

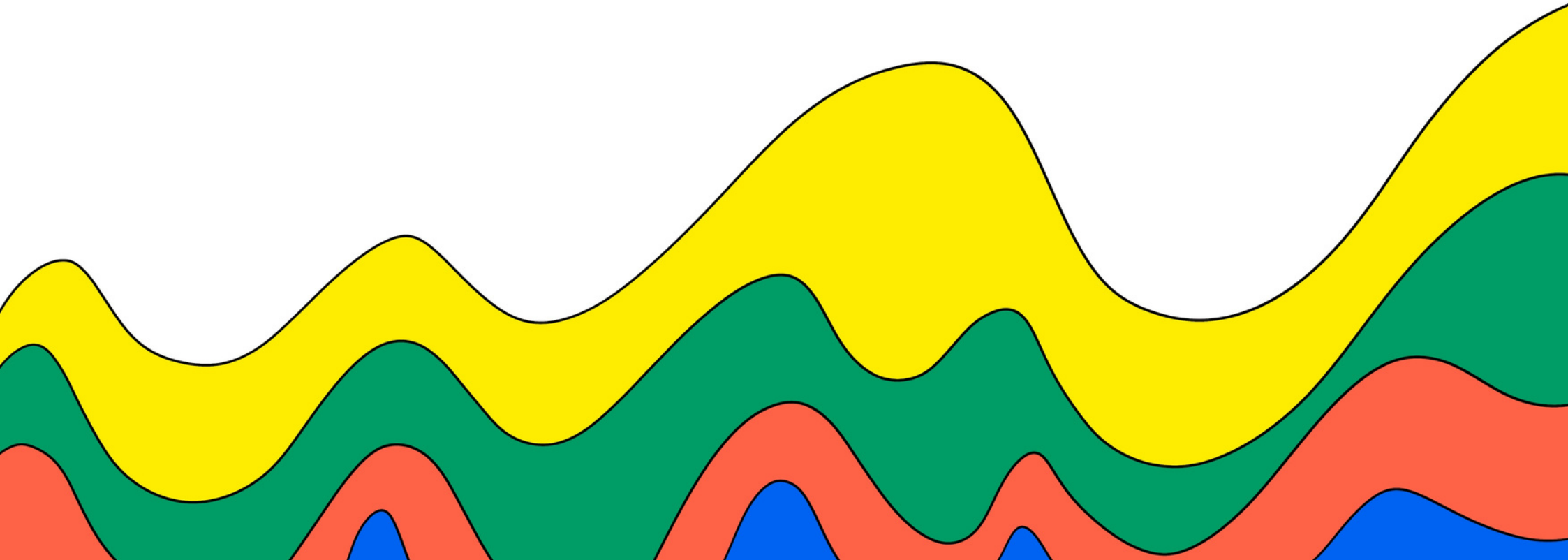


ARTS SPACE
LIFE SPACE
IMPACT REPORT

2020 ~ 2021

**“There are places I remember all my life
Though some have changed
Some forever, not for better
Some have gone and some remain”**

There are Places I Remember by The Beatles





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Overview

MISSION: Providing Access, Space, Logistics and Support for a vibrant creative community in Bristol and beyond.

2021 has been another challenging year for all of our team and we saw many changes with some of our longest-serving crew moving to new shores. Ryan Corkery, our long-standing trustee and treasurer also stepped down as treasurer and as a board member in 2021. Andrew Evans will also be leaving the Artspace crew as his own crew expands in January 2021 with a new arrival but will continue to support Artspace with legal advice. We said a sad farewell to long-standing staff members, Joel Ashley and Lucie Akerman moved to Cornwall and Tina Backhouse to New Zealand. Laura Welsman left to work on a PhD and Rachel Kelly moved to a new job working for Arts Council England. Thanks also to our graphic design intern Rosie Bond who will continue to work for us in a freelance capacity and Ella O'Loughlin who volunteered for us at The Vestibules. A huge thank you to our friends and colleagues for their service to Artspace, you will be missed.

We are however joined by a wonderful new cohort, Ayan Cilmi taking on the role of bookings coordinator at The Island and The Vestibules, Naren Wilks as Island Facilities Officer, Alice Newton as Development & Admin officer managing the Arts Mansion with support from Caroline Thake, Hugo Stanbury and Shirley Gosling. We also welcome Clarissa Jeakings as Treasurer and Abena Poku and Martha Mosse to the Board of Trustees.

In November 2021 Clara McDermott and Andreea Ivanescue reopened The Venue at The Island for the first time in almost 2 years. Three test events held at the Venue in 2021 will help inform the best way to safely welcome visitors back to the Island Venue in 2022. Wearing masks when walking through our public spaces is still a requirement at all of our venues and the safety of our studio holders, staff and visitors is paramount. With the support of Hydrock and Ambisense, we are carrying out a test project to examine the CO2 levels in our Dance Studio, Gallery and Venue which will help us determine what capacity we can return to within all of our spaces in 2022.

Before Coronavirus hit, Artspace Lifespace had been planning to move from a meanwhile model to providing long term security for our studio-holders and the artist community in Bristol. Sadly during the pandemic, our final negotiations in signing a 25+ year lease at The Island faltered and in 2021, our rent at the Island increased by 220%. We have been unable to renegotiate a more self-sustaining rent in return for fundraising for capital works and a long lease and our expression of interest for funding to take on an alternative building that did promise a long lease was unsuccessful. This results in us having to shelve our plans to do building works that improve building performance (in terms of sustainable measures) and positively impact users' experience of the Old Bridewell Police Station ('The Island'). Price rises will also be implemented at the Island in early 2022 for the first time in five years. We have strived to make sustainability improvements in other less visible ways. As of November 2021, we have fully moved to 100% renewable energy electricity supply at The Island and are in the process of moving our website to 100% green-powered web hosting supported by a 50% charitable discount from Kualo.



Following a series of Board Strategy meetings, Artspace carried out a board recruitment drive to bring in new Trustees and developed a vision to put down roots in the city, to have a flagship building deeply rooted within the art infrastructure of the city so that we were seen by potential funders as financially viable and more than just catalysts for regeneration which often displaces artists and locals.

We continue to believe in the power of meanwhile spaces to create new ideas, and arts and creativity to improve communities with any meanwhile projects we take on carefully selected to ensure we are supporting the local communities and not used as an artwashing tool. We want to see local Developers supporting meanwhile and funding artists to work with the community to build long term projects that connect communities and are available as paid consultants for developers to meaningfully engage with communities. In 2022, we will pick up the work from our 2020 Futur Ville report with an exhibition at The Vestibules.

Our last published accounts for YE 31 Sep 2020 continues to show a strong financial position, largely thanks to the grants received and thanks to the fact our new rent had not been implemented. From 2021, we face a new challenge, continuing to provide affordable creative space to artists, working within the constraints of an expensive property market. While we were successful in Arts Council England CRF1 and CRF2 funding rounds, unfortunately, we were not funded in 2022.

We are grateful for the support from Heritage Compass and Power to Change, through this, we were able to carry out Finance reviews and develop a short to medium-term strategy for

“Bristol has a chronic lack of art spaces. It's essential for the survival of Bristol's creative sector that The Island remains. The Island's location, accessibility for people from all backgrounds and abilities, affordability and the support programme offered make it a unique and important venue in the whole of the South West”.

Itta Howie

the Island.

In the summer of 2021 we carried out focus group sessions with our studio holders and circus studio members and a survey with our studio holders.

From January 2022 we will be amending our pricing at The Island for the first time in 6 years. We are devastated to have to pass on increased costs to our studio holders, members and users at a time when they most need affordable studio space. We will seek external funding to support part of the rental increase to ensure we continue to remain as affordable as possible whilst fulfilling our charitable financial obligations.

We welcomed a wide range of artists from dance, theatre, circus and visual arts to utilise The Island and the Arts Mansion. 90% of the artists we supported received no other funding and would not have been able to carry out their project without Artspace Lifespace support.

We will continue to support our Artist Residency Programme in 2022.

While 2021 has proved even more challenging than 2020, we move forward in 2022, with a plan to adapt our current model at The Island to keep providing this vital hub for emerging artists in the heart of the city and will continue to look for a permanent home to support artists in the future.

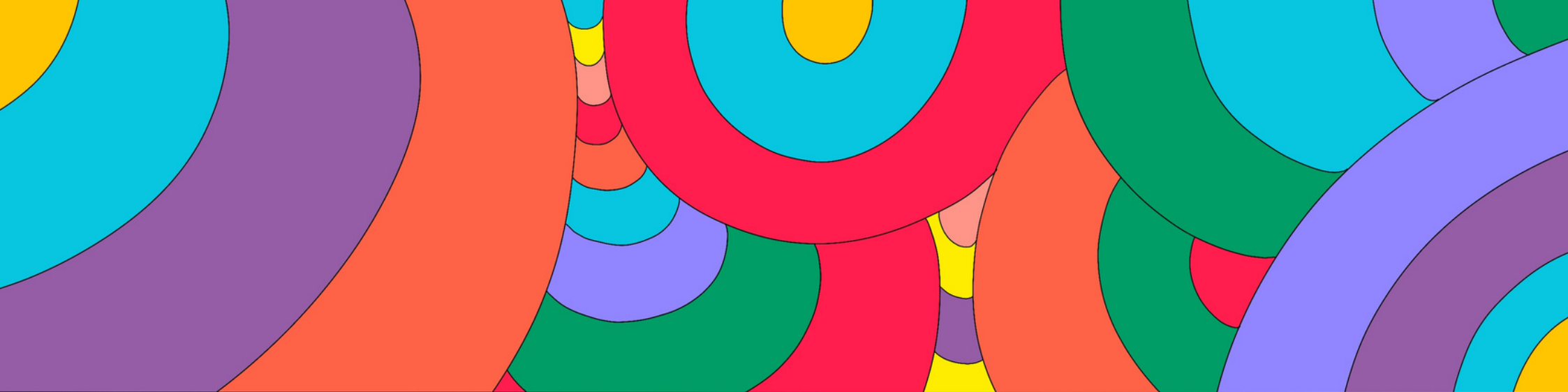
Kathryn Chiswell Jones

Company Manager

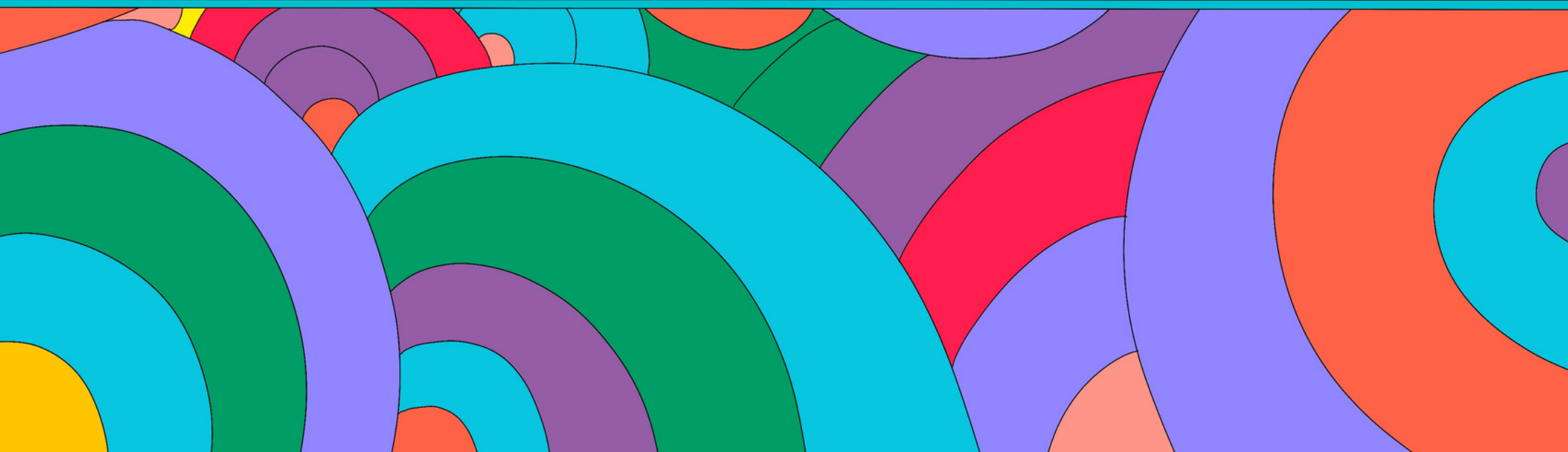
“This building being available for cultural use has allowed me, as a performer and creator, to explore, develop and grow, both personally and professionally. To find opportunities to be offered residency space to create work is few and far between and it is vital for creators who are exploring new ideas and bringing new art/creations to their communities and the world. Artspace Lifespace is a vital space in Bristol for many local creatives from many different disciplines and artforms, it has helped me through this residency and I know it has, and can continue to, help many others.”

Willow Vidal-Hall





Report From The Trustees





In March 2021 Artspace Lifespace carried out a series of Board Strategy meetings looking at the future sustainable growth of Artspace Lifespace and how we could move forward post pandemic.



Reflect on Artspace as a living organism - and what each cycle might represent in the organisation

20 projects nationwide would be great but value in using what we have learned - holistic project successful and communicate to other groups

Consultancy - help others to grow

Burnout can overshadow achievement

Activist support not very visible

Live work space - putting down roots and building the communities we want to see.

Seeds out in growth

HMO's - Lifespaces

Autonomous -funding can cause censorship

Risk - initial reactive desire to keep on growing because we can

Related but separate: Supporting other groups as a separate activity. Wonder if there is a role to act on this activist element and bring together people at this point

Learn from mistakes - help others avoid pitfalls

Organic nature rather than strategy to grow

Different roots to support the work we do

Flagship project

Help at Grassroots level





A number of reflections were brought to light from the experience of dealing with the pandemic. It was important for us to be visible and available as a Board with emerging issues and emergency decisions. As a board, we were unified and this helped the team's morale. We saw the need to move from reactivity to a more strategic approach in mitigating the effects of the pandemic, and how Artspace Lifespace can be a beacon of Hope in the creative scene of Bristol.

We also discussed the resilience of the organisation, and through having a more active board, we would have a more diverse offering. These offerings would come in the form of helping to build capacity to empower others, consultancy on taking over buildings for meanwhile use, community and stakeholder engagement and analysis. We want to strengthen our roots in LIVE / WORK spaces, while continuing to support the diverse community we are a part of.

Part of the resilience plan is also to continue the search for a more permanent flagship building, acknowledging the evolution of the organisation while remaining true to ASLS Mission: "Providing Access, Space, Logistics and Support for a vibrant creative community in Bristol and beyond."

CORE VALUES

Our core values shape our USPs and how we want to be / are perceived:



OUR USPS



What does not resonate





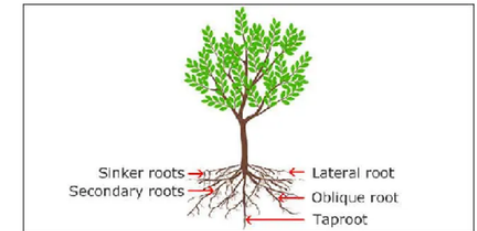
We recognise that within the organisation, there are elements that must be allowed to compost - and one brought forward was the desire to grow. As an organisation, we believe it is important that growth should be sustainable and strategic, and not a driver but an outcome of the ASLS ripple effect. Alongside our strong activist roots are the desire to show interest and support for wellbeing and holistic ways to communicate our messages internally and externally.

Earlier this year, we welcomed three new trustees, Martha, Abena, and Clarissa (Treasurer). With their support, we aim to improve our governance within the charity.

We look forward to a steady 2022 to build more partnerships, offer our collective experience to budding organisations, strengthen our roots, and continue to stand strong - helping creative affordable spaces stay in the city. Despite the challenges ahead, we are grateful to the amazing team, who give more than what is asked of them because they believe in our mission. We are extremely grateful to be part of the lifeblood of Bristol, thanks to all the support and trust from our community over the last 12 years.

Kara de los Reyes
Board Trustee

What would you allow to die so new things can emerge?



Can't just be grassroots - need to have Taproots!

Taproot - flagship project
Oblique roots - meanwhile projects

Lateral roots - partnerships, consultanc

Secondary roots - other buildings
Sinker Roots- activist projects



Following the Board Strategy Meetings led by Kara, we also carried out a series of meetings with our artist and music and studio holders and our circus studio members. There was resounding support for retaining the Island as a venue in Bristol. The affordability and independence of the Island were seen as most important for all and for the circus studios members, the community within the space was also seen as important.

It would be a great loss to my ability to do hands-on work. I would have to look for other options. There is no better alternative to studio spaces in Bristol than what the Island offers.

Finding a new studio space, not even one as vibrant as the Island, would seriously put my work back

Cry!! The Island is so critical to my practice, both in terms of having a space to create, as well as helping me to maintain my mental health with regards to my work.

Be in big trouble. My practise is growing which has been helped immensely by having an affordable space at The Island. I cannot afford to pay much more for a space, cannot work at home and there are waiting lists always

Not sure - there are very few similar spaces available, particularly for production/writing rather than band rehearsal.

I would have to look for alternative spaces, potentially further out of town. Or I may not be able to afford other studio spaces and that would really affect my ability to create. Doing so from home has so many limitations with music

Would attempt to find another space as good as the island in bristol, but would probably struggle to do so.

Might have to change living situation to somewhere where I can work at home - but that presents its own challenges - a studio is pretty essential for me.

If the Island was to close, what would you do?



We also carried out a board session led by Paul Hassan of Locality, funded by the Power to Change programme. Our ambition was to set down long term roots in the city and help transform Nelson street into an important cultural destination.





With the uncertainty of our own long term future on Nelson street, we have had to pause our longer-term aims on Nelson street for now.

Unfortunately, our recent application for Cultural Recovery Funding was unsuccessful . We have spent over 12 months trying to negotiate a lower rent, unsuccessfully applied for two other core funding applications and were unsuccessful in our Expression of Interest for capital works funding for another building.

With no other funding secured to pay for the 222% rent increase at The Island, with the freeze on NJC Pay Rises due to end in March 2022 and increased costs across the charity, we have run out of alternatives to retain the prices at its current levels.

We have spent months exploring different pricing modelling options but all scenarios show a large funding gap. While we do not plan on passing on the full 222% increase to our studio holders and artists, we know that any increase will be devastating to many artists. Without any other funding, the cost of studio hire could almost double.

In January 2022 we will announce the decided price increase to studio holders and invite studio holders and members to discuss the proposed increases.

The cost of our hire spaces and circus studio memberships will also be increased for the first time in over 5 years from January 2022.

while we will work with artists who cannot afford the rent increase to find other affordable space solutions, unfortunately, we cannot see another way of retaining The Island as a creative space in the city at the current pricing levels.

Our ambition is still to create a secure flagship building in Bristol that supports the multiple creative uses in Bristol and we hope that the Island continues to remain a base for artists from different disciplines for many years to come.

Stay safe,

Abena, Andrew, Anthony, Clarissa, Doug, Kara, Martha and Wim



Looking back at 2020/2021



Island Open Weekend

In June 2021 The Island started to welcome back the dancers, artists, musicians and circus performers who make this building such a unique place to be. It was fantastic to be able to open our studio holder exhibition to the public in 2021 after being forced to close due to lockdown in 2020.

We decided not to open all of our studios up to the public yet and created a virtual tour of our exhibition so that anyone not yet comfortable with being in public spaces could enjoy the exhibition from the comfort of their own homes. Our Open Weekend showcased a snippet of the work that takes place in the building from art, music to dance and circus taster classes.

<https://artspace.uk/event/the-island-open-weekend-2021/>

We are from Dust Art Installations & Showcase

From December 2020 we invited visitors to explore Ashton Court Estate's grounds as an art park, exhibiting sculptures from both the UK and USA to explore ideas of play, protest, transition and transformation.

A collaboration between We Are From Dust and Artspace Lifespace has brought new art to the grounds around the Arts Mansion. With support from Bristol City Council Parks team, private donations to We are From Dust and projects grant funding from Arts Council England, installations by artists Paige Tashner, Hugo Farmer, Andrea Greenlees, Cjay Roughgarden, Edson Burton & Andrew Batchelor form an interactive trail of immersive artworks at Ashton Court Estate.

"On one element we agree: we are Adama: we are from dust"

Dr Edson Burton

To celebrate the final piece Dodeca being put in place, Artspace Lifespace and We are From Dust hosted an evening showcase at Ashton Court.

Sculpture installations were framed by circus performances and a showcase of 'Luma' from local artists Air Giants. Air Giants spent 4 weeks at Ashton Court on a partial residency in the summer of 2020 and it was fantastic to be able to commission them to showcase Luma publicly for the first time at the venue she was created when it felt safe to do so.

"Having Ashton Court so accessible is wonderful for us Bristolians and to couple that with events such as the ones we've had recently is a kind of gift. These performances are for everyone to enjoy and should be supported in the future."

"We absolutely loved it, especially the circus stuff. It felt inclusive, safe and joyful".





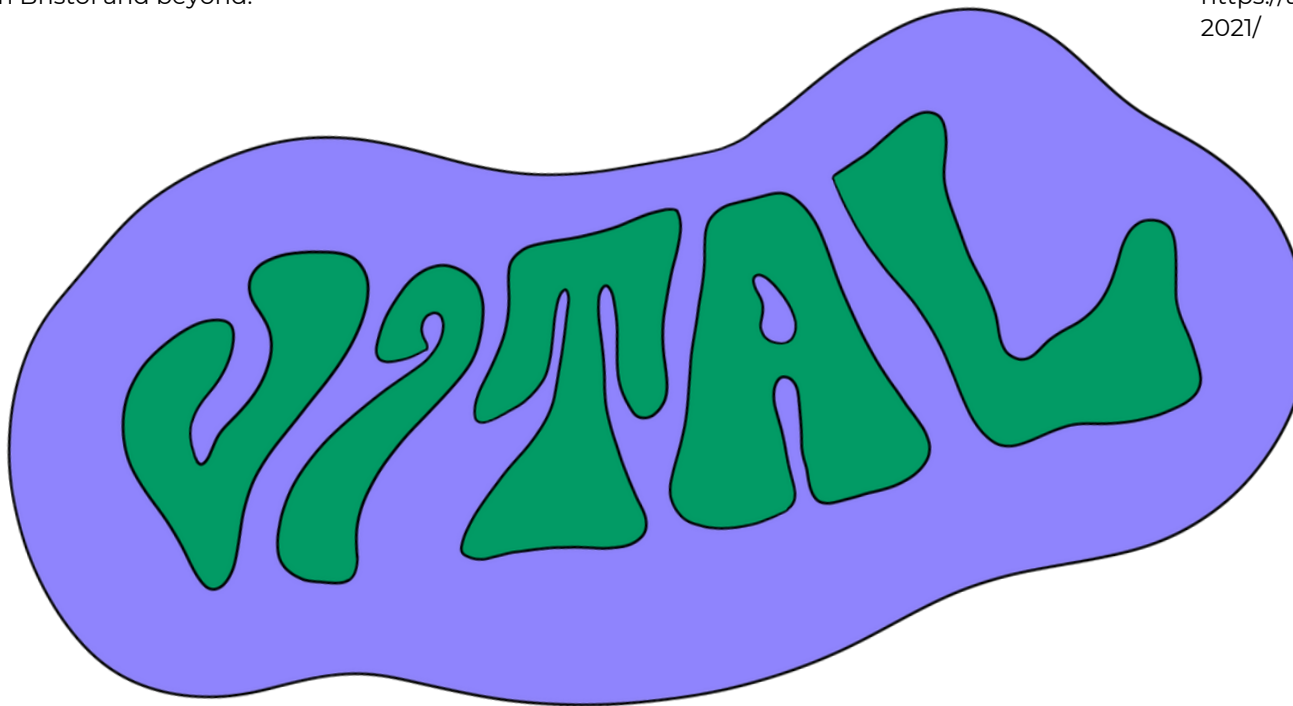
ArtSpace ResiSpace

Artspace Lifespace offers artists residency opportunities to develop specific or open-ended projects and to test works in progress. This opportunity is open to artists working across art forms from Bristol and beyond.

The Island

In 2021 we supported artists with 127 days of free space in kind at The Island across our Gallery, Dance, Circus and Basement Venue.

<https://artspace.uk/events/residency-overviews-2021/>





Moon House Theatre R&D - The Neat Freak



Emily France

The Neat Freak tells the story of a young woman living with OCD, using a Greek chorus and physical theatre to explore how it feels to live with impulses and compulsions.

Period Drama



Olga Kaleta

Period Drama is a highly visual, one woman comedy for public space that combines aerial rope, sculptural installation, autobiography, anecdotal humour and original music to explore anxiety disorder via a female lens, drawing parallels between; menstrual cycle, metamorphosis & the fluidity of mental health.

Homelessness Embroidery Project



Heather Gibson

Creating embroidery work based around homelessness



Malgrado Urbano



Luca Macchi

Outdoor juggling and Jazz for underprivileged Bristol neighbourhoods.

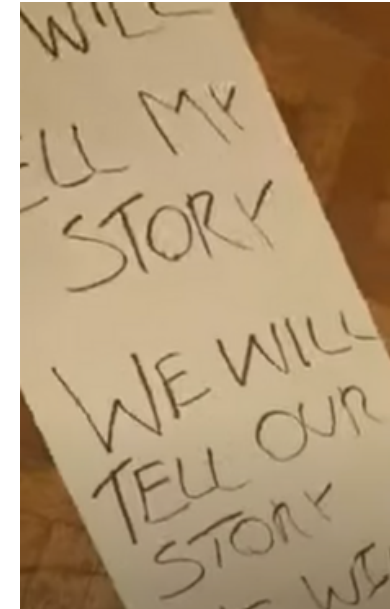
Sculpture / Installation



Caroline Bugby

Large scale artwork based on archeological finds in Kent

Performance R&D



Willow Vidal-Hall

Exploration of the female experience, gender inequality and female relationships – I believe that the personal approach and deeper connection allows me to explore this in a powerful and relatable way.



Puppetry Performance R&D



Raina Greifer

The piece is set at a spoken word event. Four partners represent past partners, sitting in the audience. The past partners are confronted with the performers experiences of being sexually assaulted and how that has informed their relationship with past partners.

Development of a new Circus performance



Natalie Vearhagen

'Skeleton Woman' is a circus piece based on a folk tale telling the story of a man falling in love with a skeleton and the challenges she faces to accept herself.

Movement & Drawing R&D

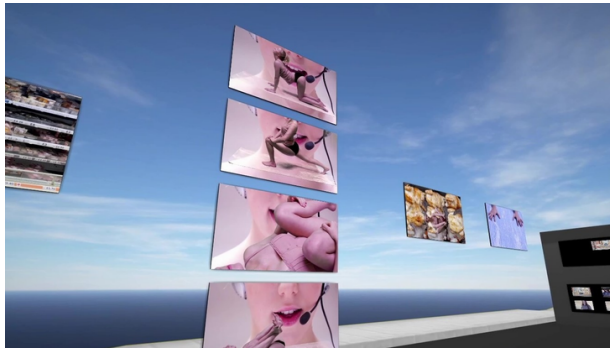


Itta Howie

Movement and drawing



Exhibition



Ella O'Loughlin

Exhibition curation / installation

Popelei



Tamsin Hurtado-Clarke

Theatre piece development

Dry Phase development



Kat Lyons

Development of Dry Phase, a performance piece exploring themes of age, gender and the menopause.



Development of performance Art Piece



Tara Silverthorn

If a bee falls in(to) a box is a home performance package inspired by naturally occurring optical and audible phenomena.

“The Island offered us a supportive and beautiful central Bristol location to develop our show, which is community focused for local neighbourhoods. Artspace Lifespace supplying this space allows us to work with other Bristol based artists with lower travel costs and a significantly smaller environmental impact. It is also inspiring to work alongside so many other talented artists in this creative space”.

Luca Macchi and Truan Jay Mathias

“This residency was a massive stepping stone in the long term development of my performance piece. I got more done throughout my week at The Island than I have been able to do in the last few months! It is so important for makers to have a dedicated space to work with opportunities to connect to the public. The opportunity to perform to a small audience was invaluable, especially considering it has been nearly a year since I have performed long form theatre. I have left the residency feeling inspired with so many ideas and potential avenues for working on my piece further!”

Raina Greifer



“The week of residency that I was offered at the Island was incredible - The kindness and willingness to help of everyone at The Island was wonderful and the space felt like home! Having the freedom to explore with no expectations was so incredibly positive for me personally and professionally. I LOVED being able to have 24 hour access, this felt like it gave so much freedom to just be able to be present in what was happening each day, whether that meant having an extra cup of tea at home before going in or wanting to stay and explore until 10pm at night. This building being available for cultural use has allowed me, as a performer and creator, to explore, develop and grow, both personally and professionally. To find opportunities to be offered residency space to create work is few and far between and it is vital for creators who are exploring new ideas and bringing new art/creations to their communities and the world. Artspace Lifespace is a vital space in Bristol for many local creatives from many different disciplines and artforms, it has helped me through this residency and I know it has, and can continue to, help many others.”

Willow Vidal-Hall

“The space offered to our company at The Island was truly invaluable. After such a long time of pausing our project due to the lockdowns it was incredible to be offered such a versatile venue in central Bristol. Without this opportunity, we would not have been able to create our show and for that we cannot express our thanks enough. The team (especially Jane) were extremely welcoming and supportive throughout our residency. We believe that arts are an integral part of life, of community and spirit, schemes like this allow those who may not have huge sums of money to express their creative souls, share their stories and make an impact. We are truly grateful for our time at The Island and are excited to see what else will be created by other companies in this wonderful space.”

Emily France, Moon House Theatre



DANCE STUDIO

Shuffle Dance Project R&D - Katy Noakes. This residency was held across our Dance Studio and Gallery Space

“Space to make dance is limited in Bristol; it can be hard for independent makers to find studio space they can use uninterrupted for whole days, so having a residency in a city centre studio was a blessing. Artspace support helped our funding go further and meant I could contract the creative team for a longer period; this was important not just for the work itself but for being able to offer work at a time when freelance performance artists desperately need to be earning. Thank you!”

Katy Noakes

BASEMENT

If a bee falls in a forest', a multidisciplinary performance by Tara Silverthorn. This was a funded project and the residency supported Arts Council England space / support in kind requirements.

“The Island is a vital resource and place for artists in Bristol”.

Tara Silverthorn



CIRCUS STUDIO

Natalie Verheagan	'Women who run with the wolves' Circus / Storytelling R&D	Developing a piece she started in her MA, A selky tale sampled from 'Women who run with the wolves' and adapted by myself as an ensemble narrative story
Emer Greenford	Bee-ology children's performance	Performance around protecting bees
Saskia Collins	Aerial rope and hoop R&D for a piece exploring neurodiversity	Aerial rope and hoop R&D for a piece exploring neurodiversity
Chez Dunford	Community Circus Project Prep	Prep work for community circus project

"The support that ArtSpace LifeSpace provide for the development of contemporary circus is crucial, there are very few places where this is possible. I wholeheartedly thank the team for believing in my work and allowing me to continue creating".

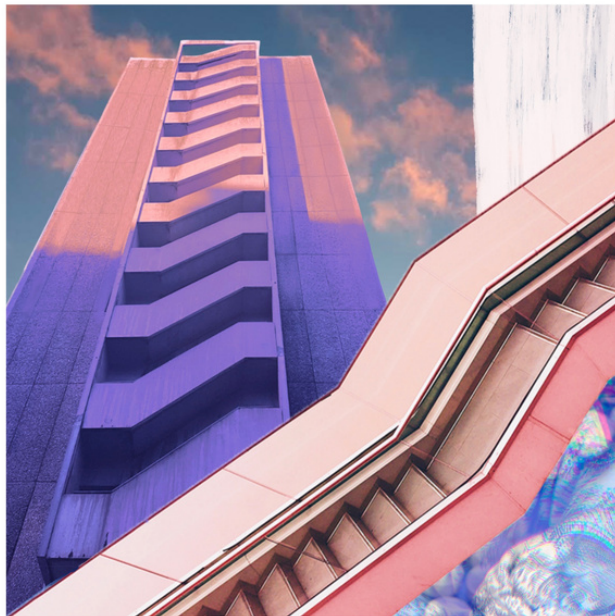
Natalie Verhaegen



THE VESTIBULES

In April 2021, our first exhibition post lockdown was the Halt Harassment exhibition at The Vestibules to emphasise that harassment is a societal problem that needs a citywide framework in place to tackle exclusionary behaviour.

<https://inclusionprojectbristol.wordpress.com/halting-harassment/>





Artist Paid Residency Commissions

“As my residency was remote it was very different from what other artists will have experienced in the past. Half my fees were paid up front which made it easy to get started and fund my project materials. I feel like the staff have adapted well to remote working and I'm so glad I was able to be involved in this opportunity”.

Daisy Hunter

The Halt Harassment project was initiated by Ngaio Anyia in 2018 as part of her inclusion role at Artspace Lifespace.

Halt Harassment is concerned with tackling harassment in all forms that takes place in the night time sector. The project has addressed both highlighting the level of harassment that takes place but also methods in which a disparate group of venues, promoters and service providers can align to tackle the issue in the moment it is occurring.

During this period through a process of industry meetings, conversations were developed into guiding principles. With the pandemic and the forced closure of the sector this work was paused. With reopening in sight, the group of venues signed up to the project, put forward suggestions to Carly Health, Bristol City councils nighttime adviser. The exhibition highlighted the work that has been achieved to date.

Six micro bursaries were awarded by Artspace Lifespace to previous contributors to the Halt Harassment project in March 2021 to coincide with the planned reopening of nightclubs and music venues in June 2021.

This exhibition was supported by the Arts Council Cultural Recovery Fund.



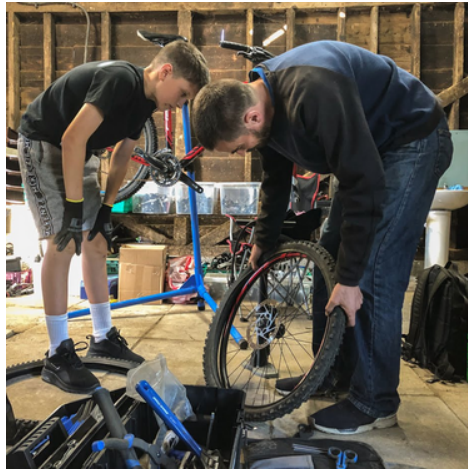
CARGO E-BIKE RESIDENCY

In October 2020, FixX bikes began a six-month residency of our Electric Cargo Bike.

FixX bikes are a social enterprise based in Hartcliffe who pre-pandemic were delivering bike mechanic workshops to young people in the area. At the start of the pandemic, FixX bikes began delivering meals in partnership with Heart of BS13 to residents of the local area who were financially affected by the crisis.

As a result of the E Cargo Bike, FixX bikes were able to take on all food deliveries for Heart of BS13 which are currently prepared meals and vegetable boxes sent to families and individuals struggling with the impact of COVID-19. This has meant that both organisations can supply vital resources to the area without increasing their carbon footprint, moving away from a reliance on petrol and diesel vehicles.

We have extended their residency using the bike until spring 2022.





THE ARTS MANSION

Bristol Film Society

Filmed twelve short films shot, including two documentaries about Ashton Court Mansion over a 3 week residency period.

Jack Young

Writing time to develop a play on the life of Esme Smyth

Period Drama - Olga Kaleta

R&F of a highly visual, one woman comedy for public space. It combines aerial rope, sculptural installation, autobiography, anecdotal humour and original music to explore anxiety disorder via a female lens, drawing parallels between; menstrual cycle, metamorphosis & the fluidity of mental health.

Between Clowning & Activism - Robyn Hambrook

Development of a new methodology for rebel clown training and performative actions that can respond to the pressing climate, social justice and political crises we are facing.

“The Arts Mansion is incredible and important resource for artists. In precarious financial times, having access to this residency space was vital to keeping my project going. We used the space to gather artists from Europe and the UK for intercultural collaboration, sharing practice and exchange. This was done in the vibrant, historical setting where curious visitors poked their heads in windows. This was important too; sharing the creative process of artists with those who may never come in contact with work in developmental stages. It is vitally important that the building continues to be a cultural resource for all the residents of Bristol.”

Robyn Hambrook

The Mansion Through Time - Show of Strength Theatre

A live theatrical tour of Ashton Court Estate engaging the public with the history of the house and the Smyth family who resided there, helping visitors visualise the history and understand the importance of this at-risk heritage building, through the medium of theatre and the creative arts.

Artspace Lifespace supported Show of Strength put on a covid safe, outdoor theatrical performance at Ashton Court, with support from our development officer and Company Manager to write the bid, proving space in kind and Company Manager support to bring an unconventional theatre show highlighting Bristol's history, inclusive to families and friends of all ages to walk to enjoy the setting of Ashton Court Mansion, with a full cast playing the Smyth family and staff through the ages. The successful show returned to Ashton Court as part of Bristol Open Doors in September 2021.



“Artspace Lifespace are making a tremendous job of managing Ashton Court Mansion. This is a superb Bristol icon and deserves to be promoted and used much more. Bristol is VERY lucky to have such an asset available to the public and should do everything possible to expand and protect it.”

Julien Weston. Show of Strength - The Mansion Through Time

“Working at The Arts Mansion was not only beautiful but also inspiring. The thought of returning there for performances and future residencies inspires us to create a higher quality of work that matches our fantastic surroundings. And seeing the amazing space being so well used in a creative way feels very important. We will be back!”

Truan Jay Mathias

Consultation

While Artspace Lifespace have offered advice and consultancy to individuals and other arts organisations looking at transforming properties into creative spaces, we were excited to be selected by Trinity Community Arts to carry out their AHF funded community consultancy aimed at informing their capital feasibility design and activity planning. We carried out an extensive consultation process with a broad range of Trinity's stakeholders to inform capital feasibility design and activity planning. We will be presenting our recommendations to Trinity on 15th December 2021, to help inform Trinity's programming and to ensure their plans meet the needs/interests of the communities using and living near the Centre and identifying steps Trinity can take to increase community engagement.

Visitor Numbers

While the Island remained fully closed between April - June 2020 we were pleased we didn't need to close the studios during subsequent lockdowns.

Artist Studios

In 2020 Artist Studios. We estimate the number of individual visits was down by 40% down on previous year attendance with on average 5257 individual visits

Our plans to open up to studio holders for an open studios exhibition in 2020 were dashed and so our entire Open Weekend was online. It drove 866 website visits / 398 Open Studios Page Visits.

Dance Studio

22300 : Average annual number of Individual Visits to Dance Studio Pre Covid 3150 : Average annual number of Individual Visits to Dance Studio in a restricted capacity environment

Circus Studio

11950 : Average annual number of Individual Visits to Circus Studio Pre Covid

2250 : Average annual number of Individual Visits to Circus Studio in a restricted capacity environment

Gallery

2020 1250 individual visits

The Island Venue:

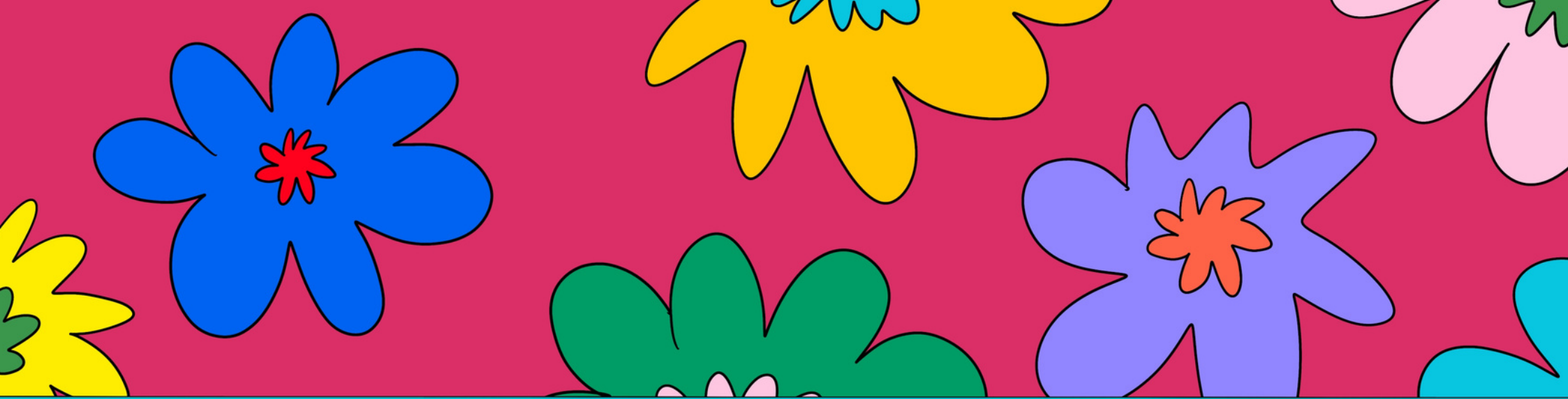
2020: 1330
2021 (As of Sep 2021): 0

Arts Mansion

2020 890 visits
As of Sep 2021: 2918

The Vestibules

2020: 190
2021 (As of Sep 2021): 13



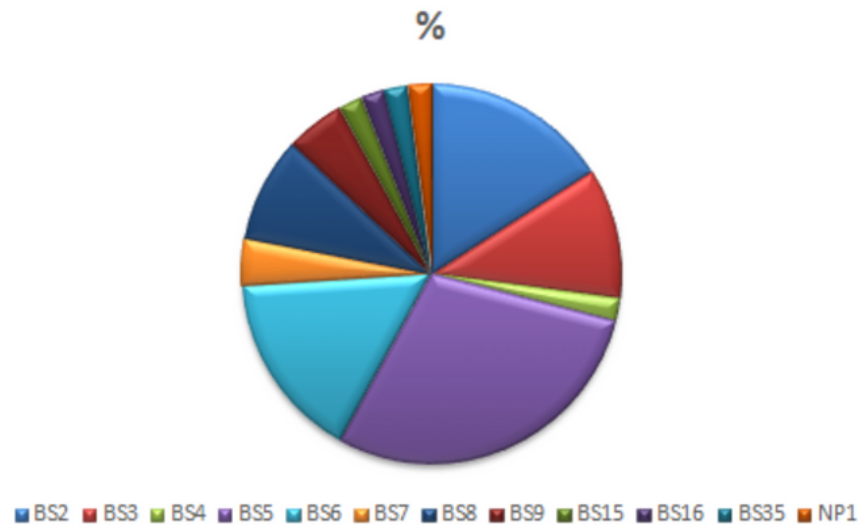
The Island Tenants Survey



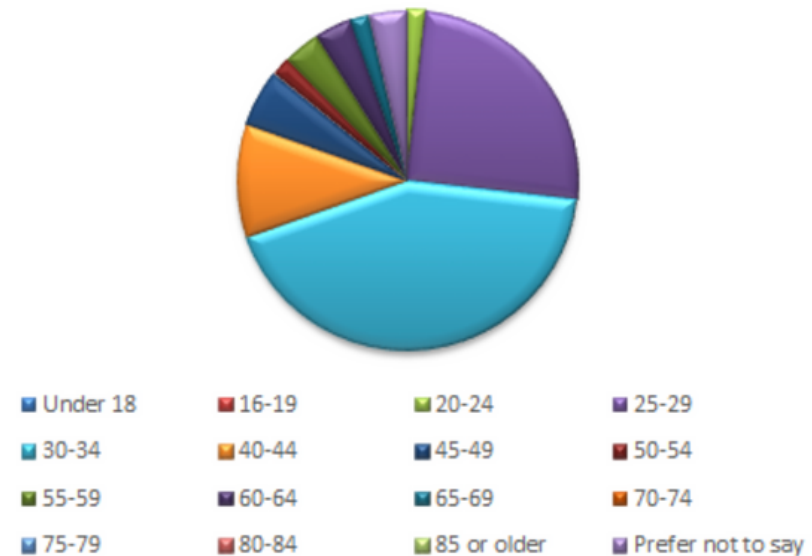


The survey was sent to staff, studio holders and circus studio members. We had a 40% response rate.

What is your postcode?

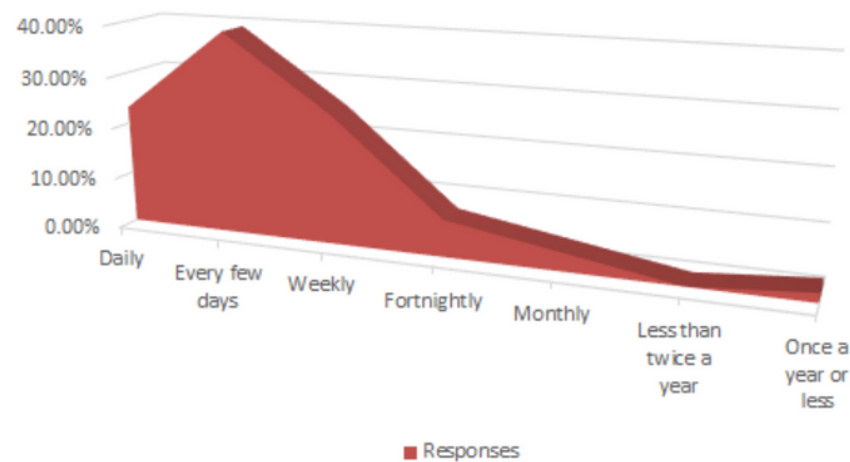


What age range do you belong in?





How often do you visit The Island or other Artspace Lifespace venues?



What do you love about our longest-running venue The Island?





The experimental events and exhibitions that showcase new and exciting talent.

I love that it is a creative, affordable space for emerging and established artists based in Bristol. The building is always busy with events, classes and exhibitions.

The history, the supportive friendly staff, the location, 24 access

The building and the space away from home to get creative

Accessible anytime of the day

Central studio space

The mix of stuff going on the size and convenience of the studio space and the supportive staff

I love having a beautiful and central studio space to be able to do my freelance illustration work. I love having my studio mates with me everyday, talking with them and having each other there to help figure out creative problems that we may have. It's such a friendly and wonderful space and really encourages and inspires me and my work. 24 hour accessibility

Creative Spaces in such a convenient location, making collaboration easy, as well as access to other nearby things in the city.

The Building, creative environment, location and people

24 hour access

The community, range of artists and musicians, the venue it's self and care and outreach the venue does.

It's so central

The lively vibes and being a great creative hub It's inclusive, creative, friendly and open to suggestions for arts and physical activities.

It's history of it. It's an amazing space.

I love it so much! It provides an honestly vital space to work, it really isn't do-able at home, and the price makes it financially viable as a full time illustrator/artist who needs somewhere to work. Within my studio is a community I treasure very much. I work there every if not most weekdays, and sometimes pop in at the weekends too. I use it for work, but also play, as an artist does. It is a well kept building, I feel safe and kept for, and the staff have always been there for help and encouragement. I like being in a building that houses so much variety and there being different disciplines and things happening around me. Our studio mostly made up of illustrators is next to a dance studio, and a sewing studio and there's often something happening in the gallery space to look into.

Down to earth, kind staff, accessible for facilities and gallery space, studios priced in a supportive way for artists and makers, great location, opportunities for engaging with the artist community and other disciplines

The sense of artistic freedom

The community

I love that it continues to be an accessible space in an increasingly gentrified city

Freedom to create

The circus training space

The set up, the staff and how organized an operation it is. It allows me to spend most of my time there thinking and creating.

dedicated spaces for different arts + 24hr access This is where I first encountered circus and I've trained here ever since. It, and the vibrant community that resides within it, have been a consistent part of my life in Bristol since moving here 12 years ago, across multiple house moves, job changes, and periods of academic study. My membership here makes my life more colourful and gives me the freedom to create.

It's an incredible and affordable workspace for creatives to have a solid base, a space to explore their practice and develop relationships with other creatives in the city. It provides a space for routine and as a freelancer it gives an escape from the bedroom studio and allows you to separate your work from your home life.

An artistic hub, a place for freedom of expression and creative encouragement

I love the space, a home to various artists and creative practicers.

The vibrant community, connection to Bristol, central location, amazing friendly atmosphere and people



All the variety of artists there. The building also is such a great atmospheric place.

The availability of training space

The grass root feel, the creativity, the homeiness
Proximity and value

Well developed friendly environment , very inclusive and accessible

Flexibility in training times.

The Circus Training Space, seeing all the artists the space brings together

The reliability that it's there when I need it as an artist

great space and affordable

Collaborative experience of members

Its my studio and I love it<3

having an affordable space

Affordability, flexibility

The building's history and character

Great community feel. Artists/makers all helping, promoting and supporting one another

Its a fantastic space in the heart of Bristol, easy accessible for all

The attitude to proactively help people be creative
Location and friendly staff

Mixed. Varied. Not 'commercialised', gritty
Location

The diversity of artists

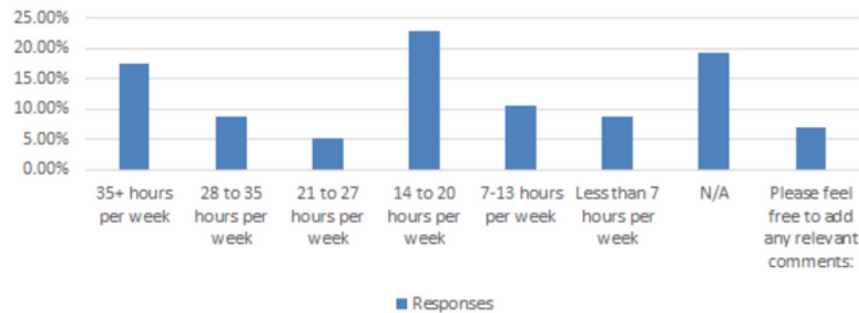
It's there to serve the local creatives at a more affordable price than anywhere else in bristol

Because of the pandemic I've not really been working there as much as I'd like but it seems like a great space. Work seems to be picking up a bit so maybe I'll be more involved soon!

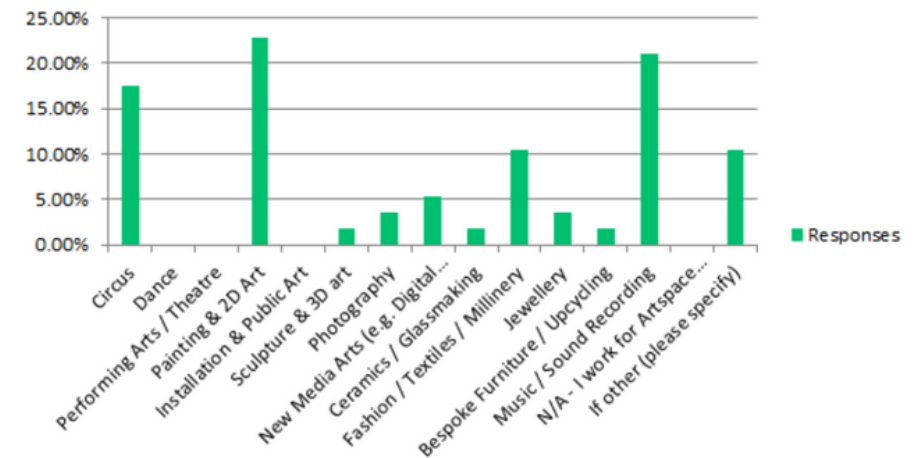
Lively creative place, great opportunities
It's been a deeply influential space for me. It was home to a record label I belong to for many years and shaped my passionate relationship with dance music and clubbing.



If you are a studio holder, how many hours a week do you use your studio?



What is your main area of artistic activity?

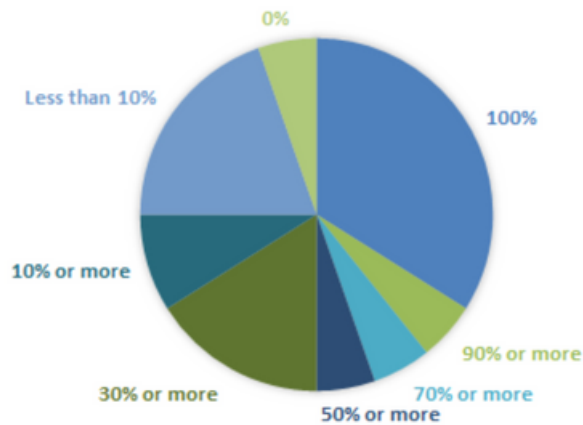


Other:

Mixture or painting, animation and sewing, painting teacher illustration, animation and other drawing practices
Photography, video and mixed media
Screenprinting
Illustration
handscreenprinting



Approximately what % of your income is from working in the arts?



Have you struggled as an artist or employee working in the arts to find an affordable home to rent in Bristol?



*Comments:*

I'm lucky to live with my partner who owns the house so I have affordable rent. I've been at the Island about 10 years but would probably struggle to find better if I left.

So far so good, but I anticipate in coming years this may be an issue, especially if renting a studio was to become more financially difficult.

We've rented a flat in Clifton for 25 years. It's due to be completely overhauled because it's in a bad state of repair. We'll no doubt struggle to get a new place to rent when this happens.

What would it mean to your practice if The Island could no longer operate as an arts centre?

DEVASTATION, HEARTBREAK & CAREER ENDING

It would be heartbreaking and make it even more difficult to balance my creative work with other work that is less enjoyable but regular pay. Having the Island as a space to come to work on my illustration has really been such a wonderful thing for me. It has given me motivation, friendships and a place to separate myself from my home. Without The Island I definitely know that my motivation would drop, and my mental health would suffer as a result of losing the pre-mentioned things. Whilst I would cope, it would be such a loss and I wouldn't want to imagine my life without it.

It would be devastating, affordable spaces in Bristol don't really exist or are very rare. The Island has really helped my practice, my work and has a safe place in which I can collaborate with others.

Devastating! The Island connects people not just from all parts of Bristol, but also globally. It is known all around the world. Losing it would make the centre of Bristol sterile and greatly reduce Bristol's presence at home and abroad as a fantastic cultural hub.

The Island is the only affordable and value for money music studios that I know of in Bristol. Without it I wouldn't be able to be an artist.

It would be devastating as it would negatively impact on my classes I run from there and it would also impact on others who share my studio as members.

Lose a residency space that is central and easily accessible.

The Island is my base and hub for work. The location is really useful to me and my practice would suffer greatly if I could no longer use this space as a studio.

Will be really difficult to find easy access and affordable studio to work

Having to find another studio space that suits all our needs and budget is becoming increasingly hard. There would be a transition period where I was unable to work while I found a new space

It would be virtually impossible, I expect, to find a similar secure, collaborative and inclusive space in the centre of the city.

My practice would die

It would be an incredible blow to my practice and my life. I spend a substantial amount of time in

my studio creating work and earning a living. It also has been a space for me to forge wonderful friendships that have become the centre of my universe in the city. The studio space for me is a great place where I can focus and really dedicate a full working day to my practice and passion. It's a sanctuary for creativity and a safe space for advice, encouragement and a wider engagement with the local creative scene. I am incredibly proud of The Island and would be very sad to see anything happen to it. Affordable studio spaces are incredibly hard to find these days and it is a true worry for me if I ever had to find somewhere else.

It would be devastating

It would be devastating as it provides me the space to do what I do

It would destroy my career as I would have nowhere to train

Devastating

STRUGGLE, LOSS & FINANCIAL PRESSURES

A huge loss!

Would struggle to find another studio that I could afford

It would be impossible to find somewhere else similar in Bristol at the moment.

I would be stuck for a place to work on existing projects, experiment and develop new works. It's a very supportive environment

It would devastate me if I couldn't have a separate place to work on my freelancing and would lose



the motivation that my studio mates provide I wouldn't have dedicated space to create in anymore.

I wouldn't be able to afford a studio anywhere else in Bristol. It would make me a lot less productive.

I would be concerned about finding suitable alternative studio space and missing out on the community and opportunities which the island is unique to bringing to the centre of town.

I wouldn't be able to operate my business in the same way in Bristol if it wasn't for the Island, everyone knows it as a landmark and financially I wouldn't be able to offer the same range of services i currently do

It would pretty much mean I wasn't able to do it at all!! I moved to Bristol with the hope I could finally have a space to work in that was affordable enough for me to pursue my creativity freely rather than being restricted by commercial or non-creative things. The Island has been central to the development of my practice — space to experiment!

The island is a unique hub of activity for the arts that I haven't encountered elsewhere. Having a space to collaborate and support each other is fundamental to the sector and the personal wellbeing of artists

I wouldn't have anywhere to train

Mostly loss of workspace and community

I wouldn't be able to create in the way that i want to, e.g. I would have to use limited equipment.

I would lose a reliable and safe space to train It would completely kill a massive part of the local arts scene, in terms of music, dance, pottery, painting, circus skills etc

It would be mean having to find another space for a lot of big pieces of equipment and it would be sad to lose a thriving arts centre, especially one right in the centre of Bristol.

I would lose my studio, and it's really hard to find affordable

It would be a savage blow to my practise as a musician and as a clubber. Finding affordable studio rent in Bristol is near impossible at the moment!

It would be hard to find somewhere to train. it would be a challenge to face post pandemic "I'm not sure there's anywhere else I could train to practice and keep fit? Aerial is a hobby but I visit the island 2 or 3 times a week, there's no way I could afford to swap to attend 3 classes a week to maintain my hobby. Also it's very sociable at the island and good for swapping ideas"

It would mean that I could not have the consistent space to do my job. If I moved and had no space for a home desk, then no Island would mean nowhere to work

Would have to find a space elsewhere

Would be a real problem for me pursuing my personal training and development for circus teaching

I'd have to find another studio - which has been

really hard as a messy dyer. Also I'd be gutted because I love it here, moving would take a lot of energy and time when those are limited resources for me.

i can't work from home so I would be gutted as there are not many affordable spaces available or even spaces in bristol

I wouldn't be able to continue making music very easily

It would massively impact on our work and income.

it would be very hard to find another space as good, I've recently gone full time as a self employed artist and this has only been possible because of the fantastic studio i have at the Island It would stop me being able to produce work until I found another Studio

LOSS OF COMMUNITY & ACCESSIBILITY

It would be a huge loss. In the most obvious way, The Island is my physical working space. It is literally more space than I have at home, where I do not have enough, and it is a needed space away from home. My practice instantly became much healthier and better when I was able to divide home and work life, but also share my work life with other people. The community in my studio encourages me to work and practice art in a much more intensive, thorough and engaging way, we share together ideas, sometimes we collaborate, but more than anything help each other out and I really do believe we are better artists in both our personal and professional lives for it.



It would likely mean that I'd have to relocate to a more conventional retail space which would be more expensive and I'd lose the feeling of community that such a big part of working at the island

My thinking and experimentation for innovative ways of making/working would impact my teaching and art production.

It would mean a loss of income and a loss of community

It would suffer hugely. My equipment and contacts are all here, in the Island's circus training space. There is no other training space quite like it in the city and it is my creative home.

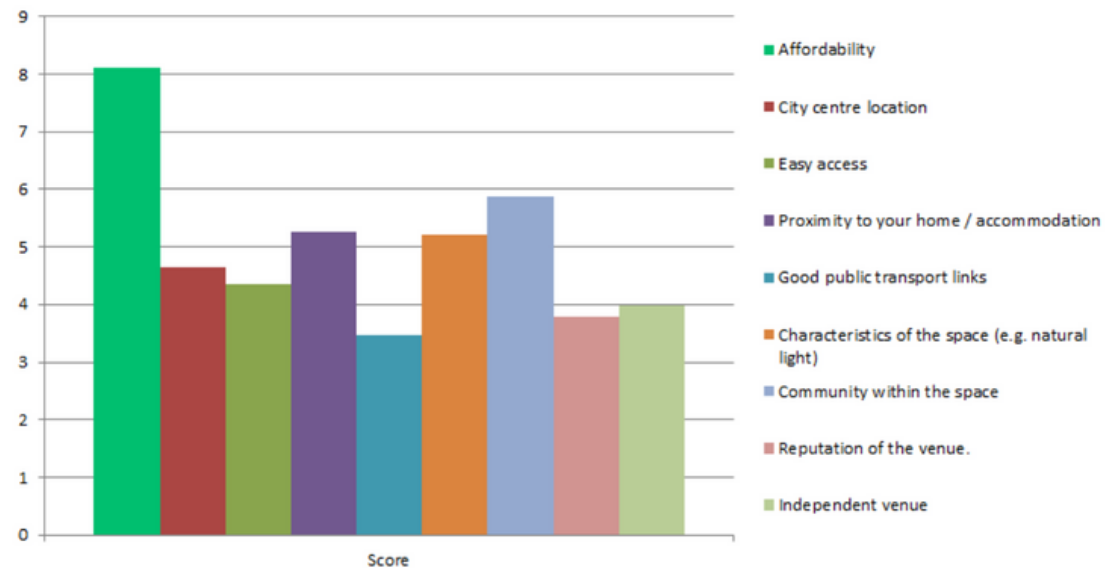
It would completely change my practice - both from a physical and mental standpoint. Having a studio space gives me the room I need to properly work and to feel a part of the arts community. Without it, I would struggle to create art to the same degree for a long long time.

This would be really sad because it's quite accessible without driving etc.

I'd struggle to find a studio space I could afford. I'd miss the community and support.

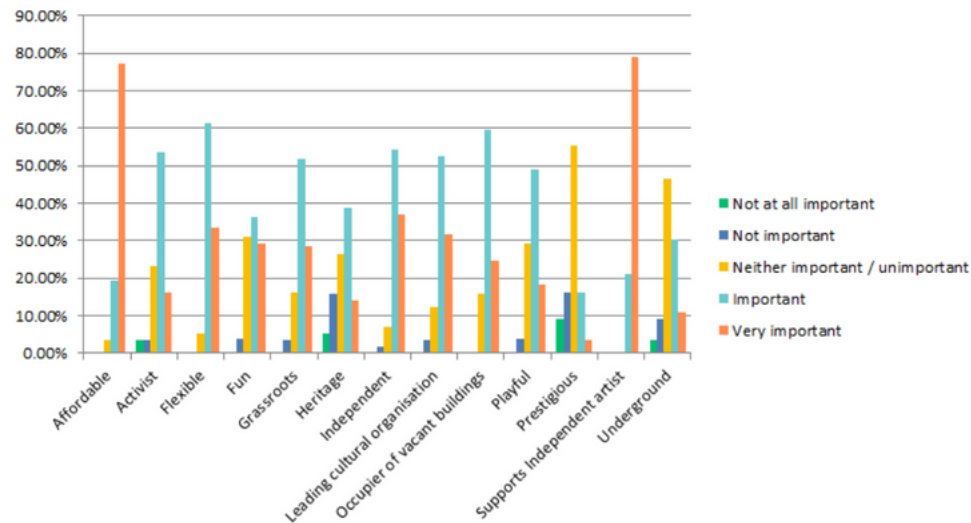
I dedicate a big part of my time off to paint and it's something that I don't want to give up. So I'd have to look for another place. Art makes such a positive impact in mental health, it would definitely be missed.

Which of the following are most important to you when choosing a studio or venue to work in?

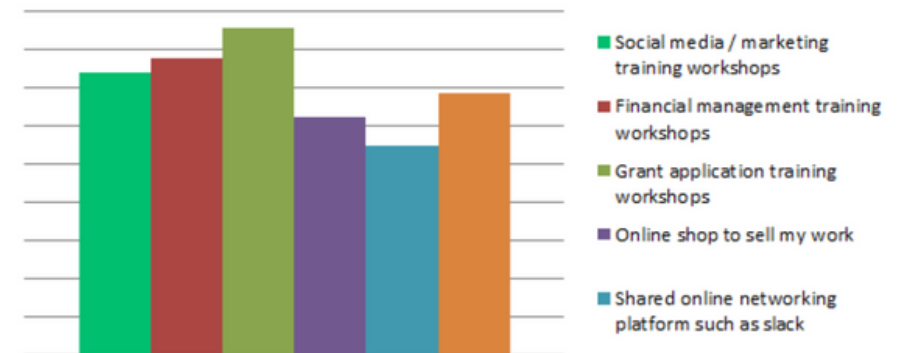




Which of the following are most important to you when you think of Artspace and the Venues we operate?

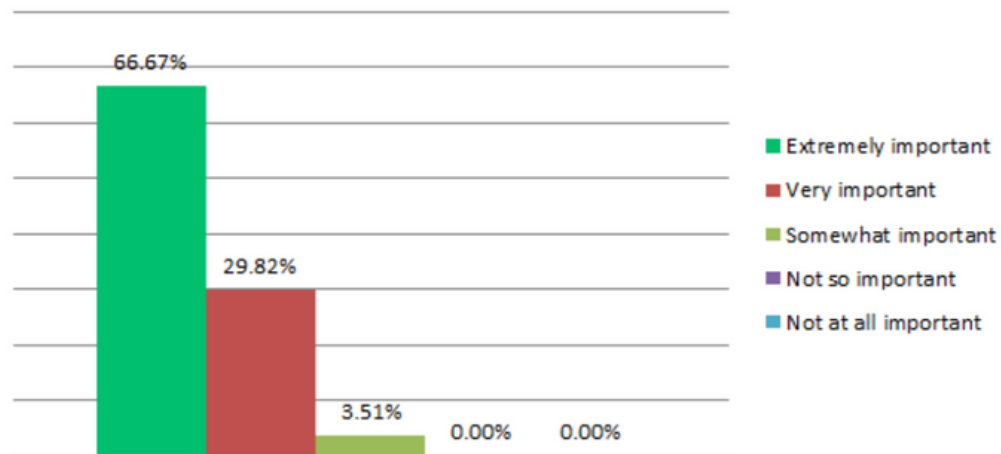


What would be the one best way Artspace Lifespace could practically support your artist practice?





How important is The Island to Bristol and to the wider community as an arts centre?



OTHER COMMENTS

"I love The Island so much, the staff are so great, friendly and always want to help out the tenants in any way they can which I really appreciate. It has just been such a wonderful contribution to my life work within the Island and I love coming in every day".

"It's an inclusive space that genuinely supports small business, artists and freelancers. I really appreciate our studio space and get great feedback on the classes I deliver at the Island. You can read feedback on my website here - www.lisabailey.studio or search Lisa Bailey @ The Island and read the google reviews - all 5 stars!"

"Is there any issue with the island continuing? How can we help if so? Think of the island more globally, how can we have more interactions with cultural centres across the world? residencies? Online events / live broadcast events in different countries in the island? virtual live performance/hybrid performances?"

"I love The Island!"

"Thank you for doing what you do".

"Thanks for all the work you do to support all the artist community!"

"Having something so central in Bristol yet so affordable and with so many other activities and event happening with it is super important to the creatives in Bristol, even those who just visit and don't have a studio here"

"The Island and places like the island are very important and necessary in places where there are arts scenes. Arts are best when they are community based".

"Please keep being wonderful, the space is not taken for granted and it is a home to many".

"I don't know what I'd do without The Island!"



OTHER COMMENTS

"I love the Island. It is the very first space I have visited when in Bristol before I even lived here. I can't imagine Bristol without it x"

"I appreciate the low cost membership and your flexibility during the pandemic. Not all organisations have been so forthcoming with refunds. Also the cleaners did a really good job, the circus space felt safe to practice in".

"<3"

"The whole city can't be fresh and new. The Island represent real reuse and recycle and fixing the old rather than buying / building new"

"Most art media folk know of it and cherish it"

"The island is one of the few places that allows low-income artists a space to create in the centre of Bristol".

EQUALITY DATA OF RESPONDENTS

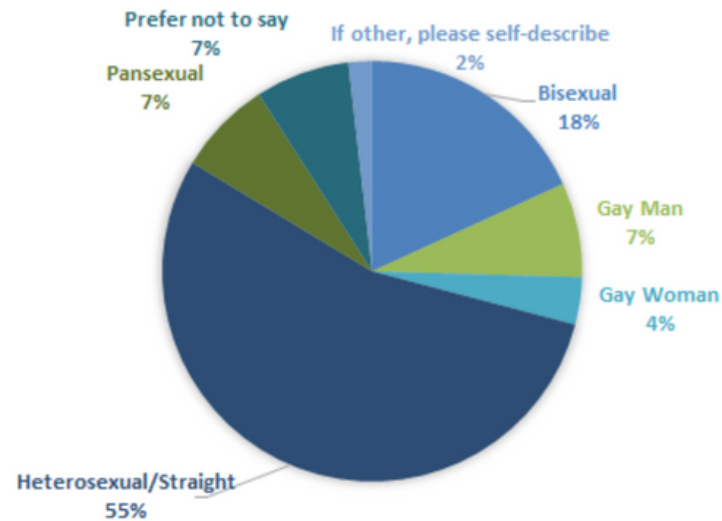
What gender do you identify as?



■ Female ■ Male ■ Non-Binary ■ Prefer not to say



What is your sexual orientation?



Do you identify as deaf, disabled or having a long term impairment?



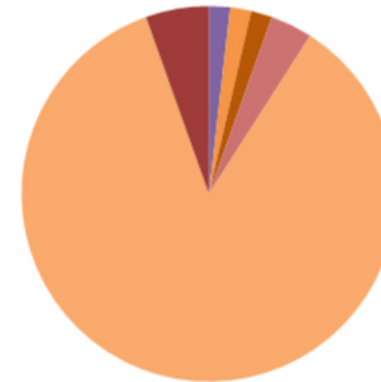


Which race/ethnicity best describes you? (Please choose one)



- | | |
|--|------------------------------------|
| ■ Arab | ■ Any other ethnic group |
| ■ Asian/ Asian British - Indian | ■ Asian/ Asian British - Pakistani |
| ■ Asian/ Asian British - Bangladeshi | ■ Asian/ Asian British - Chinese |
| ■ Asian/ Asian British - Other | ■ Black/ Black British - African |
| ■ Black/ Black British - African Caribbean | ■ Black/ Black British - Other |
| ■ Mixed - White and Black Caribbean | ■ Mixed - White and Black African |
| ■ Mixed - White and Asian | ■ Any other mixed background |
| ■ White British | ■ White Irish |

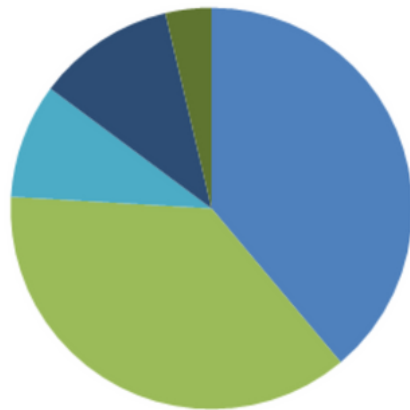
Do you identify with any of the following religions? (Please select all that apply)



- | |
|----------------------------|
| ■ Buddhism |
| ■ Catholicism |
| ■ Christianity |
| ■ Judaism |
| ■ Islam |
| ■ Hinduism |
| ■ Inter/Non-denominational |
| ■ Protestantism |
| ■ No religion |
| ■ Other (please specify) |

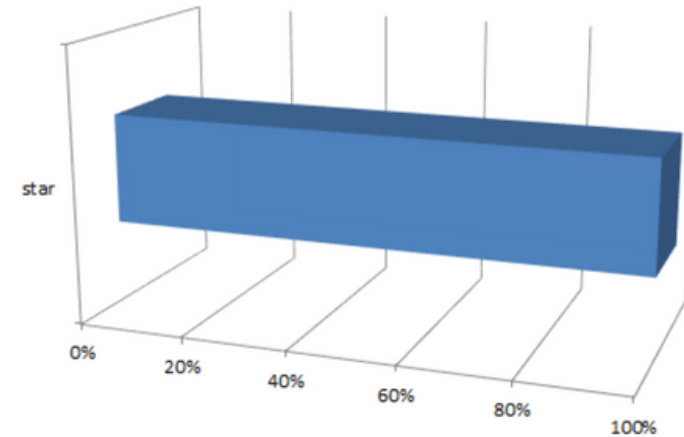


How often do you do things that you consider 'cultural activities' in Bristol?



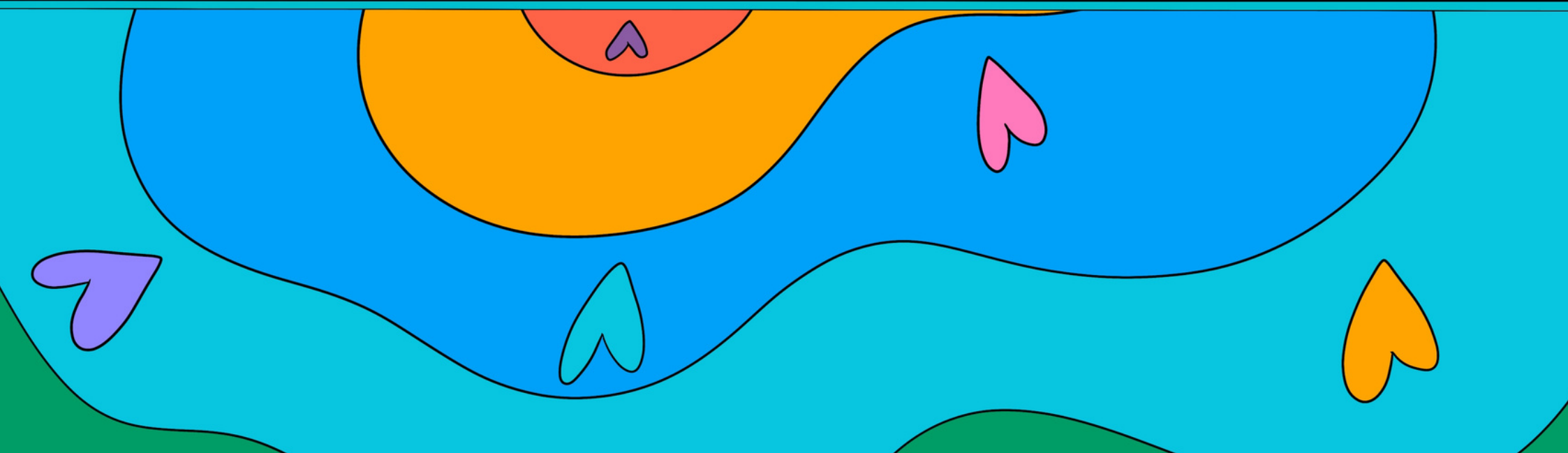
- Very often (on a daily to weekly basis)
- Often (On a monthly basis)
- Fairly often (4-10 times a year)
- Sometimes (1-3 times a year)
- Rarely (Less than once a year)

Weighted Average





Finances





We are at a stronger position than we were compared to FY19 when the charity's general funds reduced for the first time since it moved from a CIC to a CIO in 2016. This is predominantly thanks to the careful management of finances by staff, government support, and retaining the majority of our rental income. We are hugely grateful to the #HereForCulture programme which enabled us to ride out the financial crisis of FY20 and the recognition that our organisation is important to Bristol's grassroots arts ecology. Emergency funding from Arts Council England, Bristol City Council and receiving the Department for Digital, Culture, Media and Sport's Cultural Recovery Fund has given us the financial support and confidence to plan for FY21. We have also successfully achieved our target reserves in line with our reserves policy in FY20 despite reduced charitable activities as a result of Covid-19.

We will need to continue to remain vigilant in managing risks and planning for the future, the priority of which is to develop a self-sustaining model. There is an expectation that key areas of expenses (especially rent and maintenance) will rise over time and more difficult times ahead with the pandemic changing how we define "business-as-usual". Our strong reserves position will put us in good stead for the year ahead along with greater clarity on costs, allowing us to plan for a return to financial viability. Other recent developments include changing accountants to Burton Sweet Limited and hiring an external consultant to help us tighten our financial reporting.

Artspace Lifespace has remained resilient with the help of all its volunteers, staff and supporters and we will continue to remain flexible and adapt to new ways of working to ensure the most effective use of assets in order to fulfil our primary objective in offering affordable spaces to artists.

Clarissa Jeakings, Treasurer



ARTSPACE FINANCES	Unrestricted Funds	Restricted Funds	Total Funds (2020)	Total Funds 2019 (restated)
Donations	£95,717	£34,879	£130,596	70,345
Charitable activities	£188,054	£7,359	£195,413	249,083
Interest receivable	£175	-	£175	211
Total	£283,946	£42,238	£326,184	319,639

Statement on Finances

Year	Income	Expenditure	Grants
2021	188,637.98	271,223.09	8221.00
2020	195,413.00	299,195.00	130,596.00
2019	319,639	291,293	70,345



Staff Pay

12,000 hours of paid employment supporting & 7 part-time PAYE staff and 8 part-time self-employed staff. We follow the National Joint Council for Local Government Services pay scales. The highest paid member of staff is currently the Company Manager role and the lowest paid member of staff is the Caretaker role. Our pay policy restricts the highest paid member getting paid more than three times the hourly rate of the lowest paid member of staff. Due to funding restrictions imposed by CRF 1 & 2, pay increases are frozen from 2020 levels until March 22.

PO1 27 x 1
 Scale 5 SCP 12 17 x 1
 Scale 5 SCP 12 12 x 1
 Scale 4 SCP 10 x 1
 Scale 4 SCP 9 x 2
 Scale 4 SCP 7 x 1
 Scale 3 SCP 6 x 2
 Scale 3 SCP 5 x 1
 Scale 2 NCP 3 x 1
 Scale 1 NCP 1 x 4

Thank you to our Supporters and Funders in 2020 & 2021

Legal Support in Kind from Womble Bond Dickinson

North Somerset Council - Discretionary Business Rates Relief of 10% in addition to 80% mandatory charity relief.

Bristol City Council - Business Rates Relief and for waiving our rent at Ashton Court for 1 year until June 2021.

Funders 2020-2021

Grants & Donations	Notes	2019-2020	2020-2021
Furloughed Wages		£12,994.37	£9305.69
Arts Council England	Futurville	£1500	
Arts Council England Emergency Fund		£35,000	£84,600
Arts Council England Projects Grant - We Are From Dust		£13,500	
Arts Council CRF 2			£31,850
Historic England	2020 Schools Archaeology Dig Art Work- shops and Tours (Post- poned to 2022)	£1800	
National Heritage	Futurville & People's Mansion	£10,000	
Bristol City Council 2020-2022 Imagination Fund - extended to 2023	For Develop- ment & Inclu- sion Work extended to 2023	£17661.24	
Bristol City Council	City Arts Team - Vestibules	£1000	
Heritage Compass			£1500
ASEL Donation			£2979
Bristol Cultural Development Partnership	Futurville Programme	£1000	
Trinity Community Arts		£1197	
Bristol City Council Covid 19 Grants	Business rates grants for The Island	£45,000	

“Bristol has a chronic lack of art spaces. It's essential for the survival of Bristol's creative sector that The Island remains. The Island's location, accessibility for people from all backgrounds and abilities, affordability and the support programme offered make it a unique and important venue in the whole of the South West”.

Itta Howi

