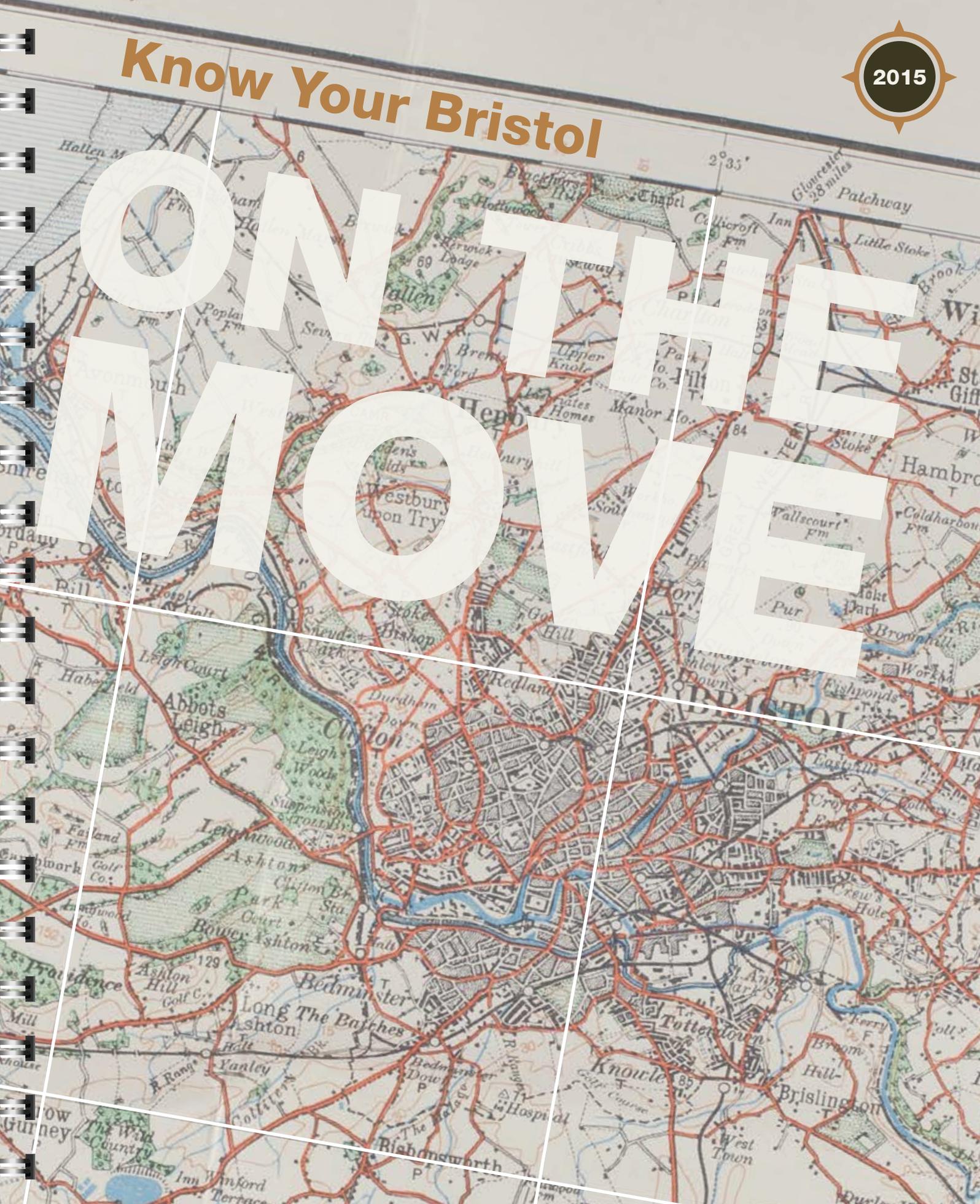




Know Your Bristol

MONTHLY KNOWLEDGE



CONTENTS



W.D. & H.O. Wills
BRANCH OF THE IMPERIAL TOBACCO CO. OF GREAT BRITAIN AND IRELAND, LTD.

Private
*Bedminster
Bristol's*

20th February, 1933.

Mr. W. J. Smith,
Estate Yard,
BADMINGTON, Glos.

Dear Sir,

With reference to the interview which you had with us on Tuesday last, - we have pleasure in offering you a post on our Clerical Staff on probation at a commencing salary of £90 per annum, subject to our receiving a satisfactory report from our Doctor as to your being in a thoroughly good state of health.

In the event of your accepting this offer and proving suitable at the end of the probationary period, it will be necessary for you to be vaccinated if our Doctor considers it desirable.

Perhaps you could make it convenient to call here at 1.45 p.m. on Wednesday next, February 22nd, so that you may be medically examined.

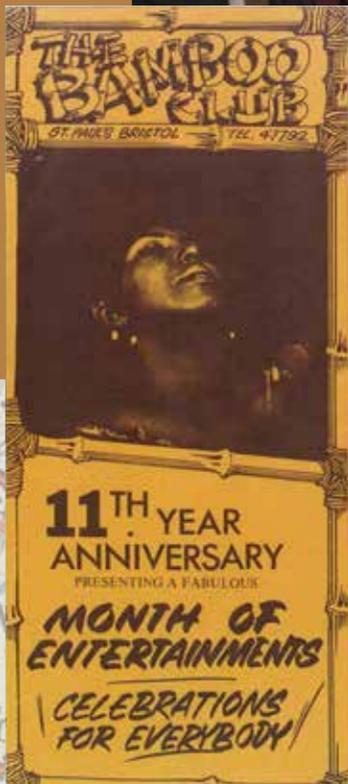
We think it as well to mention that one of the conditions of employment here for Juniors is that they must attend evening classes for a period of at least three years.

It will also be necessary for you to become a member of the Imperial Tobacco Company's Pension Fund on attaining the age of eighteen.

Yours faithfully,
W.D. & H.O. Wills
W. J. Sumner
The Imperial Tobacco Company (Great Britain & Ireland), Limited

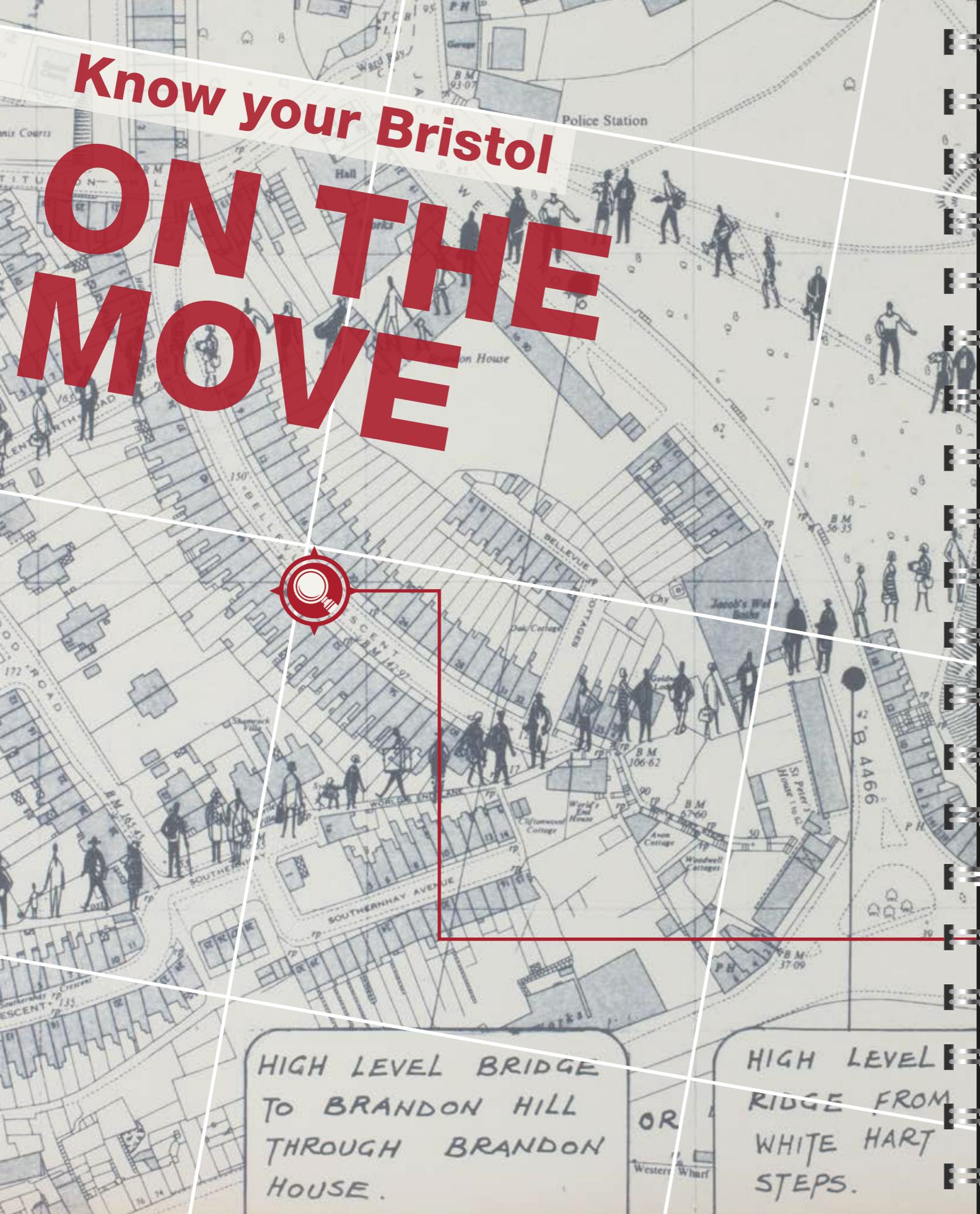


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Know your Bristol

ON THE MOVE



Place is fixed, but people move. Bristol's peoples move through life and across the city; they move to it and out of it; they move across the globe, and - sometimes - back again. With this project we ventured to try and create some new tools to help people capture this movement, and to inscribe their stories and reflections in ways that had real meaning for them, as individuals, as groups and as communities. Rather than prescribe any single approach or format, we worked together with very diverse groups and organisations to design a range of quite different projects. Some of these were high-tech; some quite low-tech; and others were quite happily no-tech at all, thank you very much.

So this booklet is one record of the collective journey of the On The Move team and its collaborators over the last eighteen months, and of our achievements and our challenges. We have also made some short films, created *Map Your Bristol*, an online mapping tool, and contributed substantially to *Know Your Place*, the existing digital mapping site, and collaborated on a variety of events and discussions which will have had intangible but equally valuable legacies.

We hope this A-Z maps both what we have done, but also provides some suggestions for what you can do should the mood take you. Our partner communities have been communities defined by place, interest, heritage or politics, and more besides. Theirs were not the only such projects happening in Bristol during this period, and along the way we have had fruitful discussions with other groups and individuals who share our interests.

Our partners and our team speak for themselves in this booklet, and we hope that this is another stage in the conversation about how communities and universities can work closely together, and critically reflect on what we can do, why, and how we can do it. We have all learned a lot on the way, and would certainly do some things differently next time. What form next time takes depends on you: please join that conversation.

Map from John Grimshaw's, *Walking through Bristol* (January 1974)

a proposal including a footbridge over Jacob's Wells Road from Cliftonwood to Brandon Hill, to help identify a network of footpaths from the Avon Gorge to the city centre. This pamphlet was found in a charity bookshop in Spring 2015.

Professor Robert Bickers, University of Bristol

"You see names of roads on a piece of paper, but it's really nice to be able to see pictures of that road [...] it helps you visualise your ancestors and think 'Yep they actually lived there'. [...] I do think it's invaluable for the university to do something like this because it's a brilliant record of what life is like for real Bristolian people and how our city is, and how it's changing"

Nanette Mitchell, Falmouth Road resident.

PUTTING YOURSELF ON THE MAP

Most maps tell a story, even those maps of where you live, but is that your story? Are you on that map? Like history books, maps are generally created by experts. The ‘official maps’ cartographers create, like ‘official histories’, tend to tell a particular story - of the dominant in a society, the mainstream, the majority. Such maps present their story as if it were the only one to be told. They conceal more than they show, hiding people, things, histories and objects and privileging those they make visible. So maps not only represent the world, they shape the world in particular ways.

Does this matter? We think it does, and we know others do too. What have we done about it? We have worked with people like you to make new tools for mapping, and explored some new maps of Bristol. In this atlas you will find excerpts from a series of digital maps co-created by Bristol community groups with academics from the University of Bristol. Each featured map, and the accompanying text and images come from a different strand of activity within our wider project, Know Your Bristol on the Move. At the heart of our work has been the desire to create knowledge *with and for* the various community groups who are involved. We have understood ‘community’ quite broadly in this project, as a group of people sharing a place, an interest, a political belief, or an experience. What links these communities is that their stories are mostly missing from official histories and maps of the city of Bristol. By putting these groups and their histories on the map, we hope to open up possibilities for the creation of a more inclusive city.

“Give me an atlas over a guidebook any day. There is no more poetic book in the world.”

Judith Schalansky, *Atlas of Remote Islands*

In some cases, not a great deal of content was mapped - the value of the work we did together lay in the connections made or the conversations and experiences that were shared. Some groups were less interested in maps, preferring exhibitions, talks or performance as their means of exploring and conveying their stories. One of the key insights we take from this project is that when co-producing knowledge in this way, it is absolutely vital to be open to the unknown paths a project may take. The diversity of routes this atlas charts is a testament to this idea.

Dr Nate Eisenstadt and Professor Robert Bickers, University of Bristol

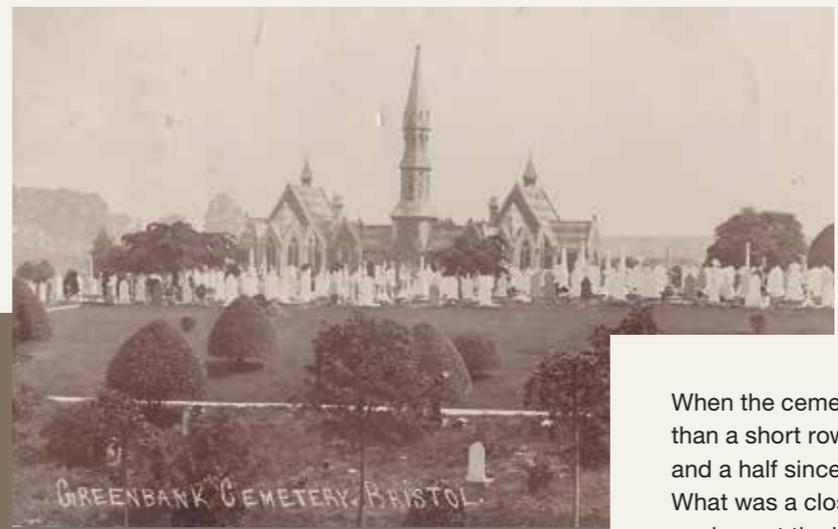
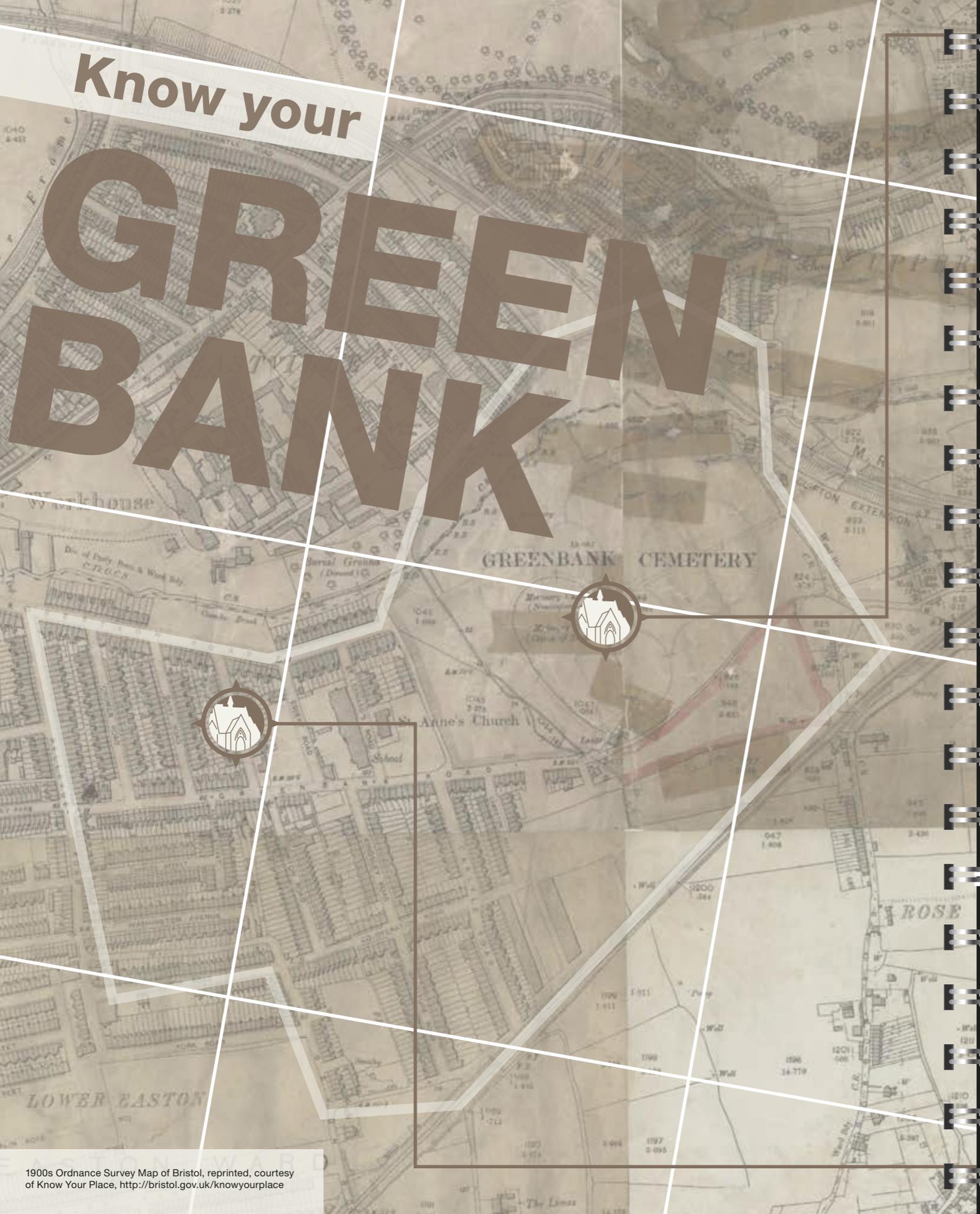


“The first thing that we did was that we had a walk around Easton to find out a lot of the history of Bristol, but we realised when we started it that there weren't a lot of women involved in the history of Bristol. We decided then that we would need to put some women's history on the map!”

Jeanette Joseph, Participant in the Women of East Bristol Strand.

Know your

GREENBANK



Greenbank Chapel

Know your Greenbank emerged from a collaboration between Know your Bristol and The Deep End, a heritage group of local residents who set out to turn the long-neglected chapel at Greenbank Cemetery into a community centre and exhibition space. The project offered local residents a window into the hidden past(s) of their neighbourhood and sparked conversations about history and heritage within the local community.

When the cemetery was opened in 1871, Greenbank was nothing more than a short row of new houses surrounded by open land. In the century and a half since then, the area has witnessed fundamental changes. What was a close-knit community of craftsmen and local factory workers at the beginning of the twentieth century has now turned into a highly diverse neighbourhood that forms part of the city of Bristol. However, much of this history remains invisible to someone walking the streets of Greenbank today. Shops and businesses have come and gone, the school was demolished, and even the ruin of the once famous chocolate factory will soon disappear. In order to make some of this history visible again, the project gathered historic images of Greenbank, old newspaper articles, census files and many other documents from the past of the neighbourhood. We also created an oral history of life in Greenbank through interviews with long-time local residents, Christopher Allen, a young historian from a local school, helped us by researching and writing a short history of the cemetery.

Our initiative culminated in the Greenbank History Afternoon in February 2015, an informal get-together at the Greenbank Pub which allowed local residents to explore archival photographs and documents about the area and to exchange their own memories of life in Greenbank in the past. A wide selection of these materials have now been made available on the Know your Greenbank layer on the *Map Your Bristol* site, which will serve as a platform for conversations about local Greenbank history in the future.

Marcel Thomas, University of Bristol

'It's fascinating to see all this history literally just down the road. And it's not only about history, it gives you a sense of who we are in the present as well.'

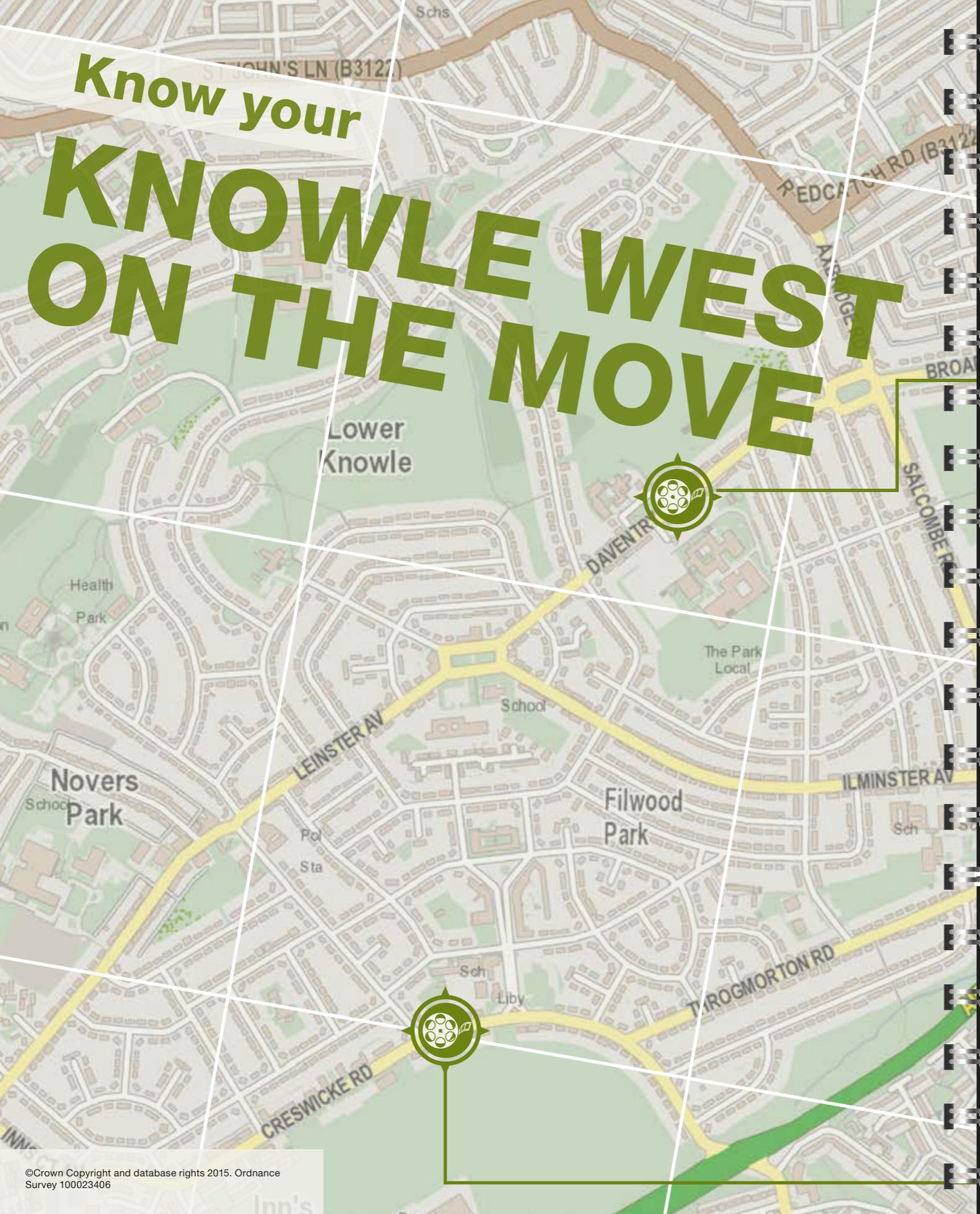
Sarah Green, local resident



Emlyn Road

1900s Ordnance Survey Map of Bristol, reprinted, courtesy of Know Your Place, <http://bristol.gov.uk/knowyourplace>

Know your KNOWLE WEST ON THE MOVE



Knowle West on the Move has been dedicated to the moving image - from home movies to the pioneering community television project, Knowle West TV, part of Bristol Channel (1973-75). Working together, Knowle West Media Centre, Bristol Channel Station Manager, Peter Lewis, Bristol Record Office and the National Film Archive have explored how communities can use film and video archives to tell their own stories of place.

'Knowle West Television had a huge influence on the community media movement nationally and internationally'

Rob Mitchell, Community Filmmaker, Firstborn Creatives

Film and video can show how landscapes have changed over time. Buildings that no longer exist are brought to life and past ways of living in neighbourhoods dance across the screen, reuniting viewers with friends, family and special places. This is a form of 'media archaeology'. But more than just recording past landscapes, film and video archives are also part of the archaeological record. Old video formats disintegrate in archives and the machines that once played them are disappearing. Home movies sit in attics, gather dust and fall victim to 'vinegar syndrome'. But film and video is an important part of our community heritage: how can we save it, and use it?



Pupil Robert Hoskens interviewing Headmaster, Mr Davis at Merrywood Boys School, Daventry Road

On 18 October 2014, Knowle West Media Centre and M Shed hosted International Home Movie Day. People brought Standard 8 and Super 8 films and older video formats to show and share and we learned about the work that Bristol Record Office does to preserve and provide access to personal film and video archives. 'I just think it's nice to know where we've come from and where we're at and it helps us to know where we want to go in our future,' said Knowle West resident Cheryl Martin.

We have also digitised over 20 hours of Knowle West TV. Programming included fiery feminist actions, comedy inserts, hard-hitting political satire and live music and dancing. KWTV adopted a community access approach to programming. 'It's very important that people have a voice for themselves, not one mediated through the mainstream', says Peter Lewis. The digitised video has been archived by Bristol Record Office. Knowle West Media Centre has returned this footage to the community in the form of workshops, student video editing placements and hosting an artist-in-residence, David Hopkinson. David has produced 8 short films that use editing to explore the themes and ideas that circulate through the archive.

As Penny Evans, co-Director of Knowle West Media Centre says, 'We've started the conversation about what these archives mean now'.

Dr. Angela Piccini, University of Bristol

'It's very important that people have a voice for themselves, not one mediated through the mainstream'

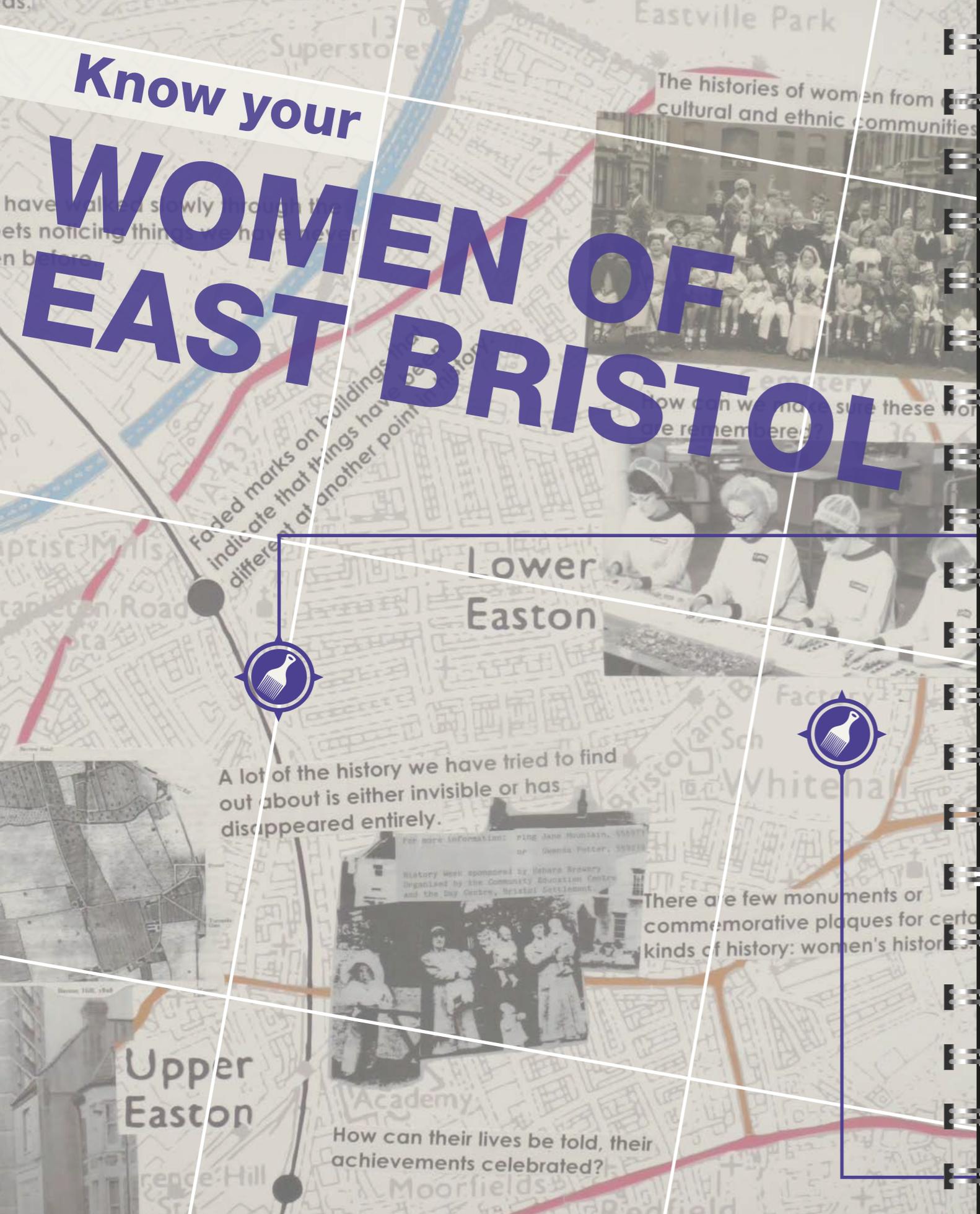
Peter Lewis, Bristol Channel Station Manager



The Fighting Cocks, Creswicke Road

Know your

WOMEN OF EAST BRISTOL



The histories of women from [unclear] cultural and ethnic communities



How can we [unclear] these [unclear] remember [unclear]



Lower Easton

A lot of the history we have tried to find out about is either invisible or has disappeared entirely.



There are few monuments or commemorative plaques for certain kinds of history: women's history

Upper Easton

How can their lives be told, their achievements celebrated?

Mike Baker from Living Easton took us on a history walk of the local area. The plaque to commemorate the locally-born opera singer Ruby Helder really caught our imaginations. In the exhibition, a corner was dedicated to Ruby. We imagined what she might have had in her dressing room (we even considered having a bottle of wine!), and played some of her music.

Ruby Helder



The project was only seven weeks long, but we packed a lot in: a history walk with Mike Baker of Living Easton, a visit to the M Shed, oral history interviewing, and a lot of cutting and sticking under the watchful eye of Debi Withers, our exhibition mastermind. Along the way, we had plenty of opportunities to discuss the nature of women's work then and now, as well as to enjoy creating something tangible to share our research results. As Jeanette Joseph described, 'every week we were inspired to do a bit more and find out a bit more, and study a bit more, and so it just happened like that'. 'It's made me more mindful of the environment that I'm living in, and Bristol's history as well', said Ami. For Tatiana Rees, a highlight of the project was interviewing local resident Ina Lindsey, 'a lovely, warm humorous person, who made me feel comfortable and at ease within minutes, even though I was really nervous!... I felt honoured that she spoke with such passion about her life.'

"With regard to my experience of attending, I loved it. It was so different and enjoyable. I loved the fact that every session was a one-off and really looked forward to see what was going to happen next. It was a great idea and should have brought us students back just to see what you had in mind for us!...The exhibition... was really successful and to be part of it gave me such a boost."

Tatiana Rees

In spring 2014 a group of us met for seven weeks at the Silai Centre, the headquarters of Single Parent Action Network (SPAN). The team included academics and users of SPAN's services. None of us were experts. Together we researched the history of women's work in inner-city Lawrence Hill and Easton. This history has often been overlooked, and can seem invisible as you walk the streets where you live. We decided to make an exhibition, which was shown in the cafe in the Silai Centre, so that other SPAN users could see what we had done.

We opened the exhibition with a family celebration day at the Silai Centre in March 2014. Grace Engel ran an art workshop on the theme of women's work, and we all enjoyed lunch in the cafe. It was good to share our work with family and friends, and to hear what they made of it. 'You find out something new about the city where you grew up', said one man. 'Very inspiring and fun! Also interesting - learnt lots about local women's history' wrote one visitor. Mission accomplished!

Dr. Josie McLellan, University of Bristol



Combfactory Lane

On our local history walk, a street sign for 'Combfactory Lane', just opposite the Silai Centre, caught the eye. Although the factory was long gone, it was not hard to imagine the women who might have worked there. We decided to use Afro combs in the exhibition, to refer both to the factory and to the area's diverse population (in 2011, 55% of Lawrence Hill residents were black or minority ethnic).

Know your MAPPING HISTORY WITH LOCAL SCHOOLS

In this project we partnered with teachers at St Mary Redcliffe and Temple and St Katherine's schools. The aim was to experiment with the use of the digital history map, *Map Your Bristol*, as a teaching and learning tool for Key Stage Three students.

We invited a group of year 8 pupils from St Katherine's to test an early version of *Map Your Bristol*. Student feedback was key to the development of the site which students would use in their work.

"They're really enjoying being part of the development process, their ideas are being listened to and valued and they can contribute to the final product".

Sophie Steiner, English Teacher

After the development phase, we identified complementary projects with each school on the theme of history and heritage.

St Katherine's year 7 English class worked on a project researching their local area during World War One. The students collated historical information about their homes and communities and worked on creative interpretations of what they learned along the way.

At St Mary Redcliffe and Temple, a group of year 9 Gifted and Talented students worked on a family history project, researching their ancestry in relation to Bristol and collecting artefacts such as photos, letters and newspaper clippings.

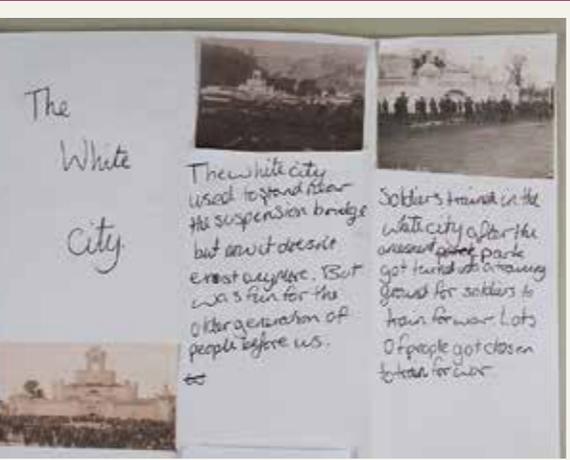
An event was held at each school where students uploaded descriptive content onto the map and artefacts were digitised. Students at St Katherine's brought photos and written work on WW1 history in Bristol and some performed soliloquies that were recorded. Students from St Mary Redcliffe brought letters, such as one written to a student's great grandfather during his employment at Will's Tobacco Factory in the 1930s and others brought photos, such as one of a student's great grandmother at the Royal School for the blind in Henleaze.

Through working with Know your Bristol, students learned more about themselves and their connection to the city. From the University's perspective, we gained an invaluable insight into what kind of tools, resources and support may enable schools to explore and celebrate local history and heritage. The project was not without its challenges – lack of time being the most significant – but this helped to build an understanding of the current challenges faced by schools and how best to work with them. In each case, the teachers and students helped to shape a tool which will be used more widely by other schools as a curricula resource.

Chloe Anderson, University of Bristol

St Mary Redcliffe Family History Project

"My Great Nan and her brother went to Henleaze Boarding School for the Blind and Partially Blind [The Royal School for the Blind]. They went there in the 1920s and travelled from Newport after each holiday. They also walked from Henleaze to St Mary Redcliffe Church every Sunday. This is an interesting link to me because I go to the school now. I have pictures of my Great Nan and also the records of her and her brother at the school."

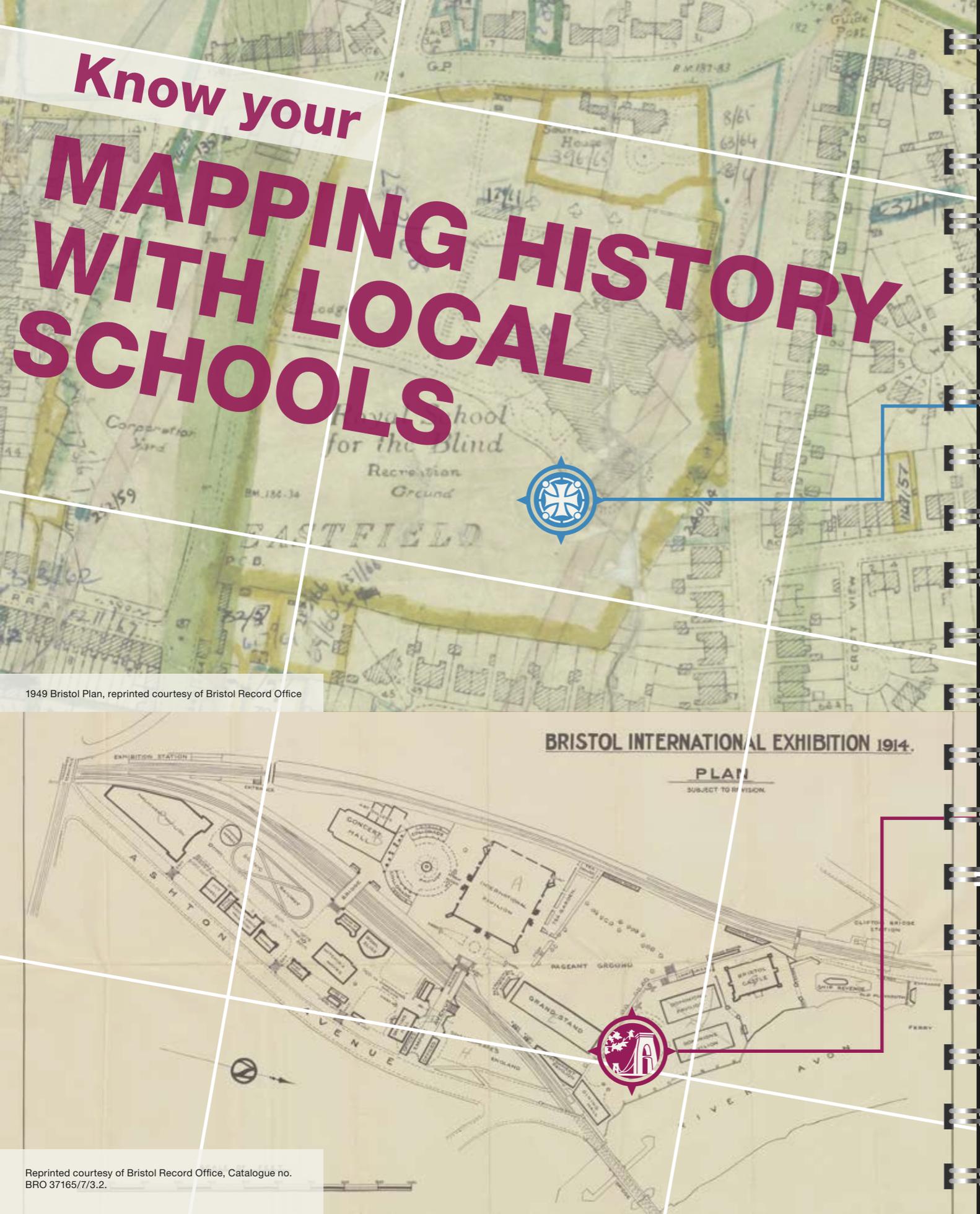


St Katherine's WW1 Project

A student's piece of research on the White City, Bristol's International Exhibition built on a 30-acre site in Ashton Meadows. The exhibition opened in the summer of 1914 but closed as soon as the First World War broke out and was used as army barracks.

1949 Bristol Plan, reprinted courtesy of Bristol Record Office

Reprinted courtesy of Bristol Record Office, Catalogue no. BRO 37165/7/3.2.



'Quite often you don't take the time to consider who you are and where you've come from. This project has helped them do that and that's really important'

Sophie Steiner, English Teacher, St. Katherine's School



'I learnt a lot about the recording side of media such as the different microphones and software used for interviewing, but also the historical musical background that Bristol has. This was a fun experience; learning about the heritage of Caribbean music within Bristol and how it's influenced festivals like St Pauls and communities across the city. [...] I like how the project was a part of Bristol University as that is the university that I would like to attend when I finish 6th form.'

Charlotte Wright Y12 Student, Merchants Academy



A WORD FROM OUR PARTNERS...

'I've always been interested in history and I value what older people are saying and learning about where I live, but it's easily lost because we always think somebody else is collecting it or somebody else is doing it.'

Trish Mensah, Greenbank Resident



'As a Bristolian, born and bred, I worked for nearly 28 years as an AA Patrol in and around Bristol, so I built up a pretty wide knowledge of the city and its buildings and locations. I also worked in the city centre for 4 years in the 1960s, when the city docks were still operational, so I was able to build on that knowledge. I have enjoyed being able to pass on what I know, and I have learnt quite a lot myself in the process of doing the research. You are always coming across information that you were not aware of that you can pass on to a wider audience.'

Mike Pinnell, Vaughan Postcards Project Volunteer



'So many students don't appreciate that they are history and their families are significant; that history isn't just about people who they consider to be famous, [and that] their human achievement is worth recognising.'

Mary Lawrence, History teacher, SMRT



'I thought that it would be more academic because it's the University of Bristol, I just associate it with being things like the teacher saying things like "read this narrative and then we're gonna critically analyse it in class" that kind of thing, but this course is actually more interactive.'

Ami, East Bristol Resident her experience of the Short Course at SPAN as part of the Women of East Bristol project, SPAN Interviews 0:33 - 0:52

'I think it's vital, because I think our history is vital. In Knowle West I have seen massive changes in my time. Living in Knowle West, even accents are changing: the 'bisses', the 'ars' the 'g'is' and 'what's bis up to?'. I just think it's nice to know where we've come from and where we're at and it helps us to know where we want to go in our future.'

Cheryl Martin, Knowle West Resident



Know your

DEAF COMMUNITY



1874 Ashmead map reprinted
Reprinted courtesy of Bristol
Record Office

Bristol is internationally known for the strength and vibrancy of its Deaf community. In 1841, the city broke new ground in deaf education by becoming the first to open a school for deaf children that was managed by a man who was, himself, deaf. Since then, Bristol's deaf schools, its purpose-built city-centre Deaf club, and its internationally renowned academic 'Centre for Deaf Studies' – hosted at the University of Bristol – have given the city a reputation for recognising and respecting the Deaf people who live here.

This strand of the Know your Bristol project originally intended to celebrate the heritage of the Deaf community by working with Deaf Bristolians to create a map of the places and spaces that make up 'Deaf Bristol'. However, the project not only coincided with the forced closure and sale of its central Deaf club, but also with a souring of relationships between the Deaf community and the university due to the closure of the latter's Centre for Deaf Studies. Although relationships between those on the Know your Bristol project and the Deaf community have been maintained, those Deaf people that we know made it clear that, as part of the university, we would struggle to gain goodwill from the community, at least in the short term.

Deaf people in Bristol are extremely proud of their heritage and very keen to share it with the city, and they are doing so through public events that tell others about the both the history of the Bristolian Deaf community, and its present situation. Given the circumstances, now is not the time for a powerful organisation like the university to be visible. What is needed is a Deaf-led celebration of Deaf culture; one that will lead to more respect, recognition, authority and control being given directly to Deaf people themselves.

Our experience with the Deaf community has taught us how important it is to respect the communities with which we work, and to understand that for a partnership to really be equal, we may need to privilege others' needs over our own. In this case, this has meant stepping back from placing any expectations on the Deaf community, while we continue to work to rebuild trust, so that we can work together again more visibly in the future.

Dr. Mike Gulliver, University of Bristol.

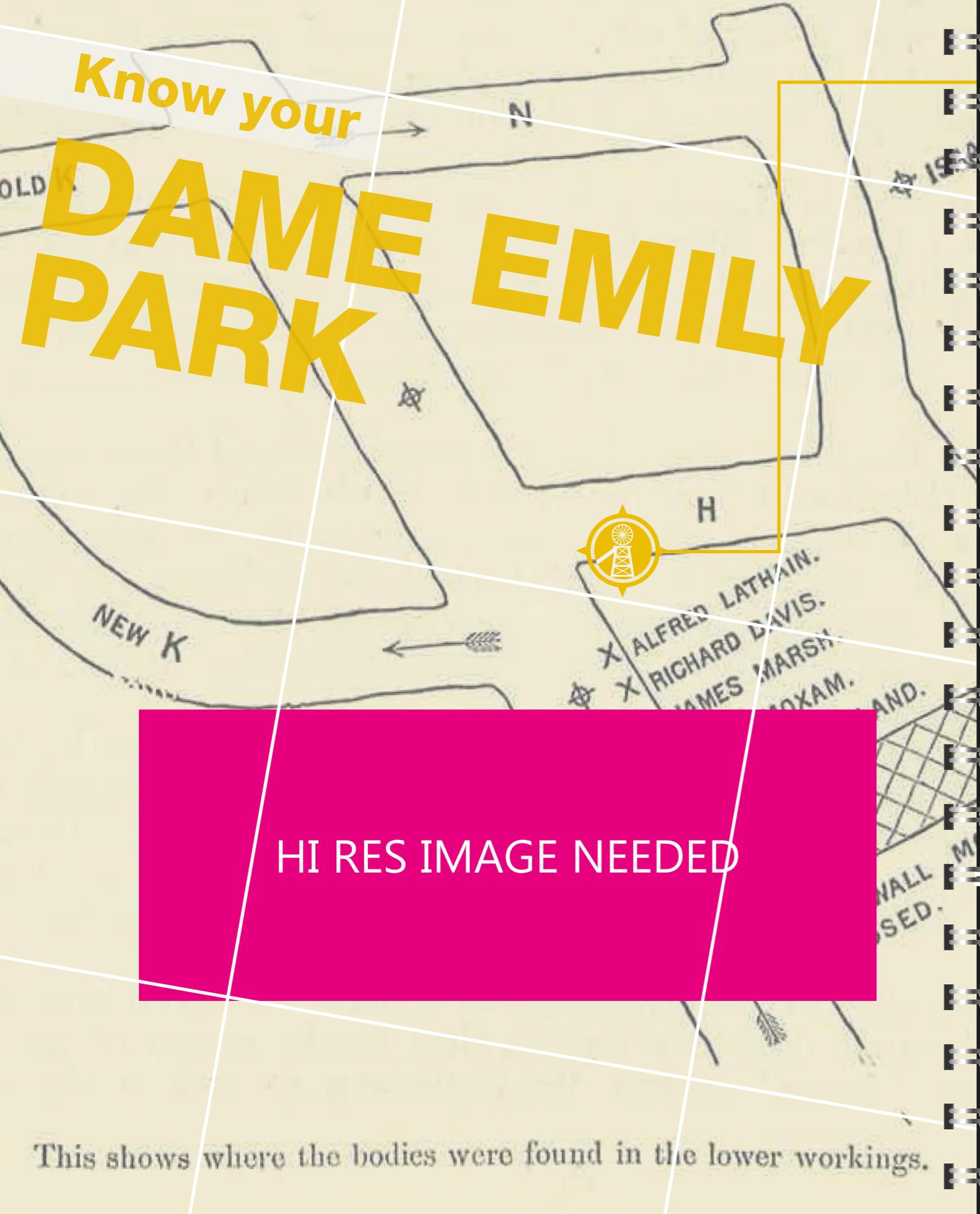


The Bristol Institution for the 'Deaf and Dumb'

Bristol opened its first school for deaf children in Orchard Street, behind the Hippodrome, in 1841. It then expanded to Park Row before finally settling in this building in Tyndall's Park in 1874. The school provided education, and training in manual work to both girls and boys, from seven to twelve years old. The school lasted here until the 1890s, when it moved on to Kingsdown Parade. This building was taken over as a teacher training centre.

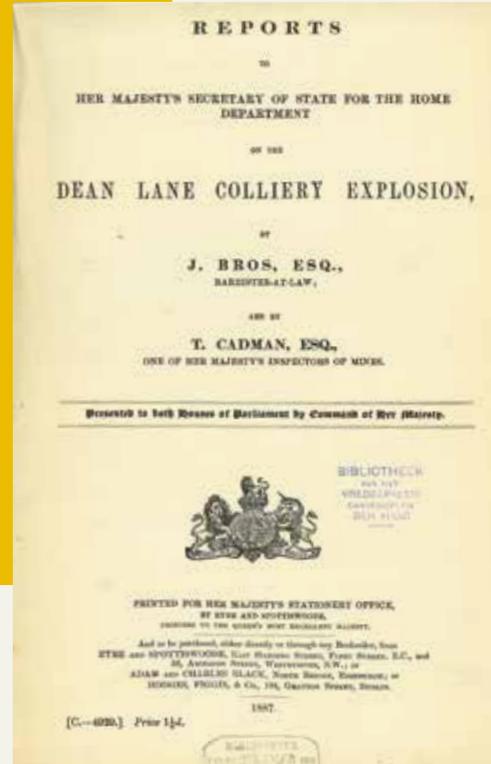
Know your

DAME EMILY PARK



Map extracted from the 'Secretary of State for the Home Department' report on the Dean Lane colliery explosion. Map shows sites marked with an 'X' where bodies were found in the mine.

Dame Emily Park is a much-used green space on the borders of Bedminster and Southville. Working with the Dame Emily Park project team, the Greater Bedminster Neighbourhood Partnership and Southville Community Development Agency, we focused attention on the park's past, present and future through a community history day on a sunny Saturday in May 2014. Part of the wider Bedminster skills week, the day brought young and old together over tea and cakes to talk about this space and help the Dame Emily Park project team gain support for their plans to develop the site's future.



For Ben Barker, of the Greater Bedminster Neighbourhood Partnership, events such as this are about getting people thinking 'not just of their house by itself' but 'of the wider context'.

During the day we undertook a series of oral history interviews with older residents. What quickly emerged were traces of the longer history of this site as a post-industrial landscape. One woman told us of her walk to school through this playground when it still bore the traces of its former use as a major coal mine.

HI RES IMAGE NEEDED



Know your Bristol event

Her story sent us to the archives to uncover this hidden history and in particular the events of September 1886 that took place in the now capped off pithead that was later made into a bandstand. On 9 September 1886, a teenage miner was injured in an explosion – dying of his injuries a week or so later. The next day, on 10 September 1886, a much bigger explosion killed ten miners in their teens to late forties. In the days following the pit disaster, relief funds were raised, miners organised, charges were levelled at owners and managers and the pit became the focus of national interest and inquiry.

This story of an explosive history in this seemingly peaceful spot has led to a broader interest in the industrial heritage of this neighbourhood. Working with performance art company, Bodies in Flight, we are now developing an in-situ performance (and digital legacy piece) that will draw on stories of work in the community and uncover a range of hidden histories in this place.

Professor Tim Cole, University of Bristol

This shows where the bodies were found in the lower workings.

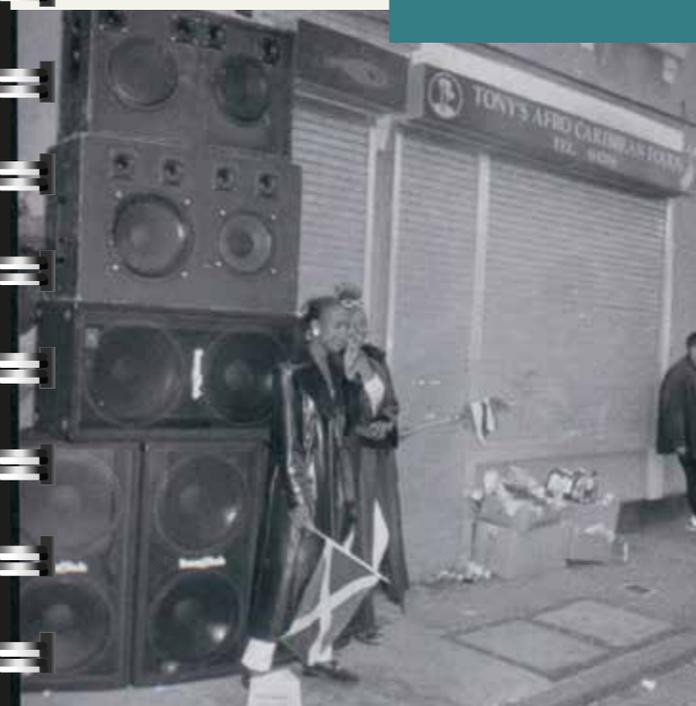
Know your MUSIC

Bristol is a thriving hub of diverse music scenes and has been for centuries. But many aspects of Bristol's music heritage remain absent from official city archives and histories. This strand of Know your Bristol aimed to enable communities to create a digital map of Bristol showcasing the sites and sounds of the city.

For Black History Month 2014, we placed a special emphasis on the importance of Bristol's Afrikan Caribbean music history, focusing on the St. Pauls neighbourhood of the 1970s and '80s. We kicked things off by collaborating with the Trinity Centre on an event held there featuring a panel discussion with local artists and dancers. After the talking we shared food from local Caribbean restaurant and venue, Plantation, and local soundsystems, Jah Lokko and Roots Injection played music of the era. Music and drama students from Merchants Academy that we had trained in interviewing and sound recording came along and interviewed participants with the aim of uploading the interviews to *Map Your Bristol*.

As Dehvan Othieno of Bristol roots reggae group, Talisman said after our Trinity event:

'It's important that the children coming up behind you has a sense of that achievement, whether it's high or low, so that they know what next they have to do to continue to chart the progress of their community, of their people, within whatever society they find themselves in.'



Tony's Afro Caribbean Foods
A young woman enjoys St. Pauls Carnival festivities in the early 1990s BRO Cat No. 43515/7/Ph/3, Rupert Hopkins Collection.

Later in the month, we held a screening of Babylon and Clive Smith's *From Past to Present* with a director Q&A at, and in collaboration with, the Cube Cinema. Part of the aim of the events was to garner participation in further digitisation workshops where people could come along, scan in old posters or other artefacts and upload these to the *Map Your Bristol* site. However, despite a great turn-out at the Black History Month events, participation in digitisation was minimal. For this strand of the project, the digital map was more of a starting point than an end goal - the project was in the connections made at public events and the effect these experiences had on those who attended.

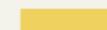
The map is a work in progress and is currently open to contributions on any aspect of Bristol's music heritage. If you missed the digitisation session first time around, feel free to upload what you have and help tell the stories of Bristol's 'music communities, past and present.

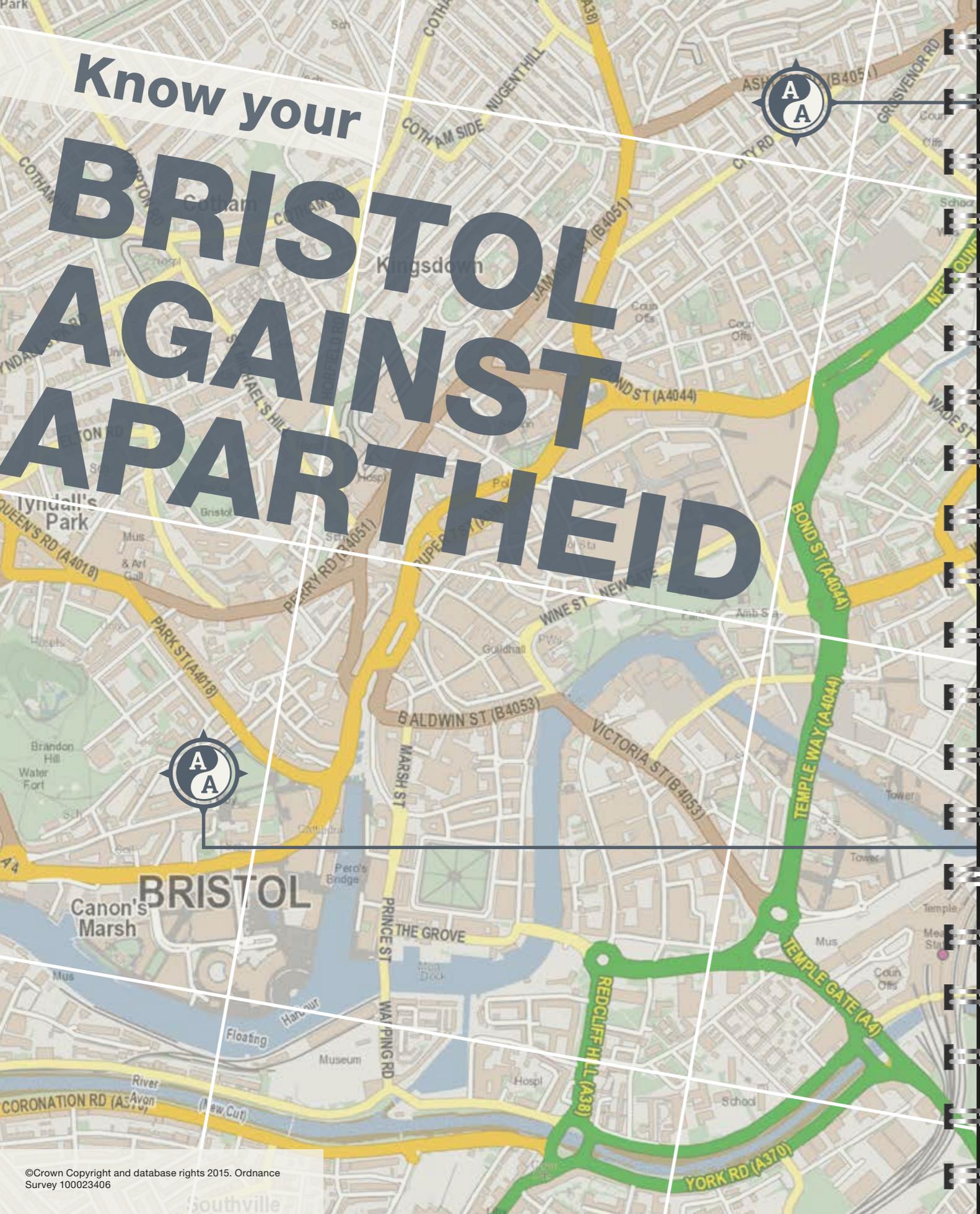
Dr Justin Williams, University of Bristol

Bamboo Club

Founded by Tony Bullimore, The Bamboo Club was one of the first legal venues to play Caribbean, American Soul and R&B music in Bristol. Artists to have graced the stage include Bob Marley and the Wailers, the Skatalites, Johnny Nash, the Mighty Diamonds, Benny King, Joe Tex and the Ronnettes. It was also the founding centre for the Bristol West Indian Cricket and Football Clubs, the Western Star Domino Club, and funded the creation of a theatre workshop, with the help of Alfred Fagon, Norman Beaton and Angela Rodaway.



-  2014 Carnival Route
-  1992 Carnival Route
-  1968 Carnival Route
-  Carnival Parties



Gateway to the St. Paul's Apartheid-Free Zone', 1987

The St Paul's Apartheid-Free zone, set up in 1985, was a central point of anti-apartheid activity in Bristol (photo: Simon Cormack).

Since 1994, the movement has continued, through its successor, Action for Southern Africa (ACTSA), to highlight southern African issues and to support civil society groups including the Treatment Action Campaign, working to confront ongoing issues of inequality and the legacies of apartheid in South Africa. Each year, Bristol ACTSA continues the tradition, established during the 1980s, of an annual 'Walk for Southern Africa' on the Mendip Hills.

Formed in 1964, Bristol Anti-Apartheid was one of the largest local groups affiliated to the Anti-Apartheid Movement (AAM). At its peak in the late 1980s, it could claim around a thousand members, whose efforts to support pickets and protests meetings around the city, and to raise awareness of the struggle against apartheid in South Africa, made Bristol one of the country's liveliest centres of anti-apartheid activism.

"This project has been an opportunity to look back and celebrate the success of the Anti-Apartheid Movement and, in particular, local activism in Bristol. Revisiting photographs, remembering pickets and events, and understanding why we are still campaigning on South and southern Africa has been enjoyable and moving. Many thousands of Bristolians supported the anti-apartheid struggle. This is an opportunity to record that activism and provide a valuable resource for those 'old hands' and those new to this history of Bristol."

Dave Spurgeon, Chair: Bristol ACTSA



Council House

The Council House was the location of the largest Bristol AAM Annual General Meeting in 1989 (photo: Mark Simmons Photography)

Know Your Bristol on the Move has been an opportunity to record the history of Bristol Anti-Apartheid for a new audience. Using material from the Bristol AAM archive held at the Bristol Record Office, together with new interviews recorded during the early stages of the project, the project has enabled us to produce the core of a digital archive, ensuring wider access to the history of the movement.

Over the course of the last eighteen months, members of the University of Bristol have been privileged to work alongside the community of activists that make up ACTSA – joining their meetings, walking with them in the Somerset countryside, and working together to sketch out the geographies of anti-apartheid struggle through *Map Your Bristol*.

Dr. Robert Skinner, University of Bristol.

Know your

VAUGHAN POSTCARDS

OS Epoch 2 1900s Map reprinted courtesy of Bristol Record Office



Blackboy Hill, Clifton, 1912

'Given the elevated viewpoint of this photo, it may have been taken from the top deck of a tram like the ones seen approaching. On the left hand side are T & E Cleal's drapery at no 134, adjacent to Stephens' grocery at 136. On the opposite side of the road stand the premises of Jas M Highnam, artist's colourman and picture frame maker at no 179. Up from the junction with Grove Road is the pitched roof of the Wesleyan Chapel and then the Bristol Tramways Redland depot.' Research by Andrew Hill. BRO Catalogue Number 43207/9/7/50.



Collected and amassed by local postcard collector, Roy Vaughan (1927–2005), the archive was donated to the Bristol Record Office (BRO) in 2007. The postcard images have been digitized - scanned to create digital copies - and have been added to the BRO catalogue. The aim of the Vaughan Postcard Project has been to connect these images with the places they depict by placing them on Bristol's online history map, Know Your Place. However, rather than simply place the images on the relevant site, the unique feature of our project has been the contribution of local volunteer historians who have added contextual information about the images and the place shown on the postcards.

The Vaughan Collection is both a physical and a digital archive of more than 9,000 photographic and illustrative postcards, the majority of which depict scenes of everyday Bristol in the early twentieth century.

Our volunteer researchers were recruited from across the city and beyond; our only requirement was an enthusiasm for Bristol's past history. Over a period of more than 18 months, volunteers have been leafing through local directories (the equivalent of the Yellow Pages), trawling ancestral records, and studying the local history shelves of the city's central library. In the process, our volunteers have uncovered many everyday stories of Bristol shown on the postcards, and some very unusual ones, too. Postcards of shops and businesses long since gone about, so, too, ships tied up in the docks and trams passing through streets now clogged with newer forms of transport. The vital roles of Bristol's men in the First World War features heavily, as do the hospitals that supported the wounded returned from the battlefields. But Bristol also played in this era, at circuses, fairs and at the theatre. At the time of writing, the volunteers have searched, researched and placed almost 3,000 postcards of historic Bristol on the Vaughan Postcards layer of *Know Your Place*.

Dr. Nick Nourse, University of Bristol



Blue Bowl Inn, Pithay

John Williams, whose name appears on the pub sign, was the last landlord of the Blue Bowl; this dates the photograph to between 1870 and 1876. The inn was shortly to be demolished for the continuing development of Fry's No.3 cocoa factory, started in 1872. [...] the man standing in front of the doorway is [...] Thomas Denford, who worked for Fry's as a building manager. So he may well have been in charge of the demolition of the inn, and the local residents were perhaps gathered for a last photo outside the pub before it closed down.' Research by Roger Ford. BRO Catalogue Number 43207/15/208.

OS Epoch 1 1880s Map reprinted courtesy of Bristol Record Office



HOW TO GET INVOLVED



Know Your Bristol on the Move project activities came to an end in October 2015, but the tools we created and enhanced for mapping your histories are still up and running.

KNOW YOUR PLACE!

Bristol City Council's Know Your Place website is an amazing resource for exploring Bristol's history. Know Your Place includes more historic maps and more information on historic buildings and land use than *Map Your Bristol*. It includes some community contributions too. To explore and contribute to Know Your Place, visit:

www.bristol.gov.uk/knowyourplace

or

<http://maps.bristol.gov.uk/kyp/>

from a mobile device.



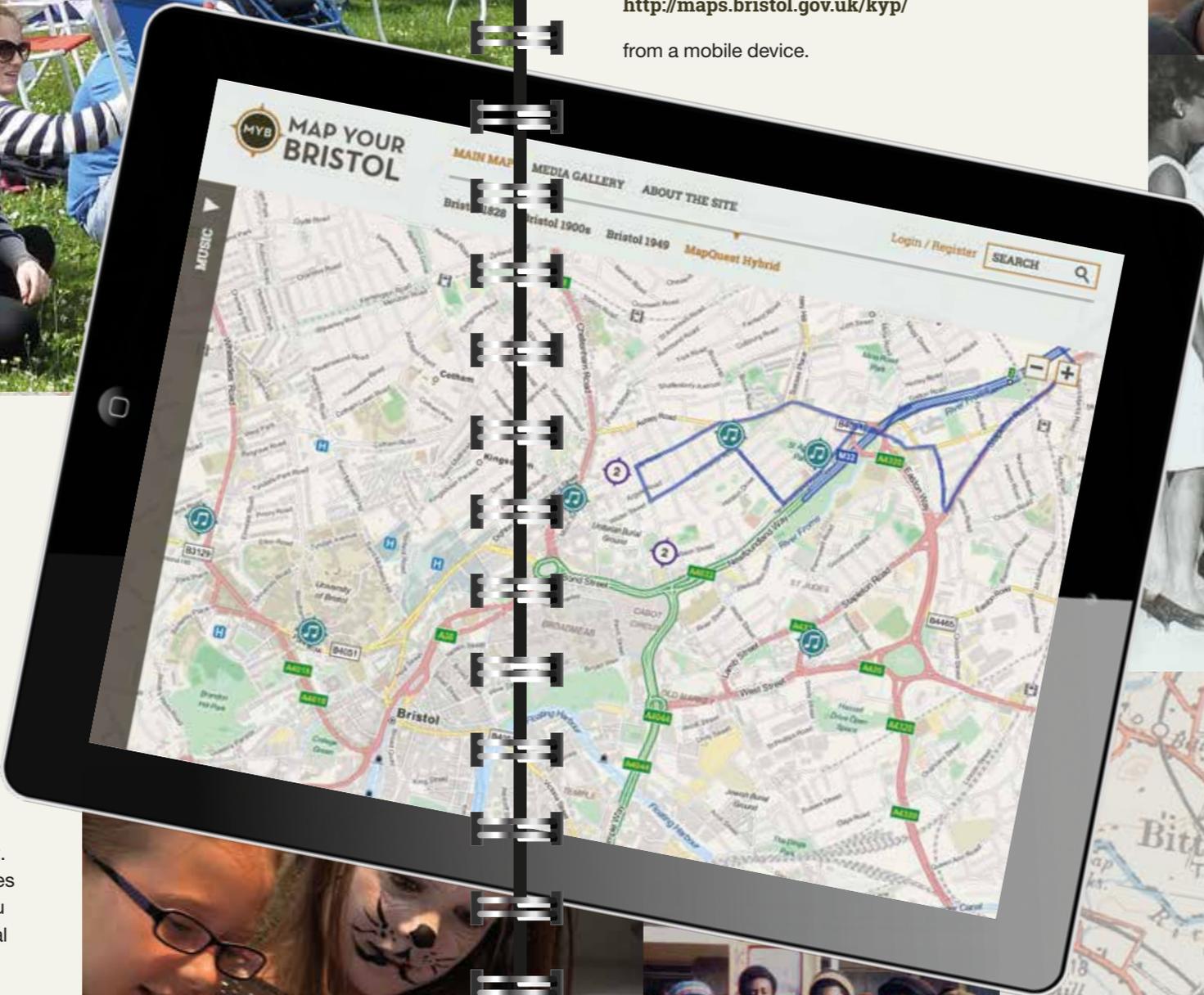
MAP YOUR BRISTOL!

Map Your Bristol is an online community history mapping tool. To contribute your community's history, simply go to the site, click 'contribute' and follow the steps. You can create a map layer for your group and upload images, audio and video content along with stories and descriptions of sites and events to put your community history on the map.

www.mapyourbristol.org.uk

DOWNLOAD THE APP!

Map Your Bristol is also available as an app for your phone or tablet. Using the app you can explore and contribute to community histories while you are out and about in the city. Like the website version, you can focus in on your current location and view content and historical maps to see how the area has changed over time. Download the app from Google Play or Apple's App Store to experience Bristol's community histories on the move!



GET CREATIVE!

You don't need high-tech devices to explore Bristol's history. Drop in to M Shed to find out about Bristol's unique place in the world or come visit Bristol Record Office (BRO) to do some of your own research. BRO holds the archives of the city of Bristol (and its surrounds) and aims to make them available to all, free of charge. See:

www.bristolmuseums.org.uk/

for opening times. There is also much history to be found beyond museums and archives - in your attic, that box under the bed or in the stories of an older relative - how might you record and present these for the next generation?

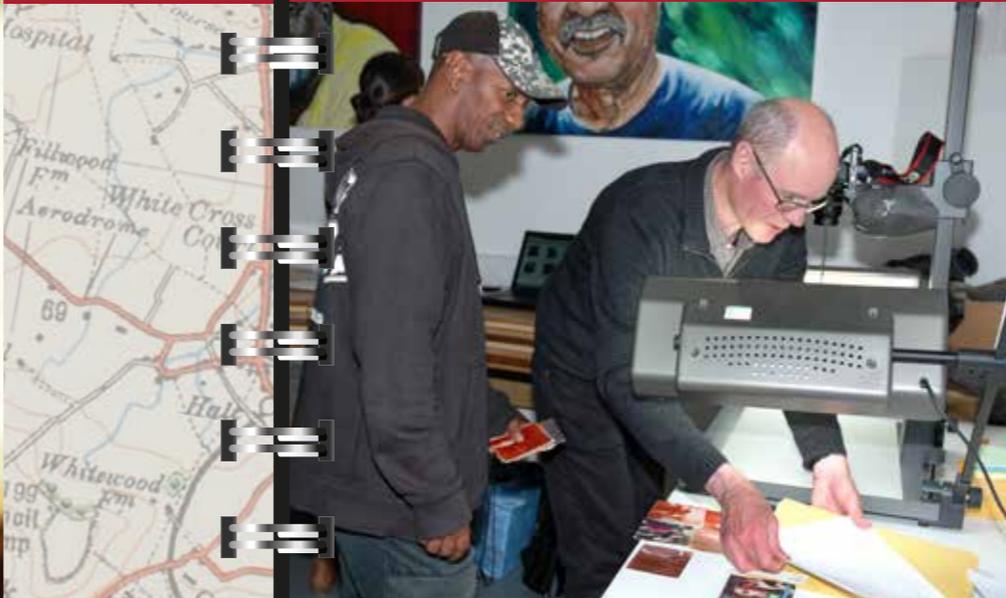


ENGAGEMENT AND CO-PRODUCTION AT THE UNIVERSITY OF BRISTOL



Engagement beyond academia is a vital part of life at the University of Bristol - it is integral to research and teaching that is responsive to public concerns, priorities and aspirations.

Partnership, knowledge exchange and co-production between universities, communities, the public, private and voluntary sectors is crucial to addressing the complex challenges facing society. But co-producing knowledge with communities does more than just help to address the problems we already understand. Especially within the arts and humanities, co-production has the potential to open new ways of seeing and experiencing the world, to reveal new challenges and to make new connections across difference. With its diversity of approaches, Know Your Bristol on the Move has been a part of this exciting process.



As an Engaged University, Bristol's staff and students are active in developing conversations and partnerships with many facets of society. Engagement is facilitated in a number of ways, including through the Centre for Public Engagement which supports and promotes public engagement across the University in order to deliver better research and educational programmes and outcomes.

Dr Kate Miller, University of Bristol

www.bristol.ac.uk/public-engagement/

THANK YOU!

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We would like to give special thanks to our partner organisations, without whom this project would not have been possible:

Bristol City Council and the Know Your Place team
www.bristol.gov.uk/knowyourplace

Bristol Record Office
<http://www.bristolmuseums.org.uk/bristol-record-office>

Single Parent Action Network <http://spanuk.org.uk/>

Knowle West Media Centre <http://kwmc.org.uk/>

Bristol Action for Southern Africa <http://actsabristol.co.uk/>

Trinity <http://www.3ca.org.uk/>

Calling the Shots www.callingtheshots.co.uk

Booklet concept and edit by Know your Bristol Knowledge Exchange Fellow, Dr. Nate Eisenstadt, University of Bristol.

