

# TRINITY:



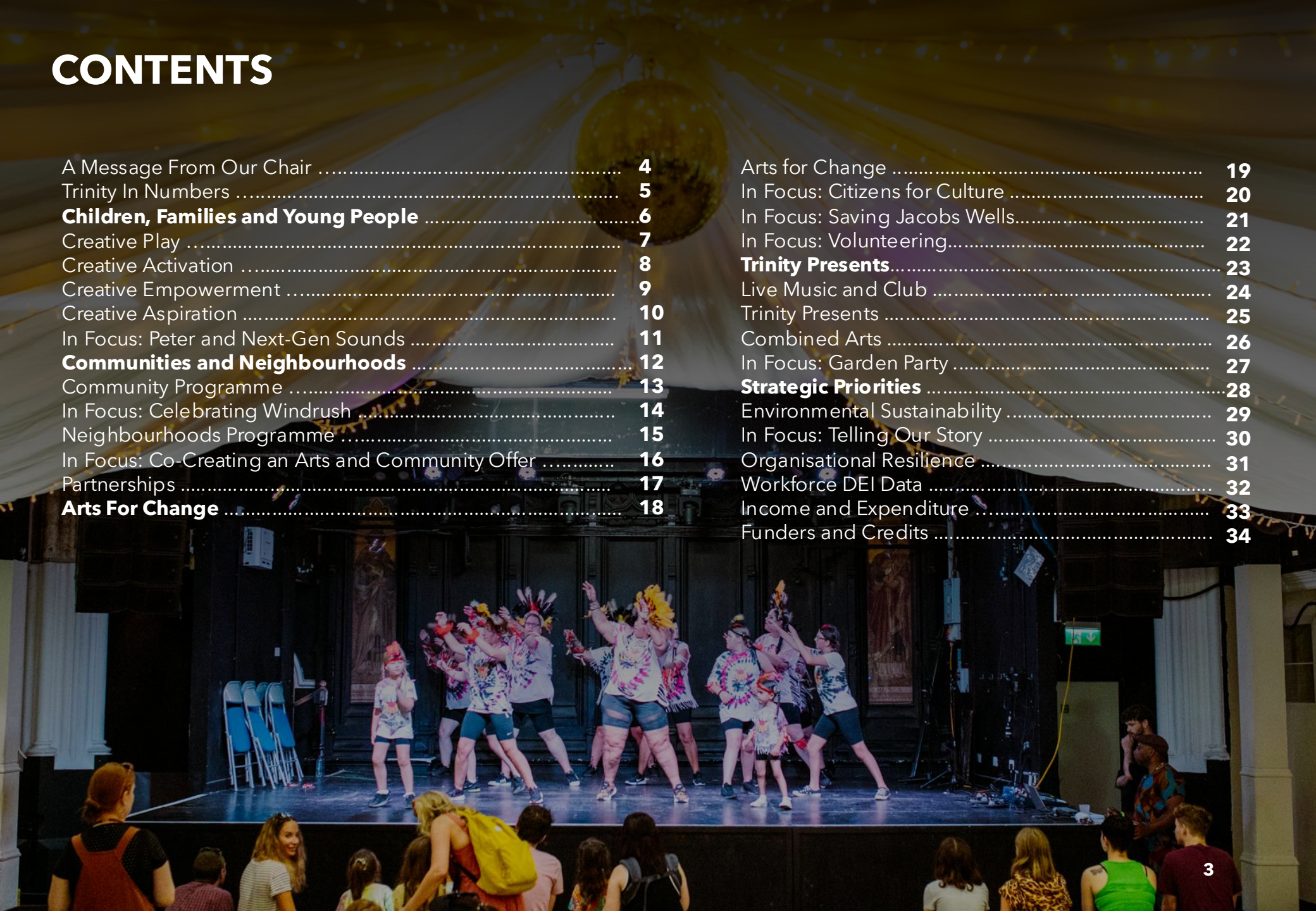
# TRINITY COMMUNITY ARTS

Annual Report 2023/24



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# A MESSAGE FROM OUR CHAIR

**As I conclude my first year as Chair of Trustees, I would like to extend my sincerest thanks to our local community, supporters, and friends for your unwavering loyalty and encouragement.**

The enclosed Annual Report provides a snapshot of 2023/24. It not only celebrates the diverse calendar of events we programmed across multiple disciplines but also highlights the progress we have made in extending our reach, strengthening partnerships, and deepening our commitment to civic participation.

While the Trinity team should be immensely proud of their continued achievements, I would like to personally acknowledge the team's ambition - not only to deliver an extraordinary cultural programme but also to explore and test new creative practices. This has been done in direct response to identified needs and through an engaged process of co-creation.

I am incredibly proud of what we have achieved together and excited for the work ahead as we continue to inspire, create, and strengthen our commitment to enable Creative Expression for All.

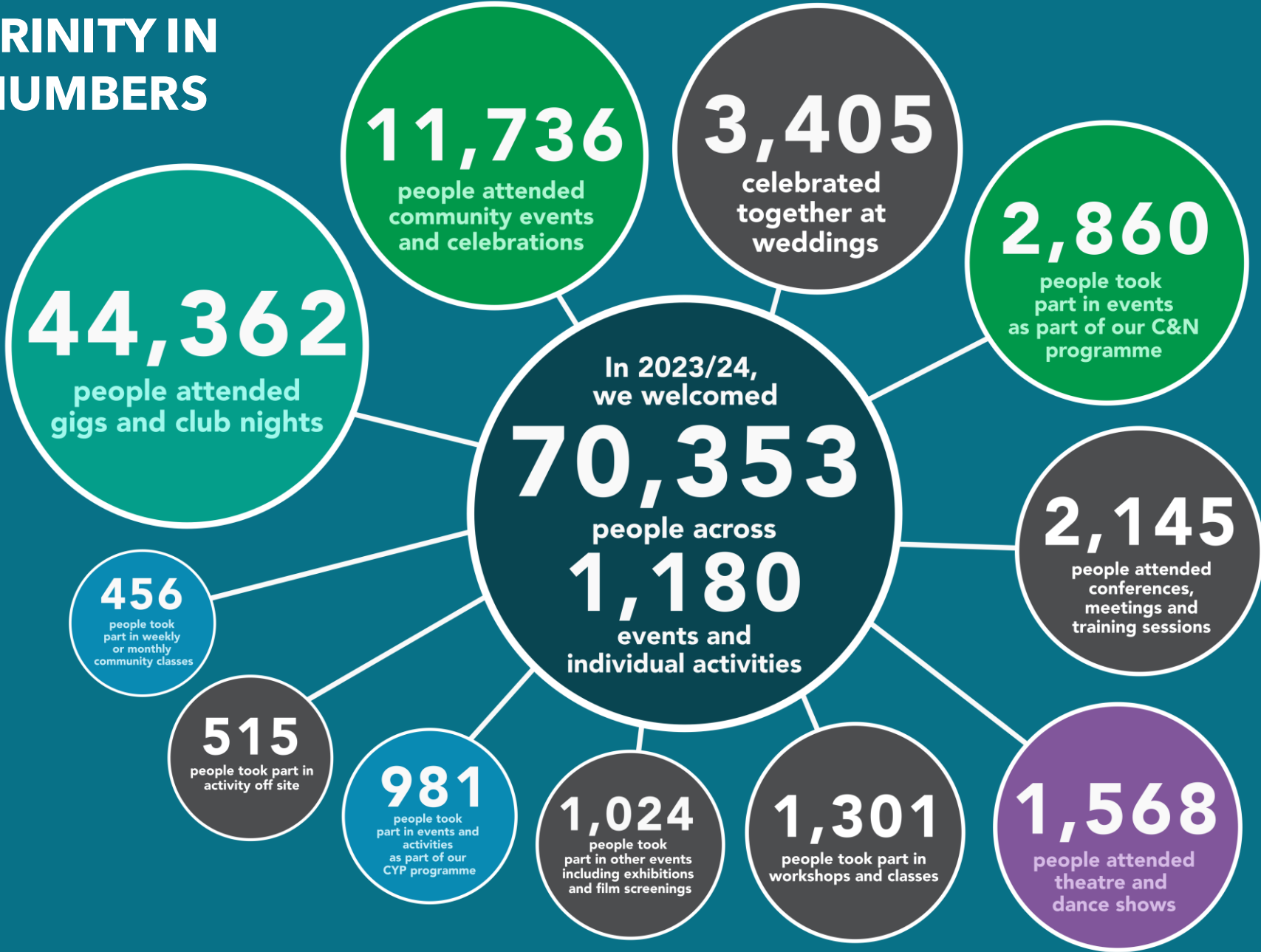


**Chris Luffingham**

Chair of Trustees, Trinity Community Arts



# TRINITY IN NUMBERS





# **CHILDREN, YOUNG PEOPLE AND FAMILIES**

Empowering children and young people through creative engagement

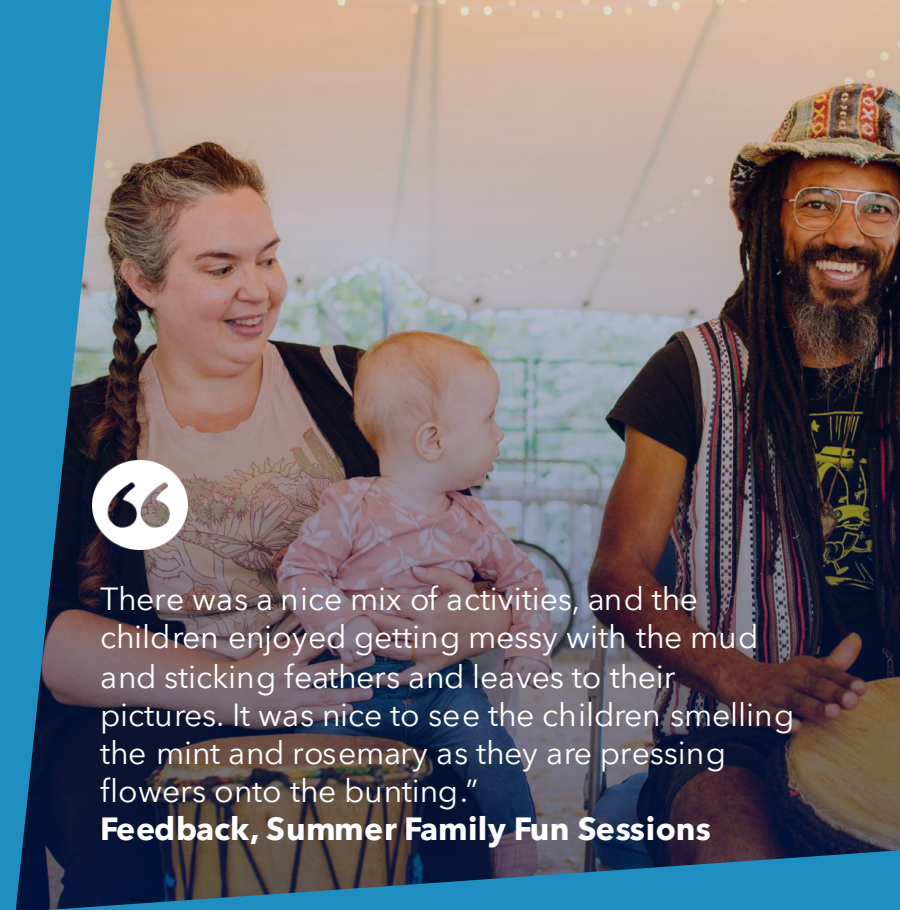
# CREATIVE PLAY (0-5yrs)

**Our programme of activities for ages 0-5yrs focused on creating opportunities for children to take their first and next steps in creativity.**

Responding to feedback from our 2021 Community Consultation we provided more opportunities for families to experience theatre and dance. We invited musical-theatre company Tidal Tales Collective to perform 'The Hare, the Moon, and the River at Trinity', which used puppetry and songs to explore environmental issues in a fun and playful way, welcoming 40 families.

Alongside this we connected with East Bristol-based Theatre Company, Travelling Light, to bring their performance, Igloo, to Trinity. 65 children and their parents/carers attended the non-verbal movement-based show.

In partnership with Central Bristol Children's Centre, we supported the delivery of 36 weekly Stay & Play sessions and free to access summer holiday workshops. During these sessions - hosted in our community garden - our Forest School team offered nature play activities including mud art, nature trails, and crown making. Across five sessions we welcomed 328 children.



There was a nice mix of activities, and the children enjoyed getting messy with the mud and sticking feathers and leaves to their pictures. It was nice to see the children smelling the mint and rosemary as they are pressing flowers onto the bunting."

**Feedback, Summer Family Fun Sessions**

We welcomed **82** families, all living locally, to our Summer Family Fun Sessions.

# CREATIVE ACTIVATION (5-11yrs)

**We strengthened our partnership with three local primary schools, delivering free-to-access creative workshops exploring complex issues around race, identity and mental health.**

As part of our wider dance programme, we delivered targeted movement workshops with award-winning dance charity, Movema, and hosted after-school Carnival workshops. 69 children and parents/carers took part in the workshops.

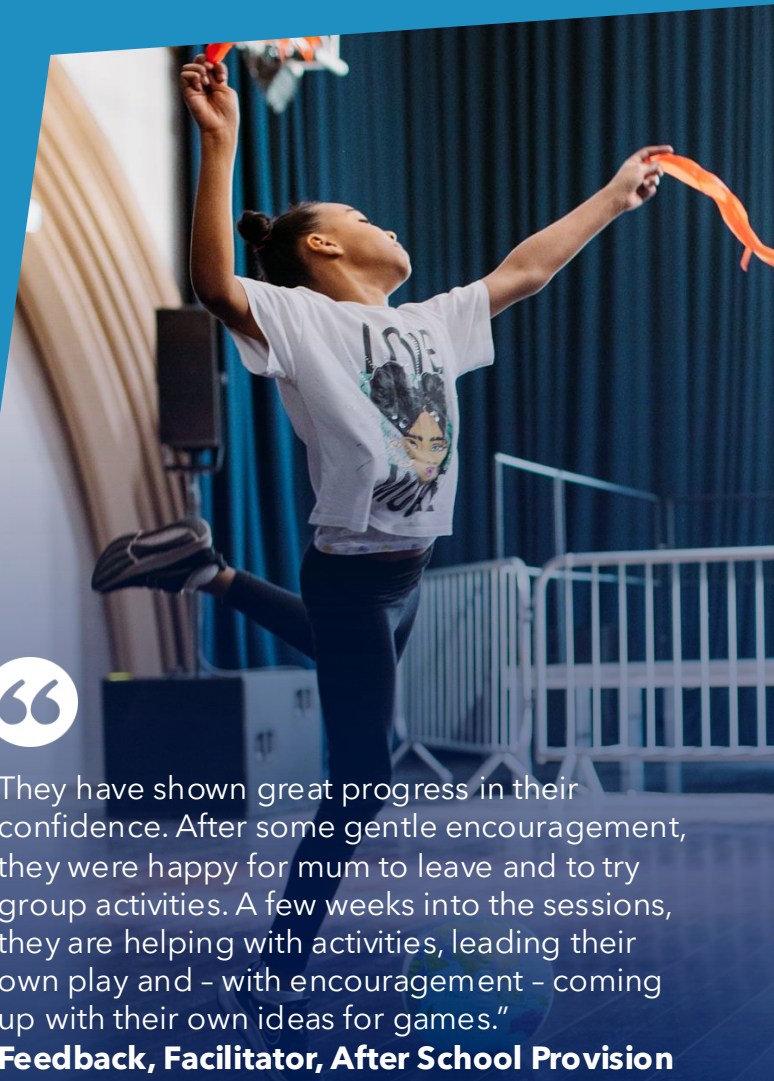
We extended our hyper-local reach and launched 'Nature Play', using our inner-city garden to deliver after-school sessions exploring nature and the environment across three terms.

**93%** of children taking part in after-school provision showed increased confidence and improved communication with peers.



They have shown great progress in their confidence. After some gentle encouragement, they were happy for mum to leave and to try group activities. A few weeks into the sessions, they are helping with activities, leading their own play and - with encouragement - coming up with their own ideas for games."

**Feedback, Facilitator, After School Provision**





# CREATIVE EMPOWERMENT (11-16yrs)

**We provided a supportive and creative space for young creatives to develop their artistic practice, meet like-minded peers and access development opportunities through tailored provision.**

We worked with Learning Partnership West, Kingsweston School, Next Step and other referring agencies to offer bespoke 1-2-1 and small group music sessions for young people who are experiencing challenging circumstances due to educational, health, or social needs.

These sessions, totalling 281 across the year, were tailored to support young people to take the next steps into education, training or employment.

We secured funding to deliver a local arts project to help tackle Anti-Social Behaviour offering workshops including dance, street art and DJ sessions to 19 young people.

**90%** of young people shared that their confidence increased as a result of taking part in 1-2-1 or small group music sessions.



Coming to Trinity Centre has helped with my confidence and helped me develop my musical skills a lot. Having access to equipment in the studio and a supportive teacher makes all the difference."

**Participant, 1-2-1 Music Tuition**

# CREATIVE ASPIRATION (16-25yrs)

**We created opportunities for young people to develop creative skills, connect with the cultural industry and access performance opportunities.**

We welcomed 68 young people to Next-Gen Sounds, our weekly open-access music sessions. The sessions, hosted by professional musicians, and delivered in partnership with Mental Health Charity Off The Record, provided an opportunity for young people to develop their music-making skills, gain confidence and connect with peers.

Connecting with our live music programme, we programmed free-to-access Music Masterclasses. These sessions connected young people with music industry professionals including vocalist TLK, who performed at Garden Party, and Sinai Soundsystem, who provide regular sound for club nights at Trinity.

We continued the delivery of Speak Out, a youth action project supporting young people to use creativity to act about the things that matter to them. Sustainable fashion experts delivered textile workshops exploring upcycling and understanding the impact of fast fashion. Across the sessions, 11 City of Bristol students attended, all of whom have identified Special Educational Needs/Disabilities (SEND).

Connecting with Off The Record, six young people were invited to perform as part of the charity's annual celebration. Watched by 130 audience members, the young people played covers of much-loved songs, acoustic solo performances, rap, and DJ sets.

**8** young people were empowered to perform at three showcases, including our Garden Party (3,000 estimated audience members)



It was great to hear about all the individual career paths and it's nice to know there's many routes into the music industry."

**Participant, Music Masterclass**

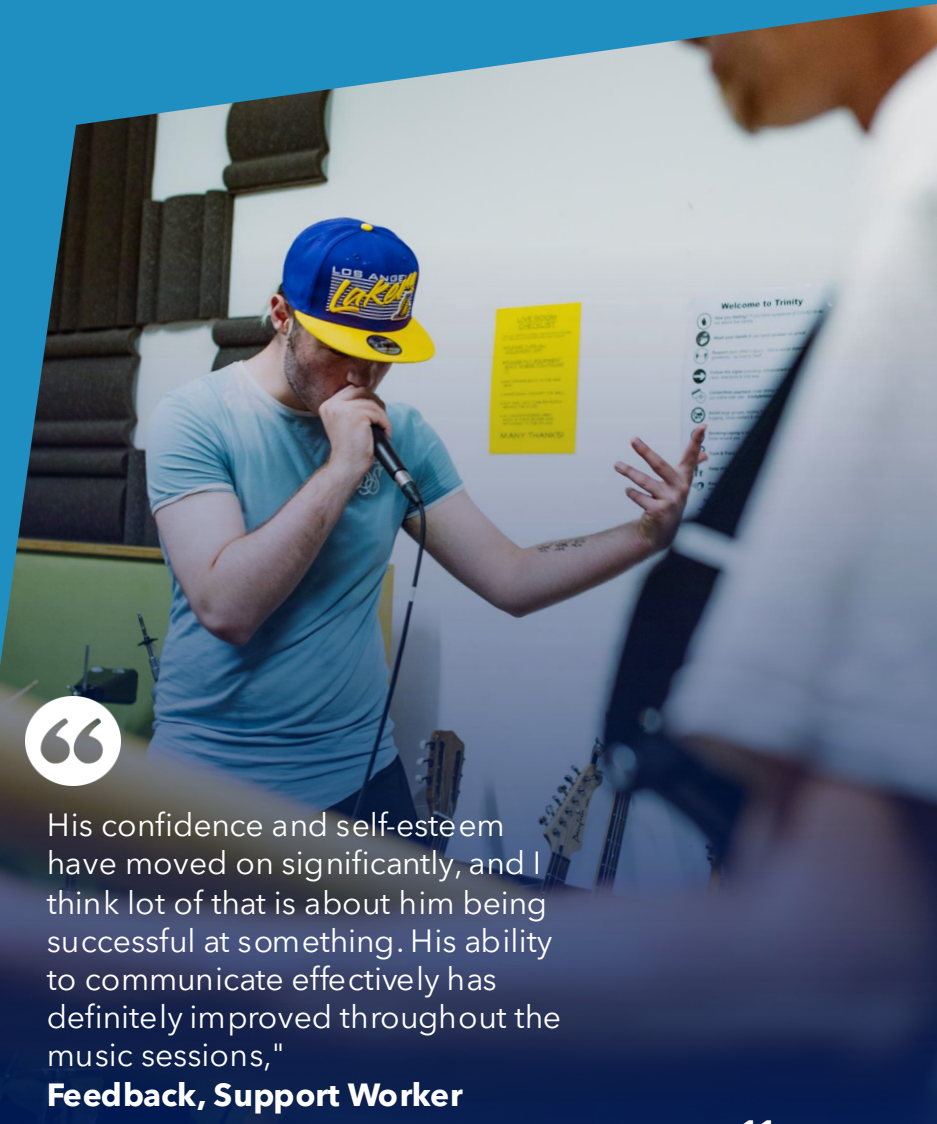
# IN FOCUS: NEXT GEN SOUNDS

**Peter\* is a young man who experienced significant positive changes in mood, behaviour, sense of belonging, self-confidence, and communication skills through attending 1-2-1 music sessions and Next-Gen Sounds.**

Peter had been without an educational program for about five years and reported difficulty in engaging with other activities outside the music sessions. However, the 1-2-1 sessions and Next-Gen Sounds became the focal points of Peter's weeks, bringing about a significant change in his mood and motivation.

Next-Gen Sounds improved Peter's sense of belonging and social interactions. This newfound confidence extended to other areas of his life. Participating in the sessions boosted Pierre's self-confidence, while performing and producing his music increased his belief in succeeding at something he loves, elevating his self-worth.

*\*not real name*



His confidence and self-esteem have moved on significantly, and I think a lot of that is about him being successful at something. His ability to communicate effectively has definitely improved throughout the music sessions,"

**Feedback, Support Worker**



# COMMUNITIES AND NEIGHBOURHOODS

Using collaboration to create a responsive cultural offer

# COMMUNITY PROGRAMME

**We embraced a civic-led approach to strengthen our Community and Neighbourhoods programme in collaboration with residents, community groups, and organisations based in Trinity's locality.**

Our free/subsidised hire offer enabled groups and grassroots organisations to access affordable hall hire and additional support, including marketing and event production. This year, we welcomed new groups including Women of Colour who hosted well-being sessions alongside established dance-based groups such as Hype Dance and Gentle Dance.

We hosted Festus celebrations in December 2023, programmed as part of a commemoration of the Windrush generation. This was followed in March 2024 by All Ah Wi's International Women's Day takeover, delivered in partnership with Saláma Kefentse-Francis, a Festus stallholder.

Alongside this, we responded to the Cost-of-Living Crisis by providing 150 local residents and users of the Trinity Centre a total value of £8,000 in supermarket vouchers. With 20% of residents living within Lawrence Hill reporting they find it difficult to manage financially, this support came at a crucial time when many local families were grappling with unprecedented costs caused by economic factors.

**78%** of Winter Crisis Fund vouchers were allocated to families whose children attend local schools or children's centres or take part in Trinity's Children and Young People programme



We're a DIY, non-profit collective, all about getting together to (sober) dance on a Tuesday night. We're an inclusive, queer-led happening for everyone and everybody, so having an accessible, friendly, well-run space - where DEI are enshrined in policy - helps make that possible."

**Feedback, Regular Group**

# IN FOCUS: CELEBRATING WINDRUSH

**Throughout 2023, we celebrated Windrush's 75th Anniversary through our community arts programme.**

Partnering with St Paul's Carnival, Ujima Radio, Eastside Community Trust, and the Malcolm X Centre, we created a community-led project to celebrate the communities who moved to Bristol during the 1950s and to give a voice to Caribbean elders' experiences, resilience and memories.

In collaboration with two award-winning companies, Tamasha Theatre and Coney, we created 'Duppy Hunter,' an audio adventure in St Paul's. Developed with local residents and Malcolm X elders the performance was launched during Black History Month. A special listening party was held in November for Malcolm X elders who were unable to experience the walking tour due to their access needs. 71 people downloaded Duppy Hunter and 20 people took part in the community workshops.

We screened 'Barrel Children' at Easton Community Centre, a film exploring the challenges of Black families separated by migration during the Windrush era.

Across the year, the projects connected with over 500 people - using arts and entertainment to share, explore and celebrate the history and experiences of the Windrush generations in Bristol.



I felt welcomed and comfortable at the venue, I felt connected with my community, It encouraged me to value events like this as a cultural experience."

**Festus Stall Holder**

# NEIGHBOURHOODS PROGRAMME

**We adopted a hyper-local approach to understand the needs of residents living within local neighbourhoods. The creation of the new role, Arts Engagement Manager, enabled us to build upon existing relationships and form new connections.**

In Oct 2023, we collaborated with Onion Collective to deliver 'Understory', an interactive workshop to create a digital map of social connections within the local community. 63 people working in local cross-sector organisations participated in the workshop to create the resource.

Through Fun Palaces, a national initiative supporting community-led activity, we connected with Diverse Arts Network to support the Diaspora! Festival programme. We hosted workshops to celebrate the rich cultural heritage of communities from the Diasporas of countries in Africa, Asia, the Caribbean, the Middle East, and Central and South America.

Brick Project, facilitated by artists Dan Petley and Fraisia Bruist-Papazian, connected with Newton residents to create a community mural made up of 2250 individually painted bricks. As part of the project, 14 paid Community Ambassadors hosted outreach activities, from a Henna tattoo session to a football game.

This year's development of a Neighbourhood's programme laid the foundation for the rollout of three Community Connector roles who will be embedded in neighbourhoods and communities local to the centre from April 2024.



"We developed strategies for working with residents that allowed them to lead on the project, tapping into their already existing expertise by inviting them to tell us all about their places and their stories."

**- Dan Petley, Brick Project**



# IN FOCUS: CO-CREATING AN ARTS-BASED COMMUNITY OFFER

**Arts Engagement Manager, Jen Farmer has been working with people living in the locality to co-create an arts-based community programme.**

Since joining the team in 2023, Jen has spent time within the neighbourhoods of Newtown and Stapleton Road, connecting with residents, community groups and grassroots organisations.

Jen created new relationships and strengthened existing connections, and these conversations have helped to start building a programme of events and activities shaped by local connections. Jenny adapted a collaborative way of working with stakeholders to allow everyone to be part of the decision-making process

Through this work, Jen connected with three 'Community Connectors' who, from April 2024, will support the delivery of three projects within Trinity's locality: Elders and intergenerational practice in Newtown, individuals experiencing food and housing insecurity in St Judes, and women who live and socialise around Stapleton Road, one of our most local high streets.



It's important for us to work in this way so that we're not doing things 'to' people, or making assumptions about what people want or are interested in. Instead, we hope that this approach will enable us to build meaningful connections and understanding with our most local residents."

**Jen Farmer, Arts Engagement Manager**

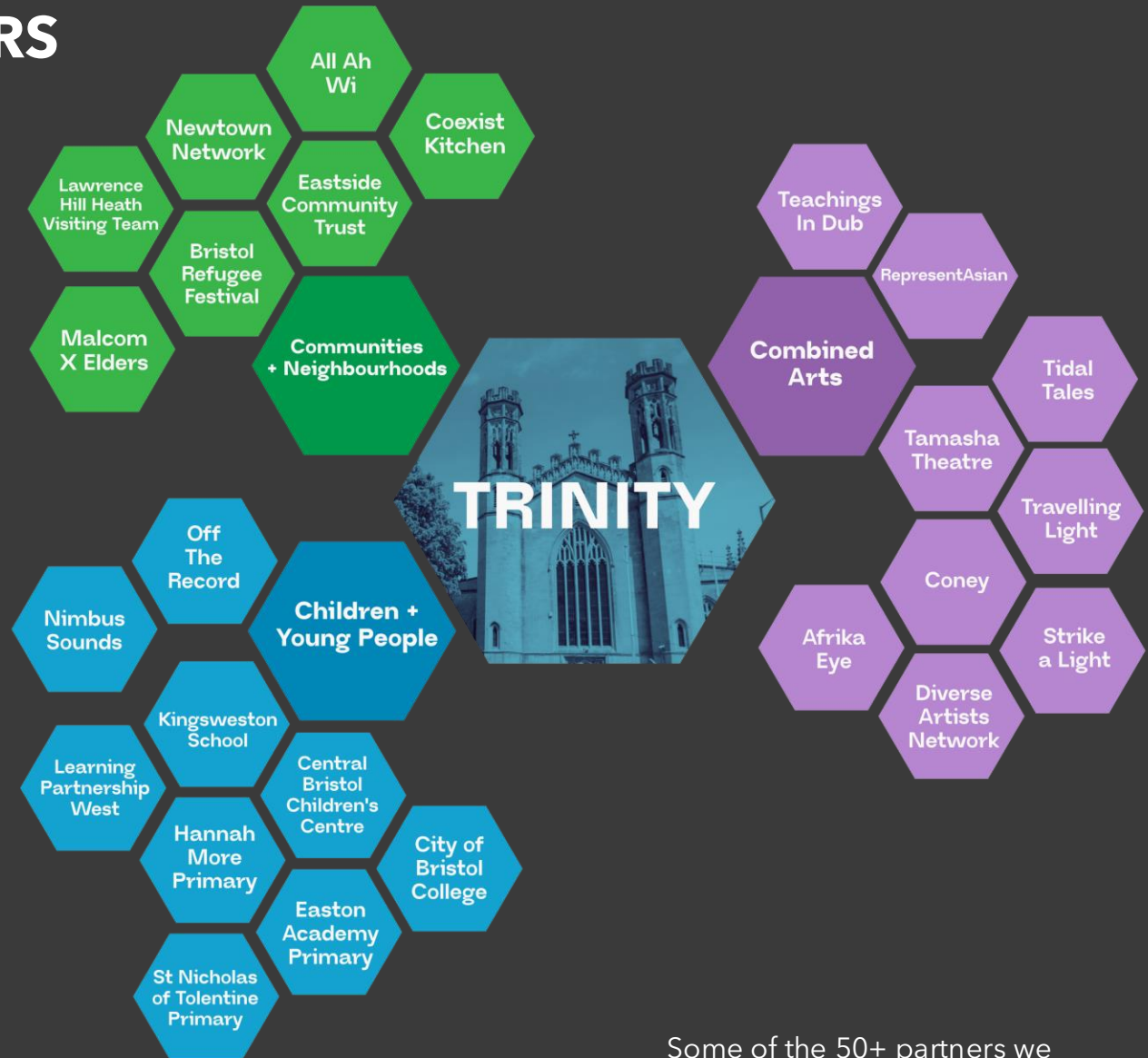


# SNAPSHOT: PARTNERS

Partnerships continue to be integral to the delivery of our programme.

By working in partnership, we ensure that provision reaches communities and audiences that are representative of the many stakeholders who use or live around the centre.

Through partnership work, we can share sector knowledge and think strategically about where our work can make the biggest impact.



Some of the 50+ partners we have worked with in 2023/24



# ARTS FOR CHANGE

Using arts and creativity as a tool for civic participation

# ARTS FOR CHANGE

**Our strategic partnerships with locally rooted grassroots organisations and community partners have furthered our commitment to increase civic participation and enable access to creativity and culture.**

In collaboration with St Paul's Carnival and Citizens in Power, we continued the development phase of Citizens for Culture an ambitious project that will see the Southwest host the first regional Citizens' Assembly in 2025.

Building upon our Community Canvas Report (2022), we launched the Roots of Resilience Manifesto, paving the way for a more equitable Community Asset Transfer process and advocating for the retention of community infrastructure.

Continuing our commitment to advocate for community spaces, we launched an ambitious public appeal to secure the future of Jacobs Wells Baths, a Grade II-listed community building at risk of disposal by custodians, Bristol City Council.



# IN FOCUS: CITIZENS FOR CULTURE

**In collaboration with St Pauls Carnival, and Citizens In Power we launched an ambitious project to host a Citizens' Assembly for Culture.**

Citizens' Assemblies are a deliberative, democratic and people-centered way to think about the strengths of a place, its people and its assets.

Using this model, we wanted to explore how we could re-imagine what a cultural offer could look like in the South West.

Through funding from the Calouste Gulbenkian Foundation (UK Branch) and the West of England Combined Authority, we delivered a research phase for the Assembly, inviting speakers working in democratic decision-making to share their knowledge via online panels.

These panels invited stakeholders from across the culture sector to join a working group to help advise on an initial model for the assembly. Following this, 64 Citizens reviewed this model during 'mini assembly sessions'.

This development stage has laid the foundations for the region-wide Assembly planned to take place in 2025.



# IN FOCUS: SAVING JACOBS WELLS

**Jacobs Wells Baths, Hotwells, is a Grade II Listed former swimming bath and dance centre which sat dormant since 2018 and faced an uncertain future at the start of 2023.**

We launched a community-backed campaign to raise funds for the repair, restoration, and reopening of this much-loved community space.

Backed by stakeholders such as the Hotwells & Cliftonwood Community Association, artists, and local councillors, we secured a conditional Community Asset Transfer and a temporary license to occupy the building in order to undertake emergency repairs. These repairs addressed water ingress and damage caused by the building's vacancy.

In December 2024, we secured a grant from the Department for Levelling Up, Housing and Communities' (DLUHC) Community Ownership Fund. This grant, along with support pledged by local funders and individual donations, will enable the commencement of a phased scheme of works in 2024.

The vision for Jacobs Wells is a £4 million regeneration scheme that respects its dance heritage. This scheme will transform the centre into a vibrant community arts hub, including much-needed youth provision and services.



Great to hear you're making every effort to save this community space for future generations. One of my earliest memories of Jacobs Wells is being under the rainbow parachute at Gym Tots when I must have only been two..."

**Feedback, Jacobs Wells  
Community Survey**



# IN FOCUS: VOLUNTEERING

**Volunteers continued to be integral in supporting activity at Trinity, allowing us to continue to work closely with the local community.**

Across the year 26 volunteers supported activities that include maintaining the community garden and supporting direct delivery activity.

Rob has been volunteering at Trinity volunteer since 2017. Starting out helping on reception on Saturdays, he now volunteers at events, including our annual garden party.

Rob shares that volunteering at Trinity has helped him gain skills and meet people that "he otherwise would never have had the opportunity to". Reflecting on how his day job is very different, he finds volunteering at Trinity to be a refreshing change, allowing him to contribute to music and community events he is passionate about.

On volunteering at Trinity, he says that he has been proud to witness Trinity's journey over the years and the part he has played in helping shape it.



Volunteering at Trinity helped me gain skills and meet people that I otherwise would never have had the opportunity to."

**Rob, Volunteer**



# TRINITY PRESENTS

Amplifying unheard voices and celebrating the rich cultural tapestry of Bristol

# LIVE MUSIC AND CLUB

**Our private hire model for live music and club nights continued to be a platform for established and emerging talent.**

We maintained strong relationships with longstanding collaborators like Teachings In Dub, Deep Medi, and Planet Shroom, while fostering new partnerships with rising stars AnExperience, Stomp Project and 23 Degrees.

Award-winning artists continued to draw audiences, including for nine female/non-binary led projects playing sold-out events with headliners Sudan Archives, Lola Young, and The Japanese House. Fyfe Hall offered a unique and intimate setting for more personal performances by Steve Von Till, Unthank:Smith, Nabihah Iqbal, and Kamal.

The Den, our seasonal pop-up venue, has gone from strength to strength and continued to be a popular choice for promoters looking for day party hire during the summer months. Hires included Keep Hush and Method Twenty Four and Afrofest, a celebration of Afro-Caribbean culture.

We also introduced a ticket levy for gigs and club nights. This £1 fee will be used to create a dedicated fund for critical building works that will help protect and maintain the Trinity Centre, a Grade II\* Listed building and its grounds.



“

I see Trinity as a good friend that supports my music and all 'real' music coming out of Bristol. I've been able to rely on her for over 30 years.

From taking Ruffneck to the next level in the mid 90's, to headlining the Garden Party with Jakes in 2023, I always feel at home on her stage and grateful to continue to have these opportunities in this beautiful space."

**DJ Dazee**



# TRINITY PRESENTS

**Trinity Presents offered a rich and diverse programme throughout the year, nurturing up-and-coming talent and platforming national artists.**

We supported a diverse range of creative voices across the Trinity Presents programme, welcoming 120 artists who either performed at our Garden Party, as part of our theatre and dance programme or delivered a workshop or class.

Our annual Garden Party remains an iconic summer event in Bristol, this year welcoming 2217 attendees and raising over £3,000 through individual donations in May 2023. Building upon the success of our 2022 late summer Garden Party, we hosted a second event in September 2023. This iteration of the event showcased local talent and community-led activity, featuring a Dance Showcase with performances of Irish Dance, Capoeira, and Indian Classical Dance - highlighting the vibrant cultural tapestry of Bristol.

We hosted Grammy-nominated reggae musician Kabaka Pyramid, as well as legendary UK artist Donae'o in partnership with local promoter, Peachin' as well as vibrant day parties hosted by Booty Bass, RepresentAsian, and Downbeat Melody.

We continued to support a sustainable, locally rooted music economy in Bristol through programming artists at external Bristol venues. Our first show featuring Waldo's Gift at Bristol's Strange Brew sold out and has set the stage for the upcoming Ishmeal Ensemble show at SWX in Autumn 2024. This forms part our vision to create a Grassroots venue touring network across the South-West, providing valuable performance opportunities for emerging artists.



We have long sought to expand our live music programme beyond our current venue. This expansion will allow us to reach a wider audience, support growing artists, enabling us to continue the journey onto larger venues, and start a new journey at smaller grassroots venues.

We cherish the opportunity to work with new partners, and collaborating with other venues strengthens our industry relationships."

**Jamell Ackford,**  
**Director of Culture**

# COMBINED ARTS

**As part of our commitment to amplifying underrepresented artists, our combined arts programme featured film screenings, spoken word performances, theatre and dance that explored themes of social justice and unheard voices - both from Bristol and beyond.**

Across the year, we welcomed back former Trinity artist-in-residence, Akeim Toussaint Buck, whose show, Souls and Cells, explored heritage and connectivity through movement and dance. Spoken word and performance artist Subira Joy's Kill the Cop Inside Your Head explored their experiences of being targeted by the police as a Black, queer, and trans person in the UK. We supported emerging artist, Maddie Wakeling, to create new work and screened the powerful documentary, I am Judah, which documents the poignant story of Easton resident, Ras Judah, who was unjustly tasered by the police in 2017.

Through Bristol's Playable Cities project, we hosted The House of Weaving Songs in our Community Garden. The installation was created by dhaqan, a Somali Feminist art collective led by Ayan Cilmi and Fozia Ismail, and featured traditional Somali tapestries that when touched ignited the stories and musicality of Somali women's weaving songs.

We continued to support artists and companies providing 34 individual free/subsidised rehearsal space hire for rehearsals and the development of new work.

**35%** of audiences who attended our inhouse programme lived within 1 mile of Trinity



Trinity is a venue really rooted in community and so is our show, so it felt like a really good collaboration."

**Maddie Wakeling, Performer, Roadside**

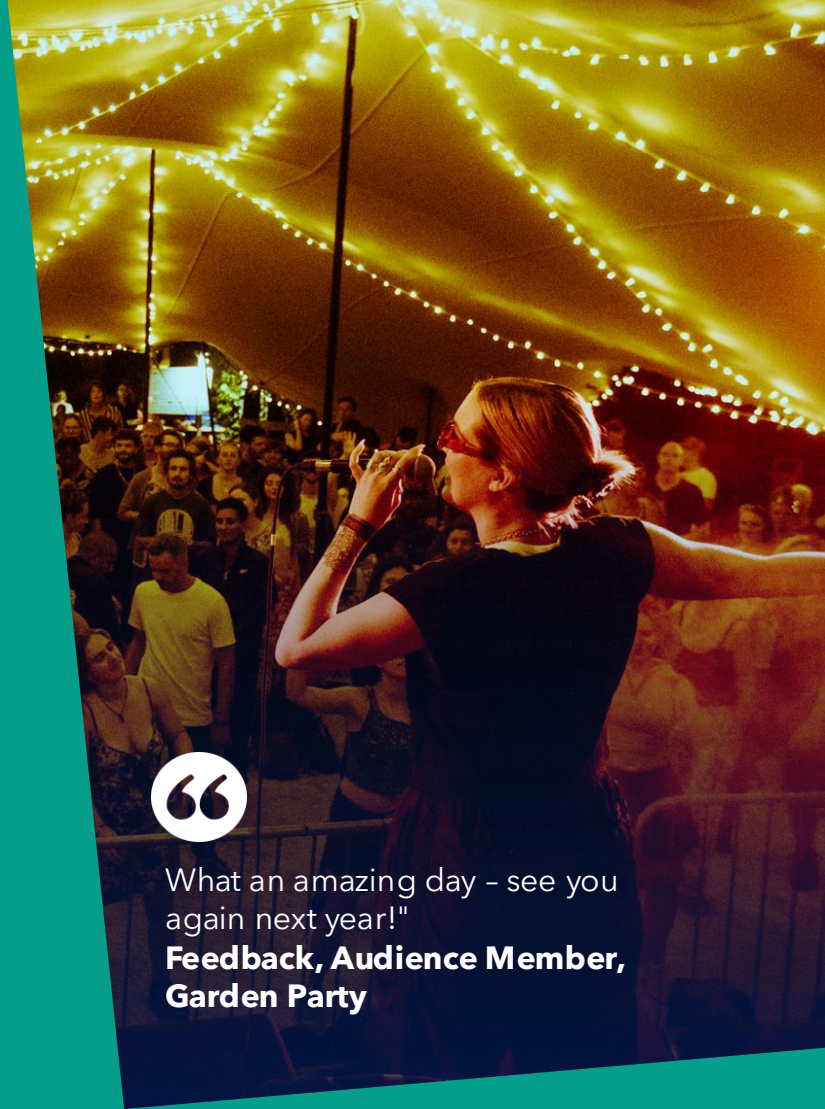
# IN FOCUS: GARDEN PARTY

**Garden Party is our annual, free, community event featuring a mix of live music, arts, workshops and performances.**

A diverse range of genres provided the soundtrack for the May 2023 edition of Garden Party; from the soulful jazz melodies of Laimu to the captivating Ghanaian percussion of Ben Baddoo, and the infectious Nigerian rap stylings of Magugu. We finished proceedings with performance from our headliners, legendary Ruffneck Ting Jungle duo Dazee and Jakes, who have a shared history with Trinity spanning almost 30 years.

In Fyfe Hall, local poets, comedians and spoken word artists took to the stage to showcase their talents. Throughout the day, we welcomed key partners to deliver workshops. Award-winning dance company, Movema, ran a captivating dance workshop in the Main Hall. The DMAC Drumming and Storytelling workshop was a crowd favourite, featuring a lively drum circle, while craft workshops and engaging garden activities delighted children. Through the Fun Palaces programme we hosted a 'Recycle City' workshop.

The event saw an impressive turnout of over 2,200 attendees, and the generosity of donations exceeded £3,000, enabling us to organise more community events like the Garden Party in the future.



What an amazing day - see you again next year!"

**Feedback, Audience Member,  
Garden Party**



# STRATEGIC PRIORITIES

Building a resilient future for The Trinity Centre

# ENVIRONMENTAL SUSTAINABILITY

**We are exploring ways of embracing green solutions and renewable energy.**

We completed the installation of a new system of 27 solar panels, installed on the nave roof of The Trinity Centre. In addition, we repaired our older south aisle 40 panel system and brought it back online.

As a result of this, our self-consumption of solar energy reduced the site's demand for grid electricity by 21%.

We undertook a series of investigations to better understand our energy consumption and potential inefficiencies. This included commissioning thermal imaging of the building's spaces and envelope and seeking consultation with experts in climate change adaptation for Historic buildings.

We upgraded existing systems around the building to ensure higher levels of energy efficiency, installing 'smart' meters, trailing 'smart' plugs and upgrading our water dispenser to a high efficiency unit. These steps saw a 27% reduction on Gas/Electric spending compared the previous period.



# IN FOCUS: TELLING OUR STORY

**Trinity's Cultural Confidence Scale is our Theory of Change developed to understand how we tell the story of an individual's journey in engaging with culture and creativity at Trinity.**

We commissioned University of Bath Spa (Dr Astrid Breel) to deliver a 2-year research project to test the scale. Through co-creation workshops, with staff members, stakeholders and communities, Dr Breel will create a framework for the Scale as well as recommendations to collect and process data.

In the first year of the project, Dr Breel undertook a series of research workshops with staff members; including delivery staff, management and leadership. Alongside this, we connected with researchers and data scientists at Bristol University's MyWorld project, who have supported the project with advice and expertise.

Following this research, we will be working with STEM Producer Emma Blake Morsi to devise a series of public workshops with community members and young people that will take place in Spring and Summer 2024.



Within Trinity's Cultural Confidence Scale, we will be thinking with the community to see how they see themselves within the Scale. We will be exploring ways in which we can ask people good questions, in order for them to be able to share part of their reflection on their experiences with us so that we can better understand their journeys and how they find value in their journeys at Trinity."

**Dr Astrid Breel, Bath Spa University**

# ORGANISATIONAL RESILIENCE

## We commenced a significant project to update our website.

We are investing in a bespoke Open-Source system that will improve our ability to sell tickets in-house, streamline customer journeys and allow us to access improved customer insights.

Further to this we will be able to transfer archive content - enabling us to retain over 15 years of the social history of Trinity currently stored on our website.

To increase our in-house skills, we supported two staff members to undertake administrator training for our CRM to enable us to reduce support costs from third party companies.

Through adopting an Open Working Approach, we have shared our learnings of adapting and developing Free and Open-Source systems.

We delivered a seminar at Bristol University and connected with researchers to share our learnings using Community Technologies within the third sector.



For me Community Tech is all about tech that is led by our organisation as opposed to tech that leads our organisation. It is about sharing what we have learned with other organisations so they can grow – just like Trinity has.”

**Sarah Bentley, Development and Communications Manager**

# WORKFORCE DIVERSITY, EQUITY AND INCLUSION DATA

## STAFF



**38%** live in neighbouring postcodes of BS2 and BS5.



**22%** describe themselves as having a Disability and/or long term health condition



**65%** identify as female, non-binary or chose to self-describe



**22%** identify as LGBTQ+



**28%** identify as being from Global Majority backgrounds



**72%** attended a state-run or state funded school

## BOARD



**83%** live in neighbouring postcodes of BS2 and BS5.



**50%** describe themselves as having a Disability and/or long-term health condition



**32%** identify as female, non-binary or chose to self-describe



**32%** identify as LGBTQ+



**33%** identify as being from Global Majority backgrounds



# INCOME AND EXPENDITURE

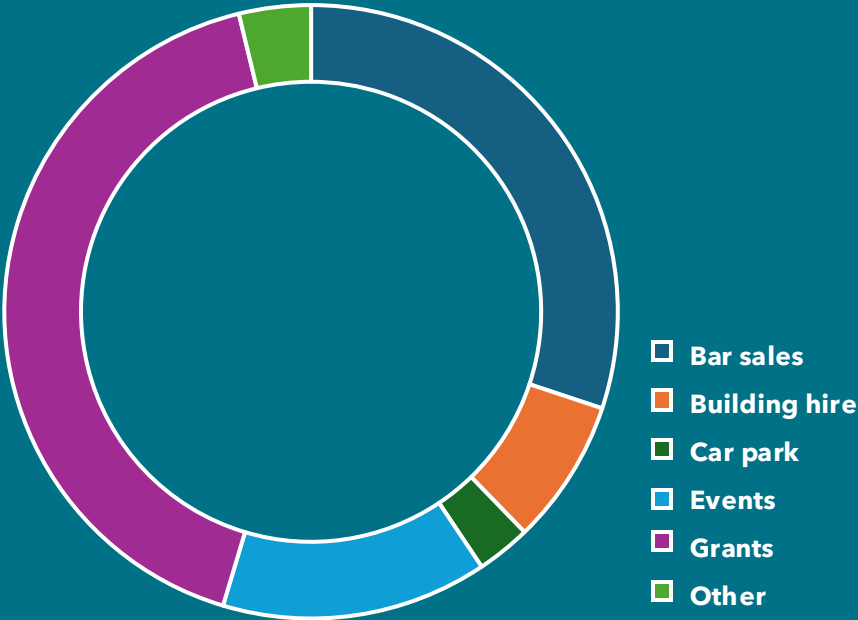
## Financial activities summary

**Group income:** £1,628,683

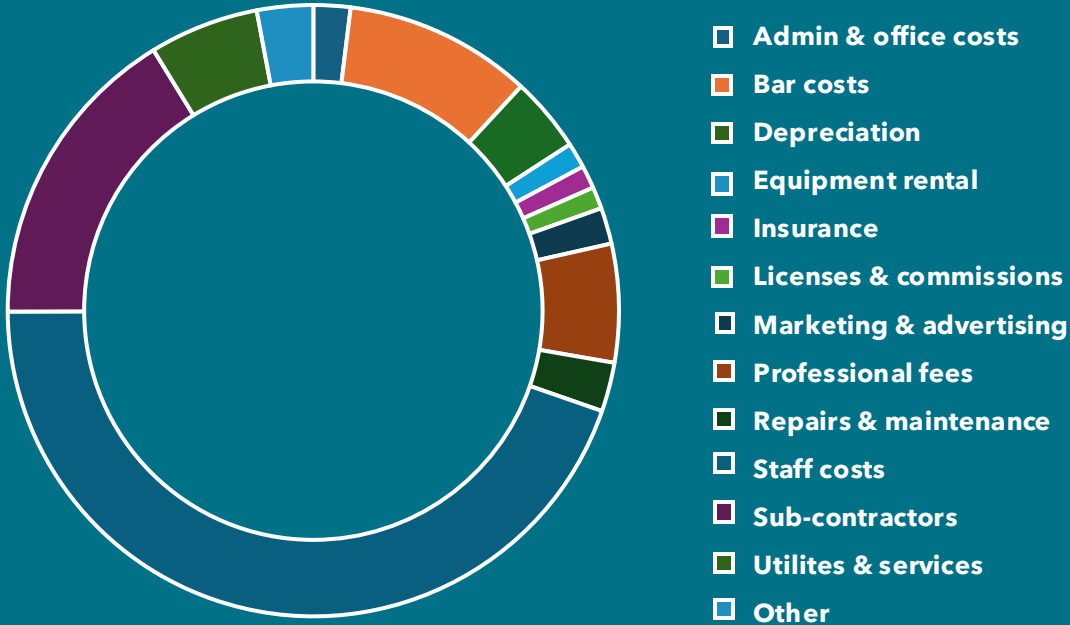
**Group expenditure:** £1,490,982

**2023/24 net surplus** £137,701\*

### Income



### Expenditure



\*Includes movement in restricted funds

# FUNDERS AND CREDITS

- Arts Council England
- The Architectural Heritage Fund
- Backstage Trust
- Bristol City Council
- BBC Children in Need
- Coutts Foundation
- Calouste Gulbenkian Foundation (UK Branch)
- The Department for Levelling Up, Housing and Communities' (DLUHC) Community Ownership Fund
- Fidelity Foundation
- Fun Palaces
- Garfield Weston Foundation
- Gibbs Trust
- Historic England
- John James Foundation
- National Lottery Heritage Fund
- National Lottery Community Fund, Million Hours Fund
- National Lottery Awards for All
- Music Venues Trust (MVT)
- Pilgrim Trust
- Power to Change
- Quartet Community Foundation
- The Society of Merchant Venturers
- Sylvia Waddilove Foundation
- The Nisbet Trust
- West of England Combined Authority
- The West of England's Sports Trust (WeSport)
- Youth Music Catalyser Fund
- Youth Sector Support Fund

Plus, a warm thank you to everyone who has donated and supported Trinity this year

## Image Credits:

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