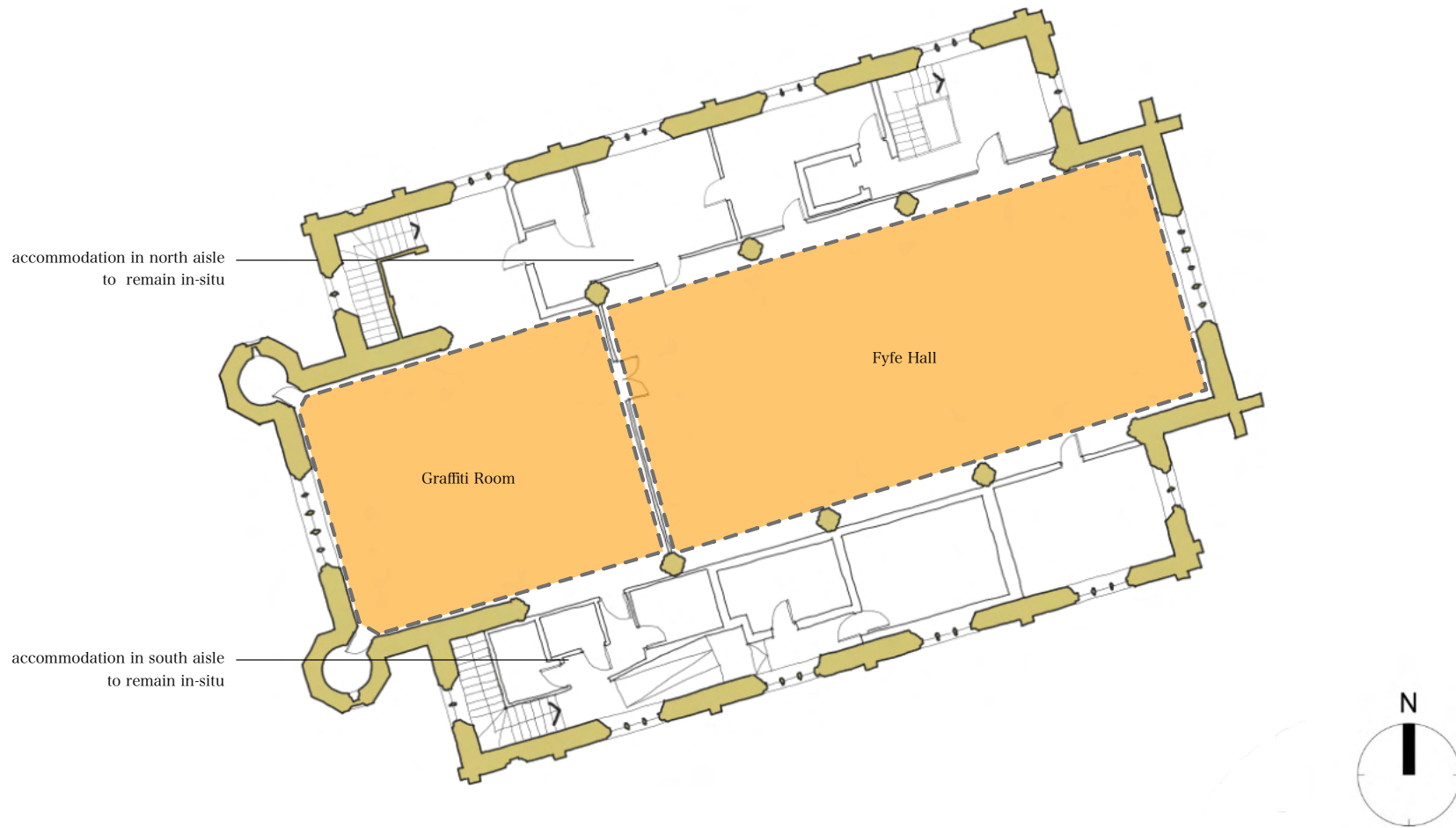


diagram 010_existing first floor plan



Option 002 _ implement approved mezzanine proposals:

planning granted 02.11.2012 ref: 12/03943/F (see appendix 5 for decision notice)

Strengths

- Provision of additional front of house wc's to ground floor hall.
- Provision of additional backstage changing rooms at ground floor.
- Small net increase in capacity in ground floor hall.
- Provision of additional passenger lift at front of building to access first and second floors.
- Provision of new reception at front of building.
- Planning and listed building consent already secured.

Weaknesses

- Loss of original entrance foyer at ground floor.
- Significant reduction in scale and impact of Graffiti Room.
- Reduction in visibility of and interaction with original historic fabric in Graffiti Room.
- No independent horizontal circulation routes between first floor spaces.
- Significant area of first floor occupied by vertical circulation.
- Requirement for additional capital spend.

Opportunities

- Increased provision for training.
- Provision of broader range of spaces.
- Small increase in revenue from ticket and bar sales due to increased capacity in ground floor hall.
- Retains potential for future development within the grounds.
- Potential to keep existing DIGS facilities on site.

Threats

- Focus on training provision to upper floors may limit more diverse use.
- Absence of independent circulation likely to continue to sterilise area of the building when others are in use and curtail potential income streams.
- Scale of potential for new arrangements to generate additional income for TCA is limited.
- Loss of volume in Graffiti Room likely to lead to reduced appreciation of original, historic fabric.



diagram 011_existing site plan



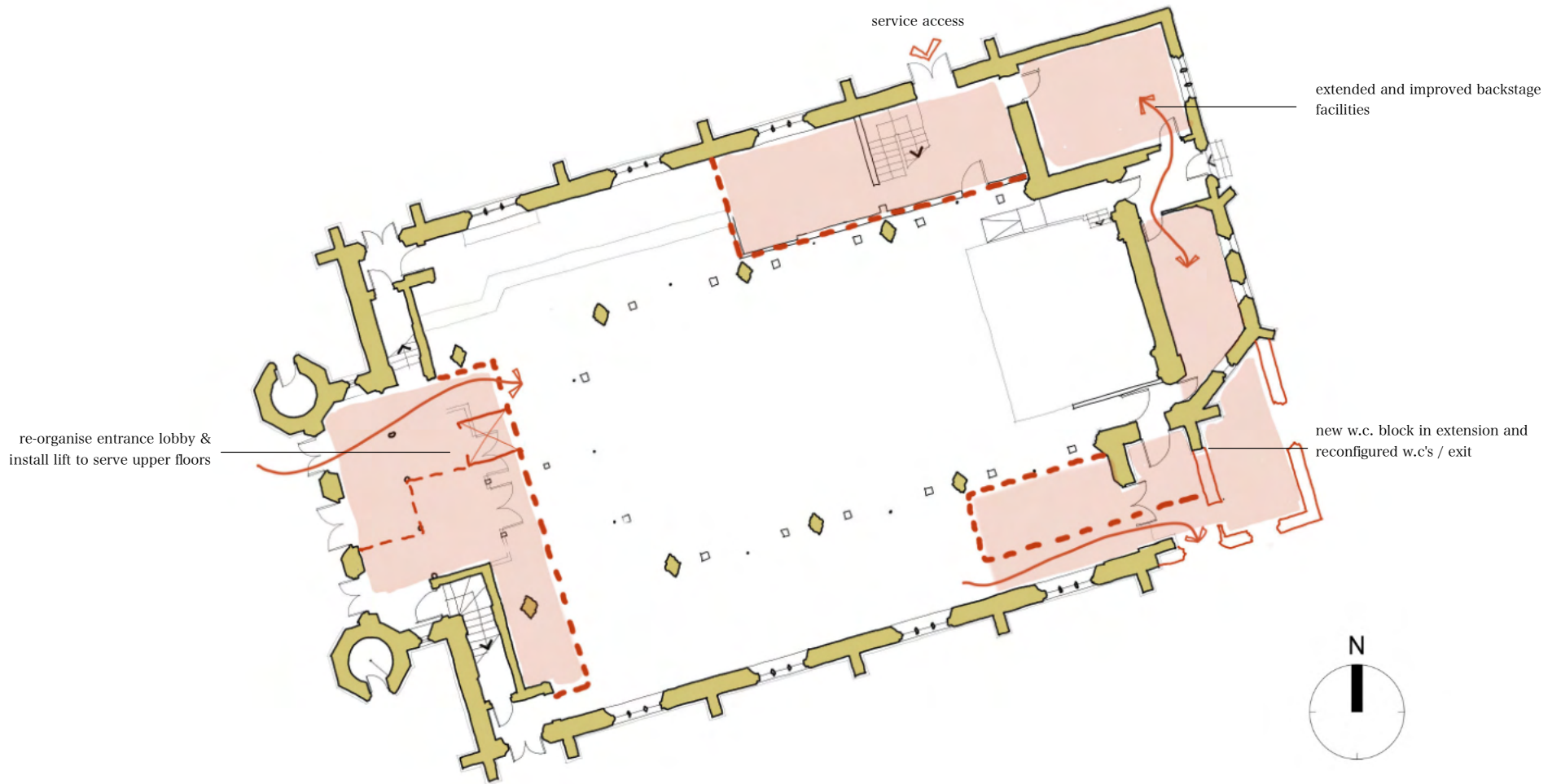


diagram 012_ground floor: mezzanine scheme

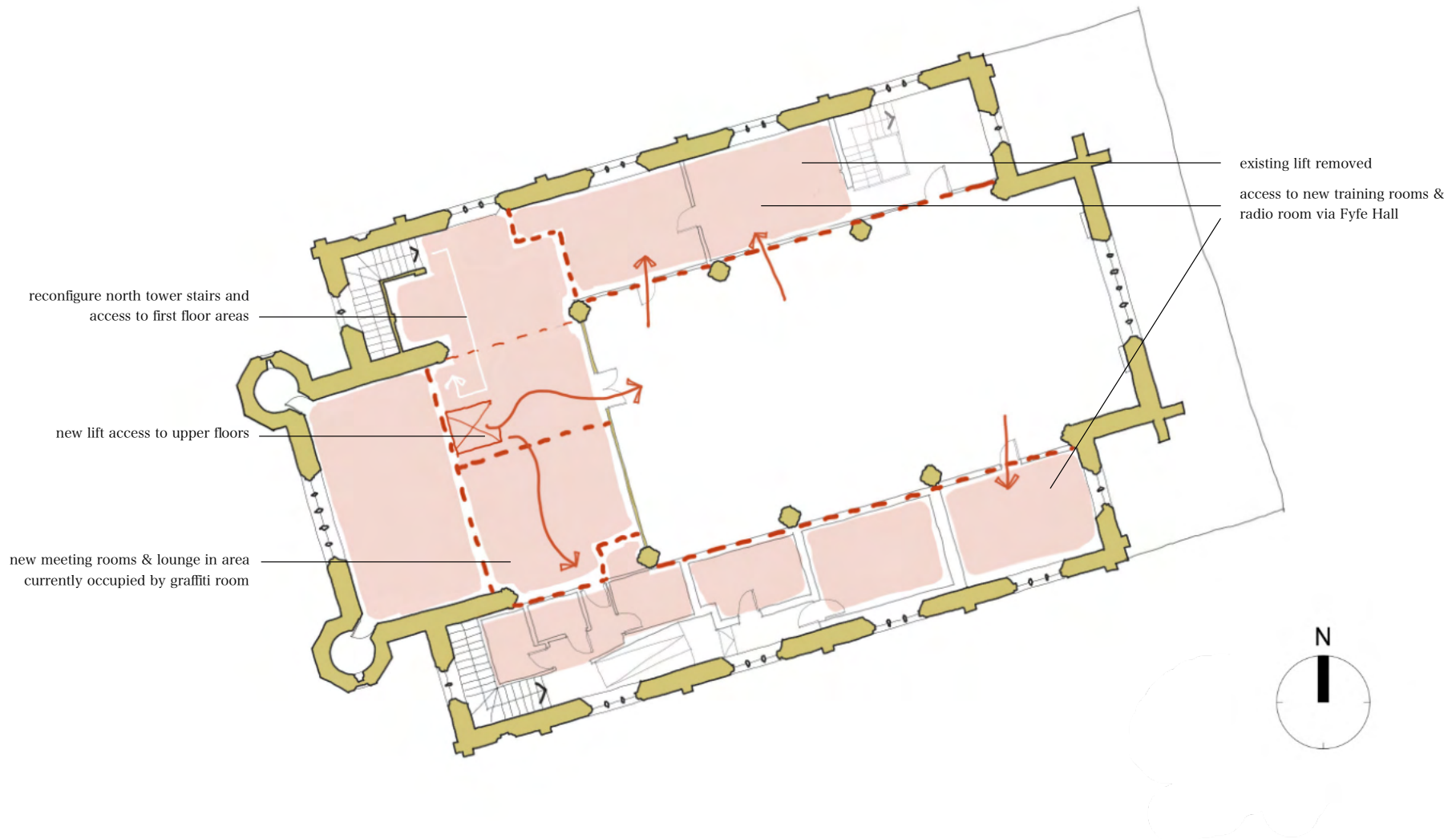


diagram 013_first floor: mezzanine scheme



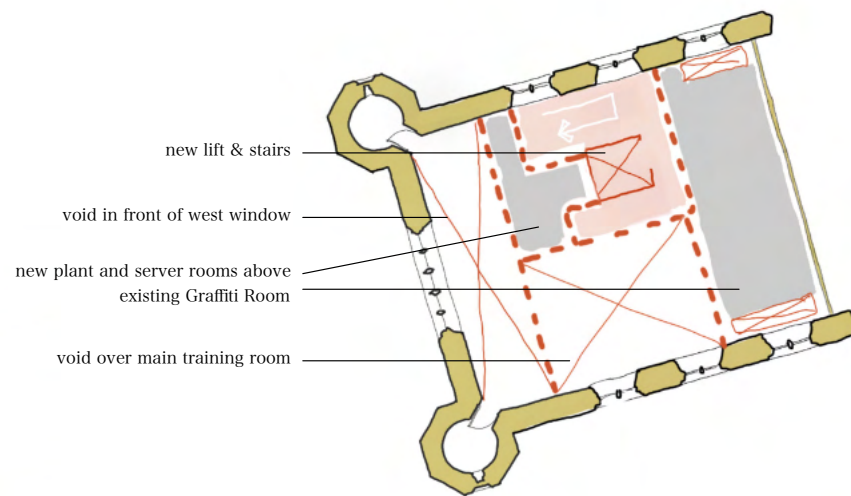
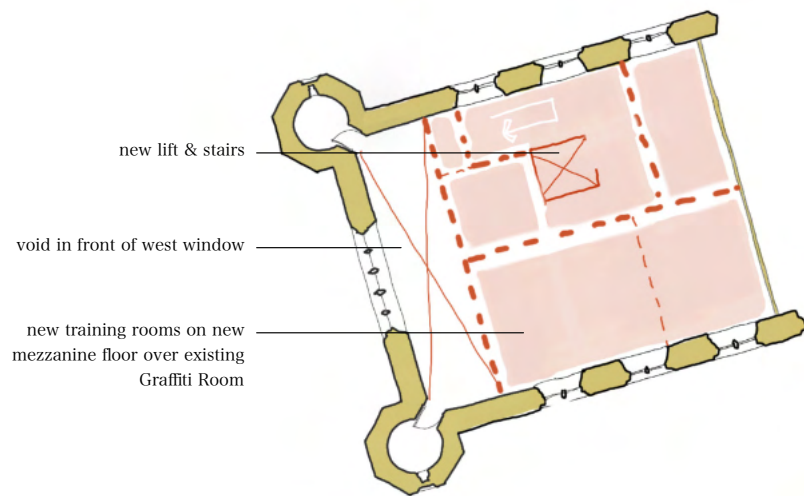


diagram 014_second & third floor: mezzanine scheme



diagram 015_axonometric: mezzanine scheme



Option 003 _ small extension, relocation of ancillary uses & upgrade to existing fabric:

Strengths

- Relocation of ancillary uses from ground floor hall.
- Increase in size and capacity of ground floor hall.
- Creation of new highly visible main entrance.
- Creation of new un-programmed social space for use by community.
- Opening up of currently concealed historic fabric.
- Provision of independent circulation at first floor.
- Performance improvements to existing building fabric to provide acoustic separation between spaces and users.
- Improvements to backstage facilities.

Weaknesses

- Loss of external parking space.
- Reduction in parking revenue.
- Requirement for new planning and listed building consent applications
- Requirement for additional capital spend

Opportunities

- Increase in ticket sale and bar sales from increased capacity.
- Increase in appreciation of historic fabric.
- Ability to accommodate multiple uses across all areas of the building simultaneously.
- Increase in flexibility of use with potential for three simultaneous events each with dedicated entrance and access to wc's.
- Improved links to outdoor space.
- Potential to relocate DIGS facilities elsewhere on the site.

Threats

- Planning and listed building consent not guaranteed.
- Requires large scale capital funding.
- Requires increase in organisational capacity.
- Offers opportunity for incremental rather than transformational change to usage and revenue models.

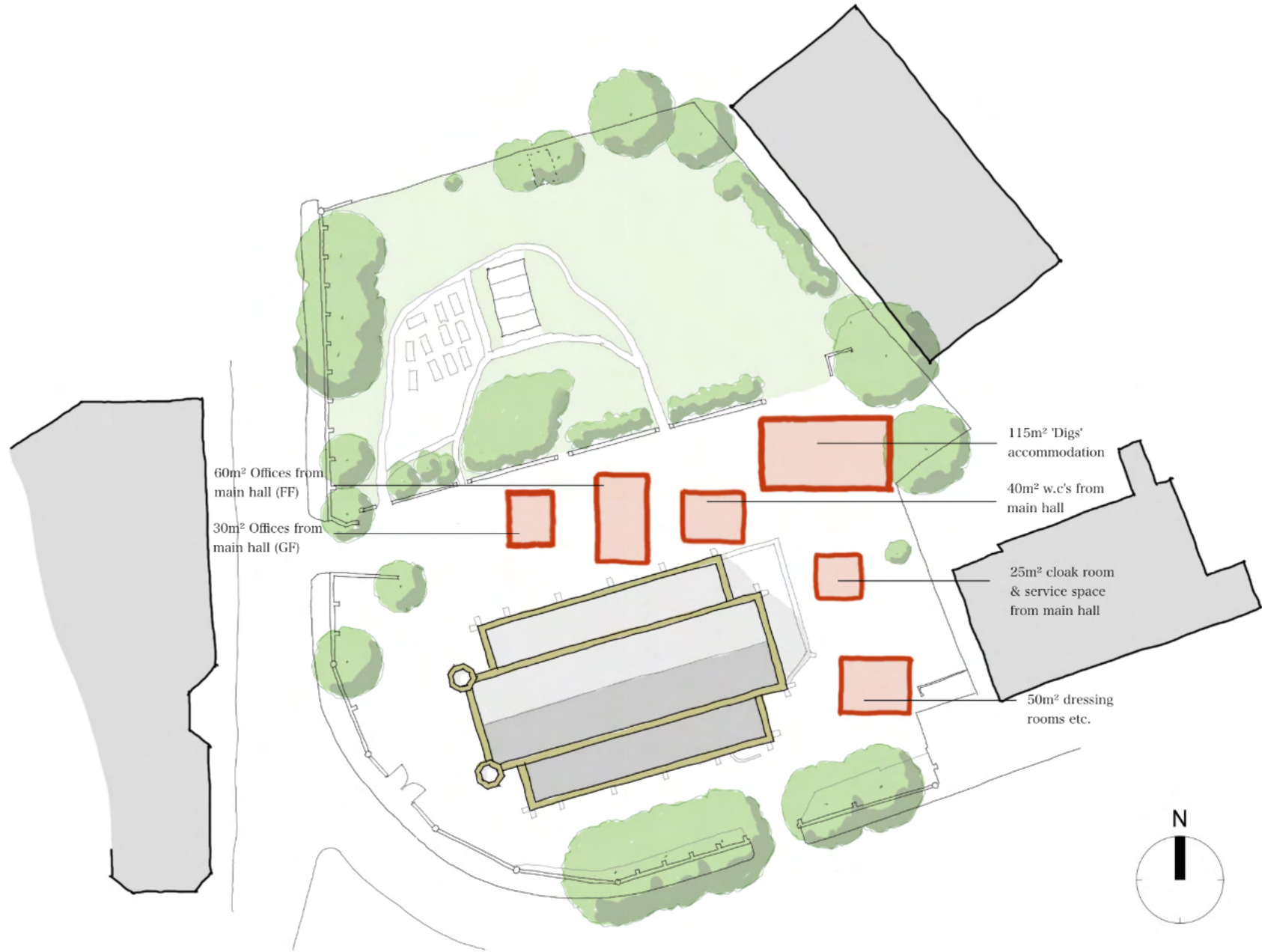


diagram 016_option 003: site plan_additional spaces



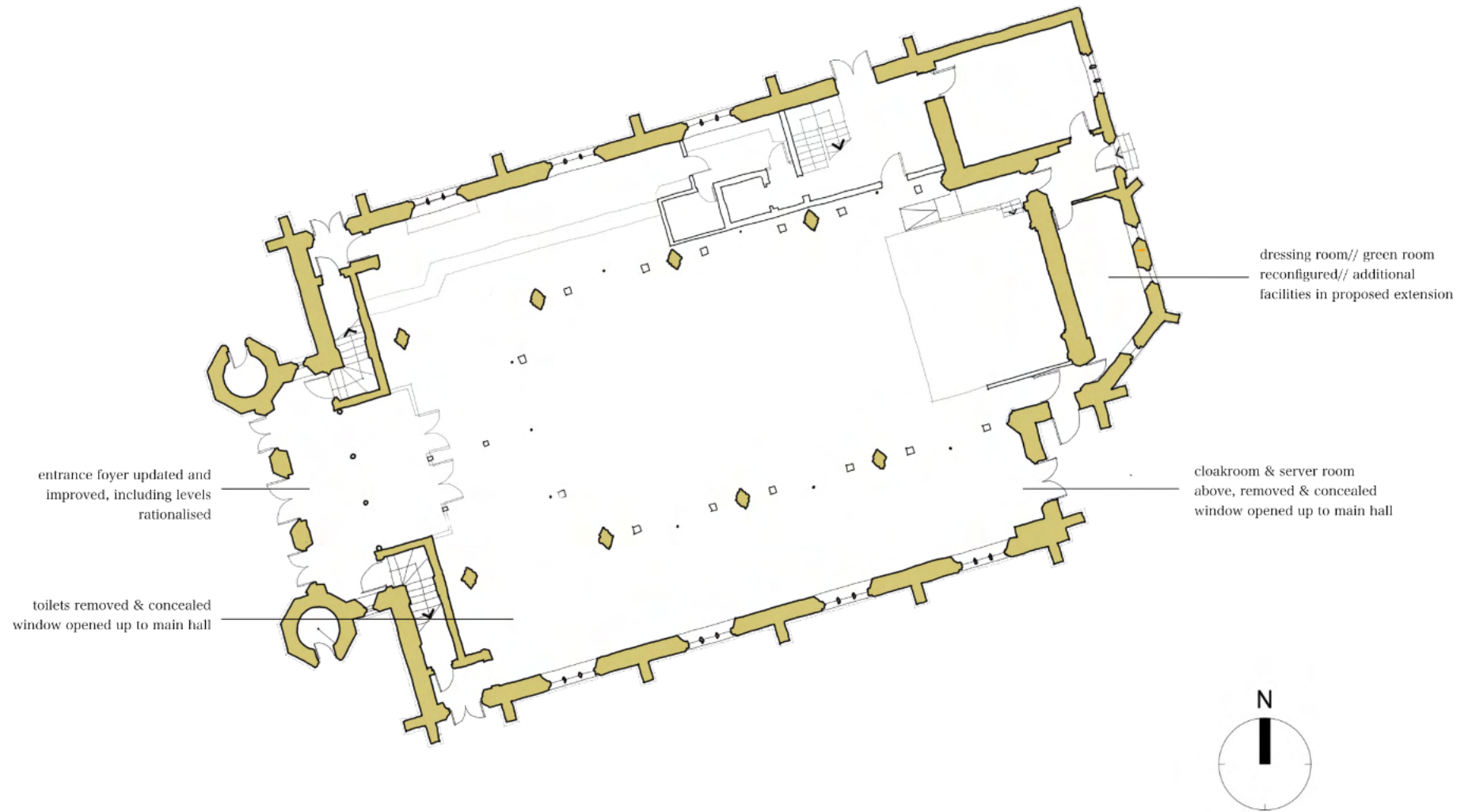


diagram 017_option 003: ground floor

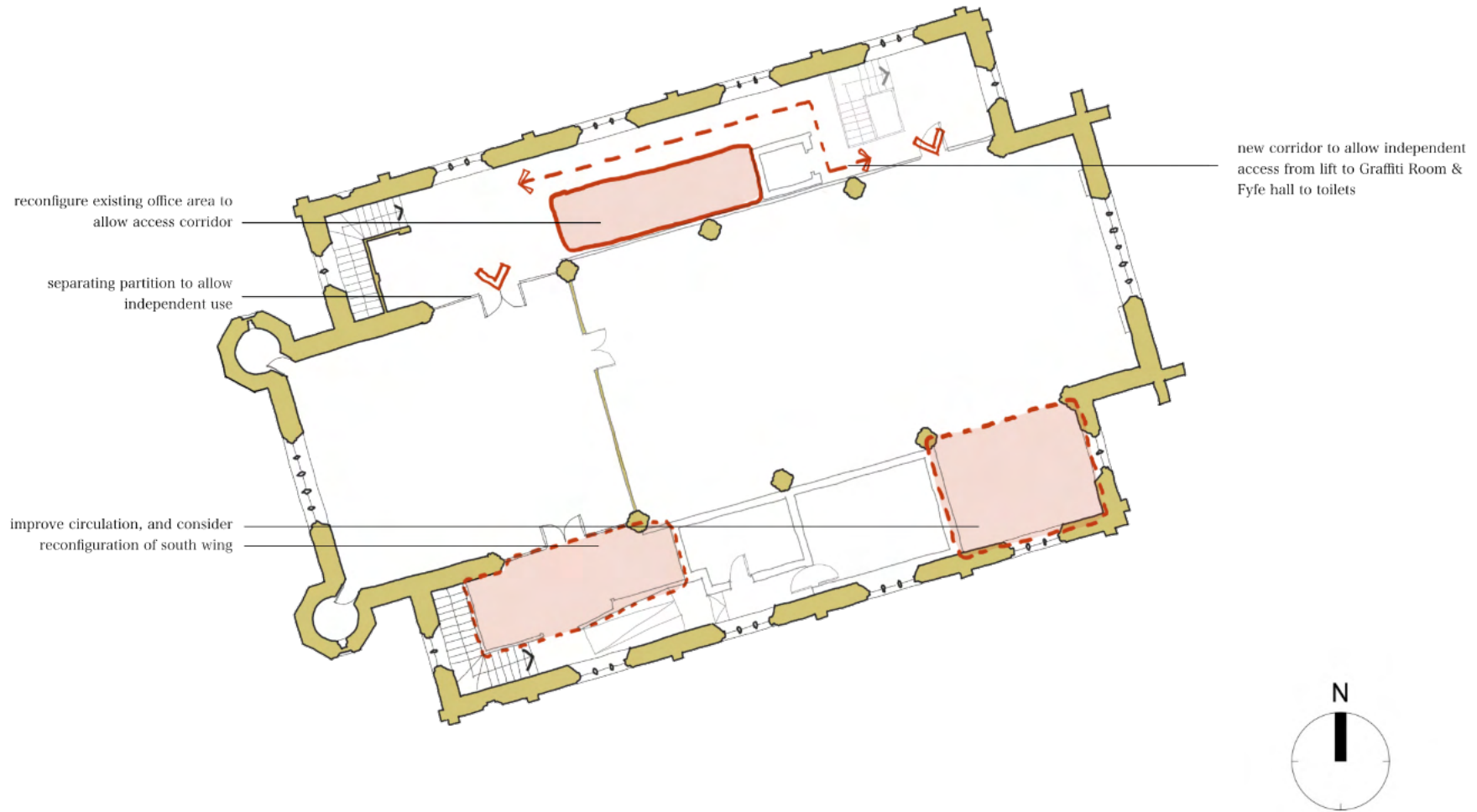


diagram 018_option 003: first floor



Option 004 _ large extension, relocation of ancillary uses & upgrade to existing fabric:

Strengths

- Relocation of ancillary uses from ground floor hall.
- Increase in size and capacity of ground floor hall.
- Creation of new highly visible main entrance.
- Creation of new un-programmed social space for use by community.
- Creation of new large performance// events space.
- Opening up of currently concealed historic fabric.
- Provision of independent circulation at first floor.
- Performance improvements to existing building fabric to provide acoustic separation between spaces and users.
- Improvements to backstage facilities.
- Potential for very significant flexibility in use of building.
- Potential to host up to seven events// activities across the building simultaneously.
- Wide range and scale of spaces for hire to suit broad range of uses and users.
- Strong connections to outdoor space.

Weaknesses

- Loss of external parking space.
- Reduction in parking revenue.
- Requirement for new planning and listed building consent applications

- Requirement for additional capital spend.
- Highest cost option.
- Loss of DIGS facilities.

Opportunities

- Significant increase in revenue from ticket sale, bar sales, room hire and from increased capacity.
- Increase in appreciation of historic fabric.
- Ability to accommodate multiple uses across all areas of the building simultaneously.
- Increase in flexibility of use with potential for up to seven simultaneous.
- Improved links to outdoor space.
- Provision of outdoor garden stage// events area.
- Transformational change in the scale and quality of TCA's provision against its aims and objectives.

Threats

- Planning and listed building consent not guaranteed.
- Requires large scale capital funding.
- Requires increase in organisational capacity.



diagram 019_option 004: site plan_additional spaces



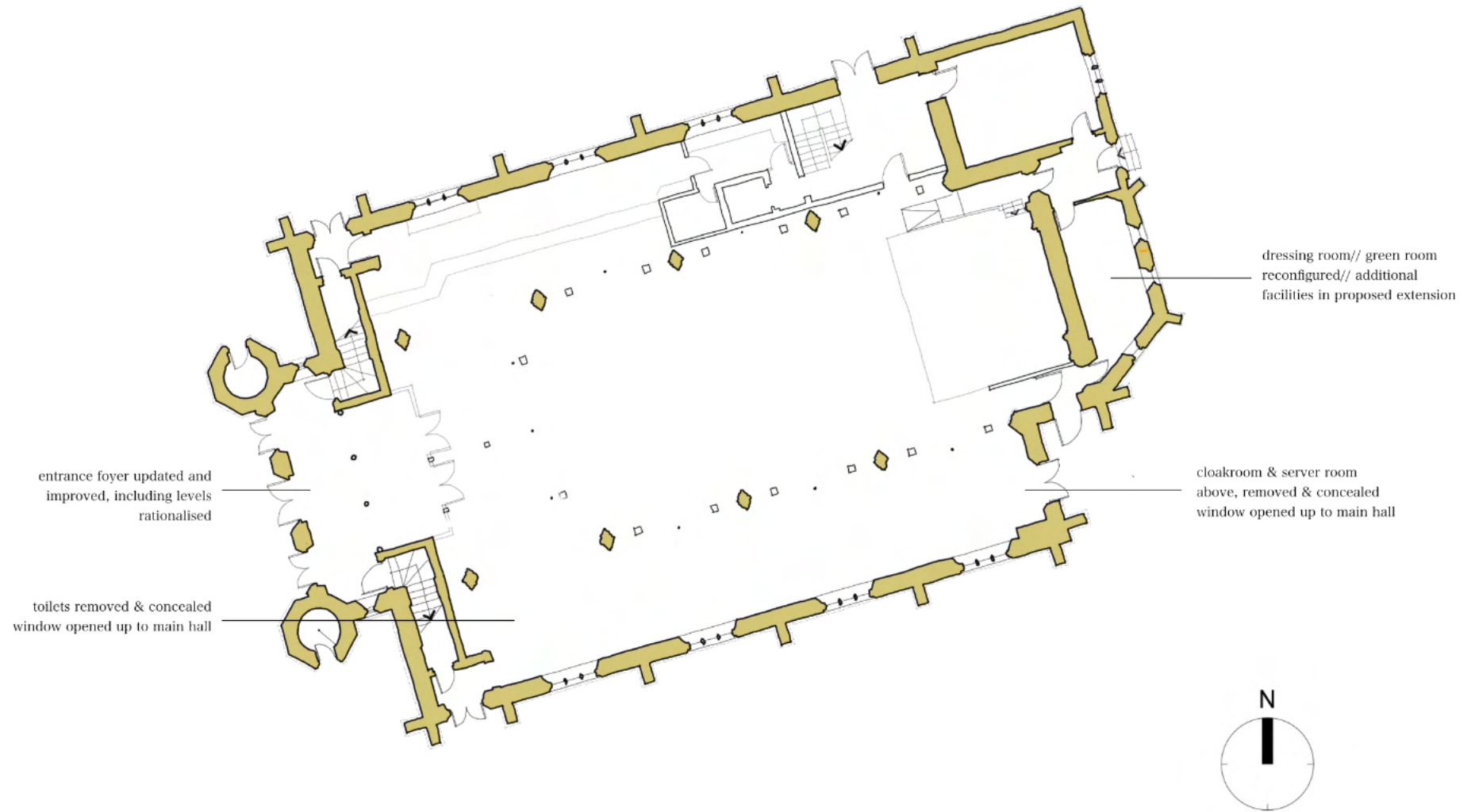


diagram 020_option 004: ground floor

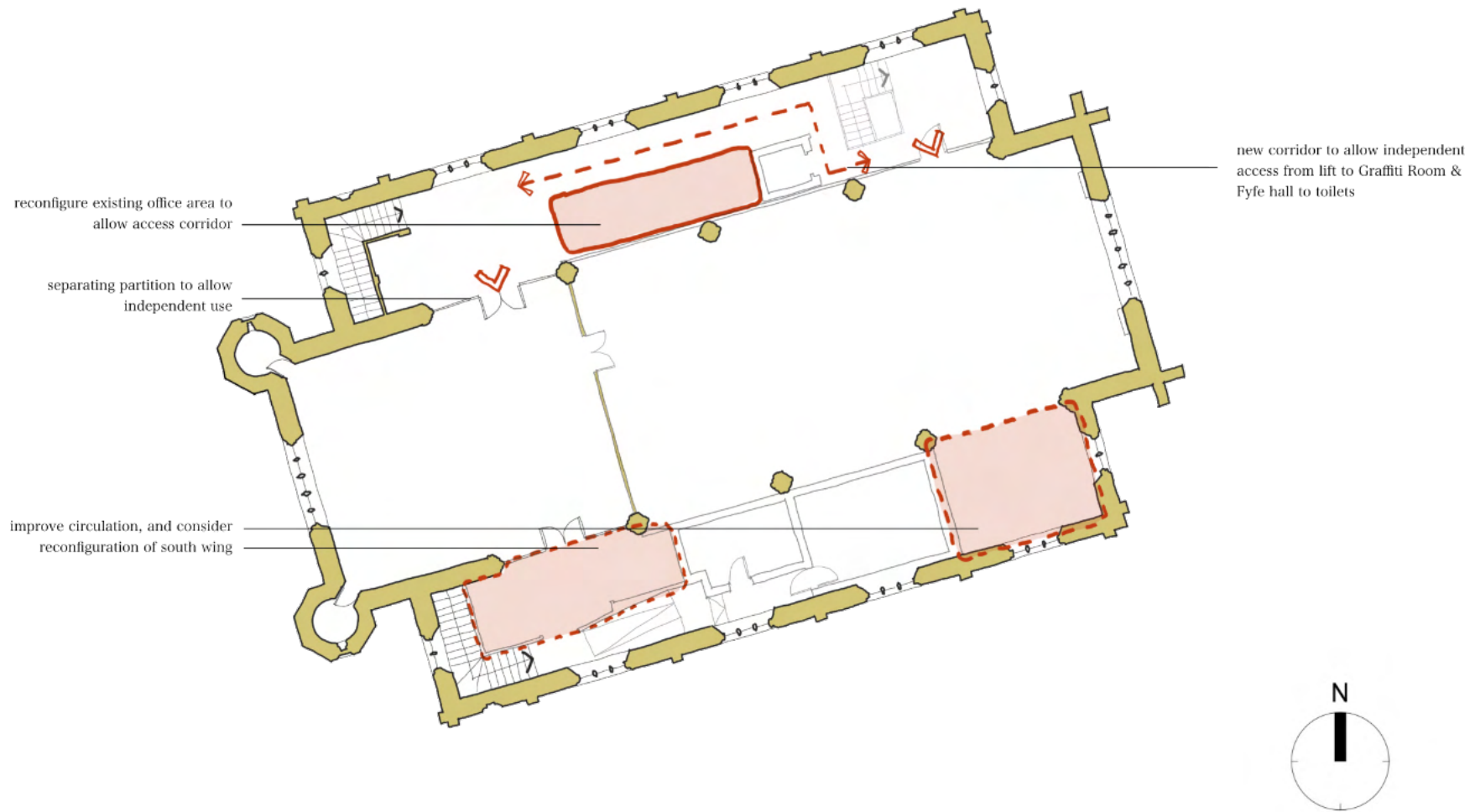


diagram 021_option 004: first floor



15. Options Evaluation Matrix:

Legend:



Does not meet evaluation criteria (0pts)



Meets evaluation criteria to small degree (1pt)



























Meets evaluation criteria with some limitations (2pts)







Meets evaluation criteria with few limitations (3pts)



Maximum impact for evaluation criteria (4pts)

Evaluation Criteria	Sub-Criteria	Option 01	Option 02	Option 03	Option 04
Charitable Objectives	promote, maintain and advance education through the presentation of creative and performing arts.				
	advance the education of people of all ages in the creative and performing arts, information technology and life skills				
	to provide / assist in the provision of facilities in the interests of social welfare for recreation or other leisure time of individuals who have need of such facilities by reason of their youth, age infirmity or disability, financial hardship or social circumstances with the object of improving their conditions of life				
Operational Impact	minimise business continuity risk				
	potential for operational disruption				
	potential for organisational growth				
SUB-TOTAL		11	10	16	22



Evaluation Criteria	Sub-Criteria	Option 01	Option 02	Option 03	Option 04
Spatial Impact // Objectives	improve accessibility to all parts of the building				
	improve backstage facilities				
	improve functionality of First Floor				
	increase overall capacity				
	potential to improve flexibility of use				
	improve links to outdoor space				
	potential to improve environmental performance				
SUB-TOTAL		11	14	38	48

Evaluation Criteria	Sub-Criteria	Option 01	Option 02	Option 03	Option 04
Wider Impact	potential to develop new audience engagement				
	potential to increase impact on local music sector				
	potential to increase impact on local arts education sector				
	potential to increase impact on local economy				
	potential to improve "sense of place"				
Revenue Expenditure & Income	potential to increase revenue				
	potential to improve efficiency // running costs				
TOTAL SCORE		11	24	59	76



16. SWOT Analysis Summary:

	Strengths	Weaknesses	Opportunities	Threats	Conclusion
Option 01: Do Nothing	few benefits beyond no capital spend	does not address any of the challenges identified by the community consultation, accessibility audit or architectural analysis	does not generate any new revenue or operation opportunities for TCA	considerable strategic threats to long term ambitions and financial independence of TCA	not a valid option unless funding is unavailable for other options. REJECT
Option 02: Implement 'Mezzanines' Scheme.	some operational and revenue generation benefits to scheme	does not address environmental or performance challenges and provides limited additional flexibility	offers a small increase in revenue and ability to accommodate larger number of small user groups	does not offer significant long term growth opportunities to deliver against TCA's environmental, operational and financial ambitions.	does not address long-term goals of Trinity and is detrimental to appreciation of listed fabric. REJECT
Option 03: Small extension, re- housing key spaces.	offers noticeable improvement in flexibility of use and capacity	will result in reduction in parking revenue and requires new planning and listed building consent	offers potential for large, long-term increase in revenue from ticket and bar sales as well as room hire	would require organisational growth and capacity building to maximise potential return from proposals	addresses current operational challenges, but limits opportunities for further, future growth POSSIBLE
Option 04: Large Extension providing additional performance space.	offers significant improvements in flexibility, capacity, and range of uses	highest cost option, will require planning and listed building consent, and will result in reduction in parking revenue.	offers significant range of new opportunities for TCA across programming, revenue generation, flexibility of use, accommodation of a broader range of uses and delivery of aims and objectives	will require significant capital investment and careful growth in organisational capacity, to harness greater level of benefits from increased activity	greater capital cost, but future proofs the Centre and provides huge opportunities for growth. PREFERRED



17. Conclusion:

Option 001: Do Nothing

Whilst the 'do nothing' option offers a lower level of risk in the short term, it comes with a number of important longer term risks that need careful consideration: it places significant restrictions on TCA's ability to expand delivery against its stated aims, it severely curtails the Trinity Centre's potential to act as a key driver of economic and social growth within the Lawrence Hill ward, and it potentially undermines the organisation's long-term financial sustainability by curtailing a number of key opportunities to develop additional income streams from the building.

It is also worth noting here that whilst it is likely that grant funding may still remain available to TCA in the future, this is by no means certain, and without a programme of careful interventions, the significant accessibility, organisational and performance limitations of the building's existing fabric will continue to pose very considerable constraints on the TCA's further economic, social and cultural development.

Option 002: Fully implement 2012 mezzanine scheme

Whilst implementation of the existing 2012 scheme would offer some operational improvements for the building, TCA's expansion, development and organisational maturation over the last decade has resulted in a reduced emphasis on the training aspects of the brief for this scheme, meaning the arrangement of spaces proposed in this design offers fewer opportunities to deliver against TCA's current areas of focus.

Further, it is now clear that the building suffers from a number of key environmental and performance challenges that the 2012 scheme was not asked to address but which are now considered critical to the long-term operational sustainability of the project.

The combination of these limitations within the 2012 scheme means the long-term benefits of this proposal are less pronounced than other options explored in this report.

Option 003: Small extension, relocation of ancillary uses & upgrade to existing fabric

The relocation of secondary uses into a new extension, combined with key performance and accessibility improvements at first floor, would offer the opportunity to maximise capacity within the existing ground floor hall whilst freeing up the Fyfe Hall and Graffiti Room to be used and hired out independently.

These changes offer the potential for important increases in revenue from ticket and associated bar sales, as well as increasing flexibility of use and allowing simultaneous use of the building by multiple, independent user groups.

In addition, the creation of a new extension to the building would offer the opportunity to provide a new, welcoming 'front of house' for the organisation and provide a much needed un-programmed social space for the community to use.

Option 004: Large extension, relocation of ancillary uses & upgrade to existing fabric

Whilst a small extension would offer noticeable operational and capacity benefits to TCA, our analysis indicates that it is the inclusion of an additional large, flexible, performance space within any proposals that would prove truly transformational in unlocking the potential of TCA and the Trinity Centre as a key economic, social and cultural driver for the Lawrence Hill area and the wider city.

The flexibility offered by improvements to circulation and the performance of the fabric within the existing building, combined with the ability to programme multiple events at the same time, would offer TCA a huge degree of flexibility in how the building was used, offering the opportunity to host everything from a single small event for a small number of people at one end of the scale, through to a combination of multiple, simultaneous events of different sizes, in a range of different and separate spaces across the building, or to host a single large scale event across the whole site.

In addition, the proposals included in option 004 would potentially increase the venue's capacity from an effective maximum of 650 people currently, to an estimated capacity of around 2000 people internally, with the potential to accommodate further users at separate events in the grounds.

The changes needed to deliver this very considerable increase in capacity would also bring with them a huge deal of flexibility of use, accommodation of a wider

range of user groups and ,crucially, the opportunity for a considerable increase in revenue which the organisation could then reinvest into the further delivery of its key charitable aims and objectives.

Furthermore, with this increase in the scale and capacity of the organisation comes an associated increase in its economic and social impact in its immediate neighbourhood, as well as an increase in financial benefits for the city's arts, cultural and social economy sectors. And whilst this is true to some extent for any proposal to increase provision at the Trinity Centre, the magnitude of the scale of that impact is linked directly to the scale of the growth in the organisation.



18. Executive Summary:

The Trinity Centre is currently a significantly underperforming asset.

The building's capacity is severely restricted and effectively capped at a maximum of 650 due to the performance limitations of the existing fabric, whilst poor internal circulation effectively sterilises large areas of the building when others are in use.

Due to the prolonged growth and sustained success of TCA over the last 19 years, these limitations of layout, accessibility and the performance of the existing fabric, are now strategic threats to TCA's long-term development and the further expansion of its delivery against its stated aims and objectives.

These limitations are already impacting on how TCA operates and are limiting the organisations ability to both accommodate a broader range of activities as well as its ability to develop and nurture new audiences, expand its revenue model and respond to identified community needs.

Any degree of expansion of capacity at the Trinity Centre would offer important new opportunities for TCA to expand delivery of it's charitable aims, unlock new revenue opportunities for the organisation, and drive additional investment and revenue into Bristol's music, visual and performing arts sectors.

Further, any such expansion would also allow TCA to deliver additional, ongoing opportunities for the community of Lawrence Hill, and more widely the communities of Bristol, to access high quality cultural provision and improved wellbeing, as well as creating new employment opportunities and acting as a key economic driver for the Lawrence Hill ward - one of the most diverse and economically challenged areas in the city.

Expansion of the Trinity Centre's provision would also offer a rare and potentially extremely valuable opportunity to enable community focused, grassroots led, economic and cultural development by an organisation that has a proven track record, across 19 years, of working closely with, and responding sensitively to, the needs of its neighbours and its surrounding community.

However, whilst this report has examined a range of ways to achieve these aims, and found that all are technically feasible, it is only the proposals contained within option 004 for the expansion of the existing facility to include a large, additional, multi-purpose performance hall and ancillary spaces, combined with improvements to accessibility and the performance of the fabric of the existing building, that offers the potential for truly transformational change in the scale of how the TCA can deliver tangible benefits for its neighbourhood, its community and its city



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