

## **SAVING JACOBS WELLS BATHS BUSINESS PLAN – 2023-26**

### **Excerpts for publication**

#### **VISION**

##### **BCC requirement: Clear vision for the building (5)**

To preserve, protect and improve for the public benefit JWB, (formerly Bristol Community Dance Centre), and promote its heritage to the people of Bristol and beyond

#### **Mission**

To work with Bristol City Council and stakeholders to develop a viable and sustainable future for JWB as a multi-use hub for Hotwells & Harbourside, delivering an intergenerational programme of vibrant, accessible and inclusive dance, youth and community activities.

Trinity will develop and manage a high quality community space offering a rich mix of uses and activities that appeal to the broadest possible range of ages, backgrounds, ethnicities and cultural interests. The Hub will have a core focus built around three primary strands, based on existing consultation and feedback:

- Youth provision (Open Access for all ages and term-time courses for 16-18yr olds)
- Provision of a wide spectrum of dance, education and training opportunities
- Provision of a rich programme of day to day community activities

#### **Aims and Objectives**

**Aim:** Asset acquisition and delivery of a phased capital works programme to safeguard the building as a publicly owned Asset of Community Value, fully reopen by March 2025.

##### **Objectives Y1**

1. Carry out a full conditions survey to assist with securing funds and fixing costs of works
2. Launch fundraising campaign to raise funds for asset repair and leasehold acquisition
3. Carry out programme of remedial works and repairs and reopen for meanwhile use

##### **Objectives Y2**

1. Secure funds and carry out a renovations programme in response to feedback
2. Establish long-term asset management structure to enable full stakeholder participation
3. Development of relevant programme of activities that optimises use of available space

#### **TRACK RECORD**

##### **BCC requirement: Track record of managing community assets and understanding of all legislation applicable to managing the building (10)**

JWB solution requires an accelerated asset transfer, a large fundraising effort, a comprehensive capital works programme and long-term community asset management plan that can balance the needs of multiple and diverse stakeholders.

Trinity's role in Bristol is more than just a venue. In line with our values – Respond, Empower, Amplify – we serve as a convening and supporting agency, resourcing cocreation and Asset Based Community Development (ABCD) and facilitating communities to solve their problems and realise their aspirations.

Trinity Community Arts Ltd (Trinity) is a registered charity (1144770) with a broad set of charitable objects that include provision of facilities in the interests of social welfare and the advancement of arts and education. Trinity was first constituted in 2002 in response to the 'Save Trinity Campaign' which involved a group of local activists and budding social-entrepreneurs who came together following a period of the closure of the then Trinity Hall to try to get it back into the hands of the local community and transform it into a creative hub for East Bristol.

As civic arts participation specialist, we provide a combined-arts offer with a focus on improving quality of life for children, young people and communities living in Lawrence Hill; among the top 10% most deprived localities in the UK (Indices of Deprivation) and one of the most ethnically diverse areas in the South West. Winner of the 2021 Bristol Life Award for best Arts organisation, we deliver a diverse offer covering arts, community, education and heritage themes, giving opportunities for everyone to access and benefit from creativity and culture. Using creative participation, cultural engagement and arts as a vehicle for learning, we help people overcome the challenges they face and take action about the things that matter to them.

As well as being one of the city's most loved live music venues - visited by 45,000 people annually – the Trinity Centre is also a Grade II\* Listed converted late-Georgian church, deconsecrated in 1976 with a protective covenant that restricts its use for community purposes. As such, we have a strong track record of asset management – specifically in relation to complex, multi-use listed assets. We have maintained The Trinity Centre as a civic asset, protecting it as an Asset of Community Value owned by Bristol City Council, delivering a £2.5m+ building repair and renovation scheme that has transformed the space into a multidisciplinary arts hub for the city.

With a strong focus on community engagement, youth training and arts outreach, we are experienced in working with a diverse range of community stakeholders, groups, arts organisations and individuals to develop and deliver a varied programme for all ages. Over the next three years, we plan to grow our offer for Children & Young People, Communities & Artists and play a more proactive role in safeguarding civic spaces within Bristol, so that we may realise our aspirations as a civic arts leader within the city and the South West.

We have experience in a multi-asset transfer approach with a tried and tested regeneration model as demonstrated with our 2011-2018 'Arts West Side' project – also a building owned by BCC – which provided artists and communities with an affordable, central resource. In 2017, we took part in a Community Asset Transfer (CAT) process for JWB as a partner on a cultural consortia bid led by Spike Island. Though at the time we chose not to lead a bid ourselves – due in part to the need to deliver against a large repair programme for the Trinity Centre – we are now in a stronger position having redeveloped that site and grown our team in order to now be in a position to take on management of the JWB and support the establishment of a democratic legal structure and framework that can ensure long-lasting community ownership.

As an experienced heritage asset and community arts charity, we are confident we have the track record, skills and networks needed to deliver a realisable repair and renovation scheme that is both

in keeping with the JWB's dance heritage and also responds to consultation and the desperate need for community and youth provision within the locality.

#### *Arts West Side*

Between 2011-2018, 6 West Street was leased as a meanwhile space to Trinity Community Arts via the city's Community Asset Transfer (CAT) process on a 'peppercorn'. We took on the building and developed it in order to increase arts provision in Old Market, at a time when the area was struggling with boarded up and vacant premises.

Our aim was to provide more activities within the area and increase opportunities and support the ongoing regeneration of Old Market. 'Arts West Side' was launched to accommodate the needs of small grass-roots groups and community initiatives that may otherwise not be able to afford inner city space. We worked with partners Artspace Lifespace to develop "SPACE" to host public events, art shows, artist residencies, community meetings, pop-up shops, as well as providing opportunities for volunteers, all from AWS main shop-front. Our shared vision was to create a welcoming and open shared environment from Arts West Side, supporting the creative communities in Bristol with a new hub where they can showcase work and share ideas, assisting in high street regeneration.

For 7 years, Arts West Side provided artists and communities with an affordable, central resource used and visited by an average of 2,000 people each year, helping to encourage other businesses and social enterprises to take up residency in the area. Tenants across the seven years included Phase 8 Photography, the Bristol Somali Youth Network, Good Roots Cafe, Pixel Whipped and Dave Bain Illustrators.

The Old Market and West Street area was supported in its regeneration through the sustained presence of our shop front and arts offer, which attracted 10 new businesses to the locality including Old Market Assembly, Glitch, cafes including 25A and restaurant/bars including Chido Way and Ill Repute.

This helps to demonstrate the power of what is possible in terms of local-regeneration through the power of re-imagining community assets through a multi-asset transfer approach, as outlined in this plan for JWB.

#### *Legislation*

With our track record we have experience of asset management including:

- licensing having held a licence for the Trinity Centre since 2004 and recently licensing our outdoor area
- planning; delivering multiple capital phases including securing listed buildings consents
- health & safety; development and delivery of building operations plans, including managing statutory checks
- heritage asset management; undertaking multiple surveys including quinquennial inspections and listed buildings maintenance including lightening rod inspections, roofing works, stonemasonry and grounds upkeep of a 0.5 hectare site
- employment law; development of an operating team of 50+ staff including the development of relevant policies and processes

- charity law; ongoing monitoring and reporting through Charity Commission and Companies House to ensure compliance
- funding and contract monitoring; working with multiple local and national funders to meet agreed objectives and successfully report on capital and revenue grant projects

## STRUCTURE & GOVERNANCE

### Legal Structure

Trinity Community Arts Ltd is a registered charity and company limited by guarantee with a membership and our existing charitable objects permit us to undertake asset acquisition. We have an existing Trading Subsidiary which manages current Trinity Centre commercial operations that could also become a license holder for both buildings for event and bar delivery.

We are keen to ensure that the long-term future of Jacobs-Wells site both benefits from the strengths of Trinity's existing structure – including governance, fundraising and operations – whilst also being able to have sufficient independence and locally-led decision making.

As members of Locality, we are working with them to review a suitable Group organisation structure that can deliver against this to offer key stakeholders - including Bristol City Council and capital works funders - the security they need from Trinity's track record, whilst also creating scope for people to take decisions about the things that matter to them in terms of what the building is used for.

As part of the project development phase we will conduct a detailed options appraisal for the long term structure and management of JWB and Trinity Centre assets. This will involve looking at adapting our existing structure, creating a wider Group structure and/or working in partnership with other community asset managers in the city to explore 'hub and spoke' and/or shared trading subsidiary models.

#### *JWB subsidiary*

If a new subsidiary is formed as part of our existing Group structure, this will employ the identified staff and take on responsibly for day to day asset management. This could take the form of:

- **Community Benefit Society** – allows for Issue of Community Shares to raise sums towards the total needed. A community share issue demands [a particular legal form](#) and we would need to understand if this was set up how this might sit as part of the wider group structure
- **Community Interest Company** - special type of limited company which exists to benefit the community rather than private shareholders. A CIC could be set up by the H&H Community Association to take on a license to occupy JWB if required
- **Cooperative** - form a new Cooperative run for the mutual benefit of members who use its services. Can have investor-members and can pay interest on member share capital and a share of the surplus/dividend, based on the level of transactions with the society. also with shares offer

The aim post Phase 1 Repairs completion is to establish this JWB operating structure. Whilst the building is not in use and whilst repairs are the priority, this will provide us with the time needed to contract relevant legal support to ensure the Charity is able to maintain sufficient oversight and that

any subsidiary's activities are consistent with the charity's purposes. Our priority is to establish a clearly defined framework that can give space for JWB stakeholders to develop their own independent decision making about day to day operations. Therefore the option to manage JWB via a subsidiary once reopened could provide the site some long-term advantages in terms of flexibility and independent control over the future use of the asset.

## **Governance**

### **BCC requirement: capacity and capability to manage the asset to a high standard (5)**

For/by/with – democratic decision-making: to reflect the breadth of the communities we serve, we are a constituted Membership organisation, with a focus on organisational membership to broaden reach. We currently have a Membership of 32, including organisational members such as Eastside Community Trust, representatives from local neighbourhood forums including Newtown Network as well as individuals including centre users, staff, volunteers and board. Members are responsible for voting at annual general meetings and on constitutional matters. In addition, they are key stakeholders involved in consultation and activity development and delivery.

Our Membership forum is supported by Trustee and former Chair Dr Glyn Everett, who is a researcher at UWE (University of the West of England) working in the Department of Architecture and the Built Environment at UWE. As a wheelchair-user, Glyn is involved with the charity Attitude is Everything, working with venues to negotiate improvements to access and provide training.

In 2014 we launched a Programming Forum as a sub-group to the main Membership, to take a more collaborative approach to decisions around programming and realise our commitment to ensure all work is co-designed and co-created. We established a Youth Forum as part of previous youth funded programmes and plan to refresh and relaunch this as part of a more structured and comprehensive NPO programme. These forums help us to consider the interests of our diverse city and strengthen our role as a community arts hub within one of the UK's most ethnically and economically diverse areas.

## **Board of Trustees**

In June 2020, Trinity undertook strategic board recruitment to meet identified diversity and skills gaps. We appointed a new Chair, Mijanou Blech, who has over 25 yrs' experience in the community arts sector and has run both small arts charities and large departments in both regeneration and cultural organisations.

Trinity's full Board of 11 Trustees bring skills in charity governance, architecture, communications, and community development. 2 are artists, 67% residents of BS2/BS5 (100% Bristol), 67% identify as LGBTQ+, 42% identify as Disabled. Female Board representation is 33% (17% prefer not to say), 25% are Black or from a minority ethnic (BAME) background. Trinity's Board rotation is due in October and we are actively seeking representation from new board members to increase representation in relation to oversight of the JWB project.

Our Board meet quarterly to discuss statutory matters and monitor against the business plan, plus 2 in-person away days – exploring impact, focus and strategic direction. Sub-groups lead on key focus areas – designed in consultation with Trustees to ensure the Board can meaningfully review,

inform, and engage in Trinity's work. Including:

**Finance sub-group:** Supported by an independent advisor who is a Member of the Chartered Institute of Management Accountants and works with Trinity's board on a pro-bono basis, to supporting financial and governance matters. The finance sub-group is non-decision making and reports back to the full board for approval of budgets and ratification of accounts. This group is overseen by Vice Chair and Treasurer Chris Luffington, Deputy CEO, League Against Cruel Sports.

**Capital sub-group (incl JWB):** Responsible for overseeing building development and reporting back to the board with recommendations, led by Trustee Dr Fidel Meraz, an architect passionate about architectural philosophy and education who has been teaching for several yrs in both Mexico and the UK. Currently Senior Lecturer at UWE Bristol Architecture.

In 2022, Trinity appointed 3 Board champions to focus on specific areas aligned with Arts Council England's Investment Principles and the company's strategic focus:

- **Inclusivity and Relevance** Champion, Claire McAlpine – Strategy Director and Joint Head of Social Change Hub at MediaCom UK, leading Inclusive planning and delivery.
- **Data and Impact** Champion, Helen Duffy – Senior Evidence Manager, Arts and Humanities Research Council (AHRC-UKRI) – expertise in evaluation, impact, and social change.
- **Environmental Responsibility** Champion, Natasha Nanuck – Senior Regulatory Advisor, Ørsted, focusing on climate change and renewable energy.

Champions help to hold the company accountable for delivering against programmes, operational targets and encourage continued development.

## Management & Staff

Trinity's Board provide strategic oversight and guidance to the staff team, through the CEO and Senior Management Team (SMT); supported by monthly Executive Meetings between the Chair, Vice Chair/Treasurer, CEO and Business Development Director to review progress and monitor risk between Board meetings.

Trinity's CEO is responsible for executive strategy outside of Board meetings. They sit on the One City Culture Board, Bristol @Night Board and DIY Arts Network working collectively to develop citywide responses. They delegate day-to-day management and delivery oversight to the SMT.

Trinity's SMT meets monthly – with leads accountable for programme delivery, aligned with Trinity's Business Plan objectives, liaising with Board champions to ensure action plans are embedded in day-to-day operations/delivery plans.

Our experienced, highly capable and resilient workforce of 23 core staff, who have demonstrated their ability to manage and lead throughout the pandemic, play a key role in ensuring we are accountable and the activities we propose are relevant and informed at every level.

## Operating Structure

Business planning and fundraising will be carried out primarily in the early stages by Emma

Harvey, CEO of Trinity as she is experienced in the management of historic assets and in the development and implementation of fundraising strategies. Emma also has strong links with national funding bodies including English Heritage, Heritage Lottery and Big Lottery Fund and has written successful bids for the repair and redevelopment of historic community assets.

The plan for future development would be to create a two-stranded structure that can enable community stakeholders to focus their energies on the programme and operational management of the site, with support given by Trinity in relation to the asset management (repairs and maintenance), fundraising, business development as well as benefiting from use of existing policies, systems and processes for community asset management.

We will recruit a core team, which we anticipate by Mar 2025 will include:

**A Hub Manager (FT)**, responsible for day to day oversight and management of the premises, including: ensuring that all requirements relating to licensing, environmental health, health & safety and other legal requirements are complied with; to manage the bookings diary; to promote the centre and actively contribute to neighbourhood (e.g. attending forums) and the future development of the centre as a multi-use hub; to ensure that the usage of the centre is in line with the objectives of the Charity and is co-designed with a neighbourhood Steering Group.

**Senior Youth Worker (PT)**; they will work with our existing Youth Services Manager to oversee youth activities based on the premises. They will be responsible for; developing meaningful and positive relationships with our youth service partners and with young people using the centre; working with the Youth Services Manager (based at Trinity) to develop a regular programme of open access and referral activities; provide support and guidance on range of subjects based on young people's individual needs whilst facilitating their personal and social development.

**Dance/Arts Producer**; this role will either be offered as an increase from PT to FT for our existing Arts Producer, or as a PT role to make one FTE Producer across both sites. The focus on art-form for this site will be dance (R&D), live performance (theatre and dance) and visual arts (site specific installations). The Producer will work with our Artistic Director to shape a relevant offer from the main hall space, working with arts partners across the city to support and promote the city's artistic identity. They will develop a new community arts engagement strand that will widen our reach and impact through workshops and masterclasses and help to lever additional project grant funds to take forward community aspirations within the space.

The core team will be supported with general operations by Trinity's wider casual staff pool that includes Duty Managers, Bar Staff and Maintenance Team. We will also absorb the site's back office and finance functions into our core team and structure (incl ICT systems) to create an economy of scale that can contribute to the long-term sustainability and viability of both sites (Trinity and JWB).

While the team could work from home and remotely in the first instance, there would be the need to identify an appropriate office space for the team once established to maintain a visible site presence. The team would also be responsible for ensuring regular outreach and communications continues within the locality as part of long-term community engagement activities.

## **JWB Steering Group**

As a result of the immediate interest in response to an article published by Trinity and Bristol 24/7 in January 2023, a cross-sector 'Safeguarding Taskforce' was formed to Save JWB and transform the space into a vibrant, accessible and inclusive hub for dance, performing arts, well-being and community development.

The working group of have brought together skills and experience in heritage capital repairs and renovation as well as critical links with the city's community and dance sectors.

Our community engagement approach is to offer multiple routes of participation including as volunteers, donors, visitors, members and in the continuation of a participatory Steering Group to assist with the long term development of the site.

Those who have been consulted throughout this planning process will help to form the long-term Steering Group for the project and we anticipate the following breakdown of representation across a membership of sixteen, in keeping with the heritage of the site's inception: Trinity Board Reps, 2 Councillors, 2 Dance (1 youth dance), 1 Youth sector rep, 2 Community, 2 Architect/professional team, 1 Chair (independent) 2 Specialist (legal/finance), 1 Open ('Critical Friend').

Through bringing together community members, voluntary groups, service providers and other partners, Trinity can build shared recognition of the challenges of implementation of a way of running JWB that meets everyone's needs and expectations.

## **PARTNERSHIP**

### **BCC requirement: Track record and commitment to working in partnership (5)**

We are well positioned to work strategically across the city, in partnerships and consortia, to deliver a blended programme that reaches all ages and communities. We are the strategic lead on Bristol Dance Futures consortia of Southwest arts organisations working to develop and measure impact of the city's dance offer; lead delivery partner in Bristol Fun Palaces and the Bristol Impact Fund and lead Creative Hub in a city-wide social-prescribing project, Thriving Communities – a pilot to test and measure the impact of creativity and culture on improved health/well-being.

Partnerships are managed against agreed targets and milestones, with programmes overseen by the SMT. This model of delivery helps us to reach those who need arts the most, as well as ensuring we are accountable and independently evaluated against the work we deliver.

Our Strategy is to include the engagement of partner organisations who will support service delivery, including:

- Developing networks to provide a collaborative programme of events, exhibitions and seminars
- Building a database of stakeholder, representative of local interests
- Developing new and existing partnerships with other community organisations and networks, specifically in areas that will enable us to enhance social inclusion within our activities
- Seeking funding and supporting partner funding bids where they can support and assist us in the fulfilment of our charitable objects.



## *Development areas*

We aim to build on both existing and new partnerships. In particular, new communities, Older People, BME groups and Young People have been highlighted as priority areas for developing partnership working, in order help manage the asset and strengthen our service offer for communities of Bristol. Areas for development of structure and governance over the next 12mths to support the JWB project include:

- Community: Update board audit to ensure the next rotation incl. local representation aligned with our direction of travel (Mar-Sept 22) – working in partnership with key agencies (e.g. ASPIRE) - leadership development programme aimed at changing the face of the city's boardrooms
- Dance/Arts: Strengthening our peer links nationally through Future Art Centres national network, to support benchmarking exercises, share learning/best practice in relation to dance development
- Youth: Review decision making across the company, continuing to tackle structural hierarchies, strive for transparency and embed a stronger democratic approach as set out in our constitution, aligning with existing forums incl set up clear Youth Forum to give voice alongside other forums (e.g. Membership and Programming Forum).

## **CAPITAL EXPERIENCE**

### **BCC requirement: Ability to preserve and restore a prominent, historic, listed building (10)**

As a Grade II\* Listed building, the former Holy Trinity Church is one of the most prominent façades in the Old Market Conservation area and a source of local identity and city pride. Deconsecrated in 1976, the building has been used as a community and arts centre since, but has suffered periods of sustained neglect, leading to it being placed on Historic England's 'At Risk' Register in 2009.

Since then, Trinity Community Arts have been working to carry out a phased repair programme, which saw the building removed from the At Risk Register in 2014, followed by a full structural repair programme 2017-18.

The scheme, totalling over £2.5m+ essential repairs to North and South aisle lead roofs, extensive stonework and stained glass repair and restoration. This was delivered alongside a phased scheme of alternations and improvement works including redevelopment of two upstairs hall spaces with installation of sprung wooden floor and underfloor heating to provide a flexible space for theatre, dance and community events. The team have also delivered on an accessibility plan including installation of a lift and accessible upstairs WC as well as greening the venue through interventions including a Solar PV installation in 2015, with a second approved scheme due to be delivered in Spring 2023.

As well as carrying out significant capital works, over the last ten year's Trinity has grown our profile as a community arts hub for East Bristol, delivering a mixed income business model of trading activities including live events and weddings, to subsidise an offer of subsidised space and grant funded activities for target groups including young people. Check out our latest [Capital Report, here.](#)

We have been supported by a committed professional team and will continue to adopt this approach throughout the capital works.

## **FINANCE**

### **Financial viability of the proposal: capital, future revenue streams, running costs (10);**

#### **Capital costs**

A £4m scheme has been costed with support from QS:

- £120k – Development; undertaking surveys, initial site demolition works (internal non-historic fabric) and basic remedial repairs
- £1.15m – Phase 1 2023-24; Repair of envelope including replacement of roofs with suitable, durable, maintainable alternative; Make good on internals to enable ‘meanwhile’ use including studio under pump room as multi-use/youth space; Remedial accessibility improvements to make good on existing space access in target areas (e.g. south wing entrance). If required, due to availability of funds (see below) we can split this phase further into discreet aspects of roof repair (phase 1a) and structural/internals (phase 1b)
- £1.8m – Phase 2 – 2024-25 Renovation; Development of North and South wings to increase footprint for youth and dance studio space incl second floor installation; Further internal renovation of existing spaces including enhancements to improve offer of central space; Accessibility improvements incl lift installation
- £690k – Phase 3 2026; Roof terrace and/or mezzanine

The scheme has been designed in order to minimise risk of unknown costs; we will not undertake any material structural alterations nor will any foundation works be required – this is to prevent any unforeseen costs once construction works begin.

Through the full SE survey, we will tender capital works to contractors and agree fixed sums for material items to ensure that the project can be delivered on time and in budget. As with Trinity Centre we are experienced in cost rationalisation to prioritise urgent works, split out phases where needed in order to ensure we can meet funder and stakeholder expectations.

#### **Key Revenue Streams**

In a similar operating model to Trinity, we will operate a mixed income model to reduce risk and optimise site use, to include:

- Anchor tenants (Youth, Dance and Theatre); space for dance residencies, rehearsals and classes utilising purpose made studio space in the south wing, income generated through hire agreements with organisations and class instructors
- Events & hires; working with arts partners to develop a lettings offer to support the city’s cultural offer including provision of block book space in the main hall for rehearsals, site specific performances and installations as well as exhibitions. Work with Hub Manager to support the community to also develop pop-up activities such as markets, events, art interventions and other initiatives to widen the site's offer and appeal
- Food & Drink; adapting the existing pump room to provide a suitable cafe-bar space that could offer a regular, relevant food/drink offer based on regular users and new visitors as neighbourhood population intensifies

- Grants and service contracts; delivering community, arts, youth and education projects in pursuit of our charitable objectives and in response to local needs and interests

### *Ongoing maintenance*

Through the development phase and commissioning of a comprehensive Conditions Survey we will create a clear Buildings Maintenance Schedule that can be implemented post-capital works, This will set out the annual income required for any on-going maintenance of the building and to deliver any works identified. With an asset of this nature a proactive maintenance and repairs programme is critical to its longevity and we will ensure that a quinquennial survey is carried out as with the Trinity Centre, to safeguard the future of the asset.

## **ACTIVITIES PROGRAMME**

### **Ability to make a significant contribution to the arts, culture and leisure offer in Bristol (5);**

#### **Programme Development**

Trinity's existing programme demonstrates our commitment to developing dance. We are already reaching a point of outgrowing our existing premises, with a full calendar of weekend bookings pencilled and confirmed for 2023/24.

With an increased demand for rehearsals, performance and events space, working to provide an additional cultural resource for the city is in keeping with our charitable objectives, programming aspirations and participatory approach. As with the Trinity Centre, we will seek to restore the JWB site to its former glory, whilst also undertaking sensitive adaptations to provide Central Bristol with a much needed youth, arts, community and civic hub.

Once repaired, the site will provide public access to the pump room and water tanks through a visitor centre and cafe/bar area. The site will operate as a civic space with community and neighbourhood events alongside tenancies offered to local youth and dance groups in an adapted north wing. The main hall space will be used for larger public events and performances with a focus on dance in keeping with the site's modern heritage.

When all renovation phases have been completed, the site will operate as a not-for-profit social enterprise, generating income through key partnership tenancy agreements including youth and dance groups as well as dance performances and events, the details of which are to be developed more fully during the detailed design consultation stage.

#### **Engaging Diverse Communities**

### **Ability to engage the diverse communities that make up Bristol (5);**

Trinity is championed for its democratic decision-making and celebrated as a trusted/locally rooted community arts organisation - putting people at the heart of our thinking, planning and delivery. Trinity is a diverse-led organisation with 32% of our core team identifying as a Global Majority, including our Director of Culture, Creative Director, Combined Arts Producer, three Coordinators. From our last staff survey including casual staff 27% LGBTQ+, 18% Disabled/LTH condition, 15% BAME, 6% non-binary, 3% Trans. 52%, including our CEO, are from lower socioeconomic

backgrounds. Trinity's last Board survey shows 67% identify as LGBTQ+, 42% identify as Disabled, 25% are Black or from a Global Majority.

Bristol's diversity part of its appeal, and the city has much to offer the tourist due to its historical wealth and cultural and artistic vibrancy. When thinking about JWB as a place of interest for the local, national and international visitor, it is important to take into consideration how these different audiences may be catered for in terms of fixed and rotating content as well as targeted activities for increasing engagement.

In the first instance, this could take the form of a heritage project as part of the capital project. This would build on past heritage projects delivered by both Trinity and the JWB community hub, exploring the site's contemporary heritage as a home for dance and delivering a range of reminiscence activities, workshops and exhibitions that help to engage people around a common interest.

Similarly, public art installations and interventions could help connect with Bristol's artistic audience and an Instagram based project could help to engage young people via social media and also attract support for ongoing fundraising. Exhibitions such as Collective Act's Dreamachine and Luke Jerram's Planets have been identified even through this early development phase. Though timings of the CAT process may mean these specific exhibitions may not be possible, this is a strategy we will continue to pursue throughout the capital works phase to help inspire interest in the building's reimagination.

## **Stakeholder Priorities**

### **Range and level of local community and social benefits (5);**

#### *Community*

The JWB Community Hub group have identified several priorities that we are seeking to deliver against, including: A place for local clubs / residents associations to meet; A place for learning; A place for play - parent and toddlers groups; A place for fun – community celebrations and traditions; A place for interaction - A café, where people can relax within a comfortable, welcoming environment; A place that passes on + re-tells local history (memory café); A creative space where music, music making, dance, poetry, art, craft can be experienced, shared and performed.

The cost-of-living crisis has increased financial pressures on communities and resulted in the Council designating 82 (mostly community) buildings as "Warm Hubs" and "Welcoming Spaces" - these spaces, open to the public during the winter months, seek to give people who find it difficult to afford to heat their homes, somewhere warm to be. However, the issue facing the H&H locality is that at present there is no suitable location for this.

The recommendations of the Citizen Assembly in Bristol and the official mission of the UN Sustainable Development Goal 11 which is to "Make cities inclusive, safe, resilient and sustainable" – as well as tying in with the work of the many organisations and businesses in Bristol already working hard to support Bristol in achieving its 2030 net zero carbon ambitions. Bristol Resilience Hubs proposal that also aims to provide not just everyday support but disaster and recovery support through development of resilience hubs that can respond in times of emergencies.

Therefore, we will ensure in developing our plans for the building's use this will happen in response to citywide strategies including a 'Resilience Hubs' plan – to develop a network of community buildings that can support communities 'Everyday' and in times of 'Disruption and Recovery'.

Our community & heritage programme will continue to operate within Trinity's Asset Based Community Development Model; this is about supporting communities to develop and deliver their own activities with space provided subsidised/in-kind during key periods e.g. weekday daytime. With heritage funds focusing on learning and participatory aspects of heritage, there is also further potential to develop projects based on key themes of the site.

### *Youth*

JWB is currently the only space we have been able to jointly identify that would meet their needs, hence we are focusing on a renovation scheme that will create a dedicated 'youth-zone' as part of the asset's overall footprint and we are in dialogue with Youth Investment Fund about funding to increase youth provision for 11-18yr olds in area.

We have met with Creative Youth Network as well as liaising regularly with Young Bristol as the lead youth partner we will be working with on the delivery of youth services from the site in order to understand needs and interests. We will be setting up dedicated youth consultation between Sep-Dec to inform the detailed design.

Open access provision will be delivered by Trinity's youth team (expanded through the identified Youth Worker appointment) and in partnership with identified providers already named. Income will be generated through contracts and grants and subsidised through a commercial license agreement with Bristol School of Acting who will serve as the primary tenant weekday term-time to compliment youth provision that will be delivered evenings, weekends and holidays, all housed within the renovated north wing of the site.

Other key identified tenants from the Bristol Dance Network who specialise in work with children and young people include Movema and Rise Dance who were formerly tenants of JWB.

### *Arts*

During its life as a dance centre as well as during a period of meanwhile use in 2016/17 there was considerable interest in letting the space and the building was used by over 1,000 people over four months across dance, youth and community activities led by groups including Rise Youth Dance, Hippodrome (rehearsals) and UWE (design course).

Cultural organisations identify a lack of rehearsal and performance space in the City. In particular, there is a challenge of finding suitable space to host large, site-specific installations that require a large 'blank canvas'. In September 2016 a Dance Round Table was held that highlighted the need for a dedicated dance space, with no specific home for dance in the city. This need has since failed to be met and has been extensively explored since by Trinity through our 2019-21 Moving Bristol project to develop a network of dance spaces.

Other key anchor tenants identified include BLOC Productions who lead a network of musical theatre providers and creators. Similarly to Bristol School of Acting, they are seeking a permanent home to rehearse and perform works and they can become a possible anchor tenant in the south

wing/main hall space to help generate revenue to support other subsidised arts classes of priority tenants such as Gerry's Attic and Julia Thornycroft Dance for their work with older people and for the development of a social prescribing dance model.

## **OUR COMMITMENT**

We are committed to openness and transparency throughout this process. Given the concerns regarding the status of the building and the previous failed CAT process, we will ensure we will communicate with the local authority at every stage as well as placing all information in the public realm on Trinity's website and working with local media partners to turn this into a success story for the city.

As Trinity are already trusted asset managers on behalf of Bristol City Council, we are putting ourselves forward as an asset guardian and trusted pair of hands, community facilitator and dot-joiner to ensure all stakeholders can take part in reimagining a future for this wonderful asset.

We will act as point of contact for those from the community who are interested or concerned about the building's future in order to demonstrate to the Council that there is a commitment to retaining and saving this resource for the people of Bristol.

If we hope to save this space, the first step is securing the asset in the short-term, raising funds needed to restore and manage the asset over the long-term. As we work to repair the asset, we are committed to updating previous consultation exercises (Vivid Regeneration, 2017) and to working with specialist advisors such as Locality to establish an appropriate legal framework that can support locally-led decision making.

We will grow current the Steering Group to sixteen, in line with the heritage of the asset and to allow for other stakeholders to join who want to help us shape this exciting project.

We will revise this business and operations plan in response to that consultation and this will continue to be grounded in the 'four pillars of use', to balance the interests of key stakeholders and develop a programme of activities with key partners.

We are committed to openness and transparency throughout and will publish this offer as part of our commitment to ensuring stakeholders can see what we are offering at every step of the way.

Trinity will act as guardian of the space in the initial asset transfer process and deliver a repair phase to safeguard. We will then progress with conservation plans to restore the asset and provide Central Bristol with a much-needed civic space alongside establishing a legally binding operating framework that can secure the various long-term stakeholder interests in the building's use, in the spirit of its original inception as an asset for the people.