

# Bristol800

## Book of Walks



**Bristol Festival of Ideas/**

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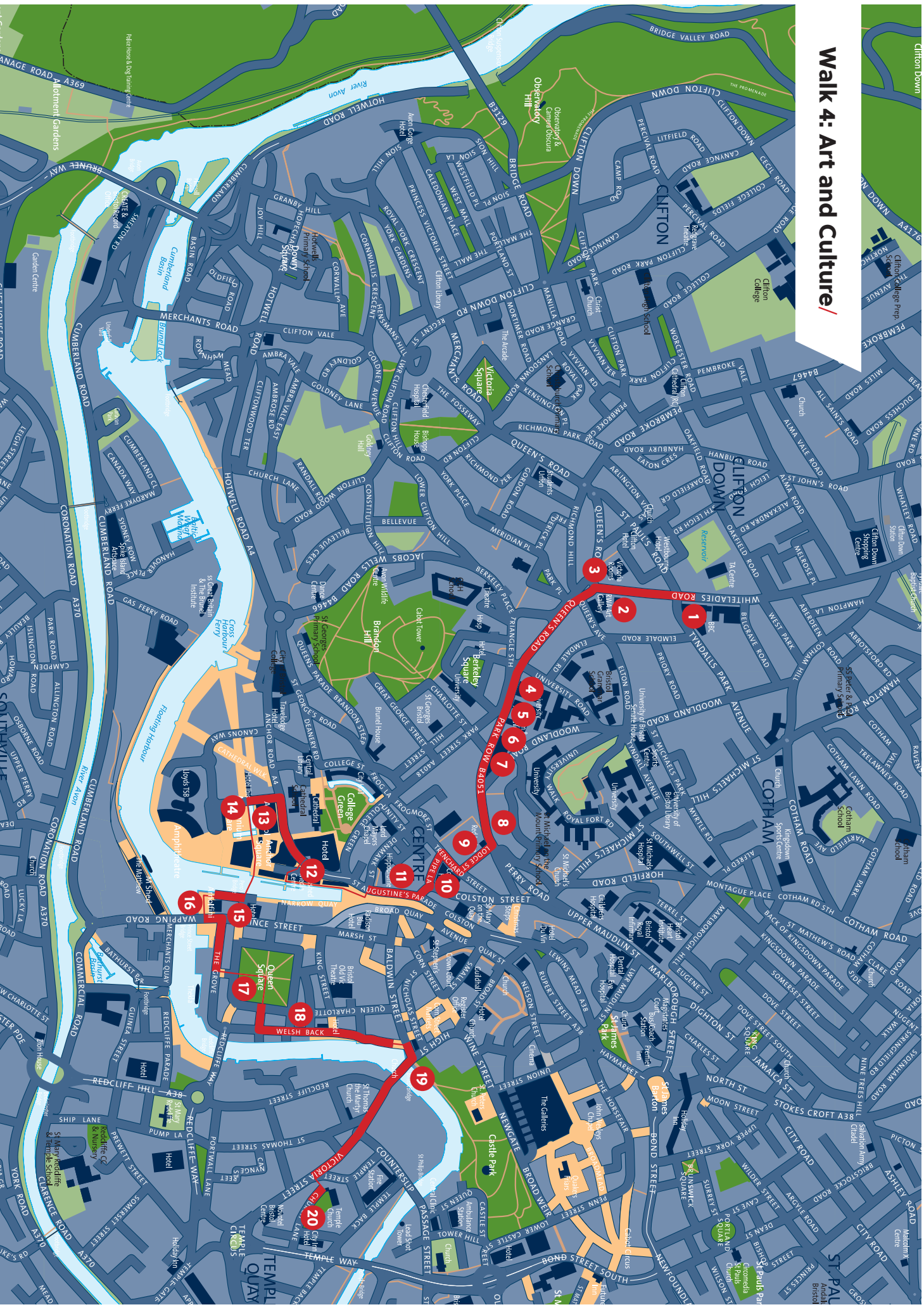


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## Walk 4: Art and Culture/



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The arts and culture are important contributors to Bristol's unique identity and way of life, as well as its economy. They are valued in their own right and for the diverse means of expression they offer to a wide range of individuals and communities. They also make the city a particularly attractive and stimulating place for visitors and for those who choose to study, work and live here.

This walk can only give you a brief glimpse of what the city has to offer culturally, but it will take you from the studios of the BBC, to the site of one of Bristol's oldest fairs with a variety of performance and exhibition spaces in between, as well as some examples of interesting architecture and design. Look out for street art along the way (you'll see more on Walk 1).

Allow at least an hour to take this walk at a leisurely pace, not including stops for refreshments and visitor attractions. There are some fairly steep downward slopes in the first half, but no climbs of note. The pavement and road surfaces may be uneven around the Harbourside and on the setts in Queen Square, where extra care will be needed.

## The Walk

### *The walk begins outside the BBC (1) on Whiteladies Road.*

This is the BBC's regional television centre for the West of England, but it also plays a significant national and international role. National radio programmes have been produced at these studios since the 1930s. *Any Questions?*, the weekly live topical debate programme, has been made here since 1948. It was created by Frank Gillard, a former BBC war correspondent, who also set up the BBC Natural History Unit in Bristol, makers of Sir David Attenborough's ground-breaking *Life on Earth* (it is estimated that 40 percent of the world's natural-history films have links to studios in Bristol, including those of the BBC). Other Radio 4 programmes produced in Bristol include *Poetry Please*, the world's longest running poetry request show. Programmes are also made here for BBC Radio 3 and for BBC Radio Rural Affairs, which moved to Bristol in 2012. Network television programmes from Bristol include *Antiques Road Show* and *Flog It!*. Pre-booked tours of the building are available ([www.bbc.co.uk/showsandtours/tours/bristol](http://www.bbc.co.uk/showsandtours/tours/bristol)). The BBC also has studios and post-production facilities at Paintworks, the creative business quarter near Arnos Vale Cemetery on the Bath Road.

Bristol is world-famous for its contribution to animation, with many companies based in the city including, most significantly, the Academy Award-winning Aardman Animations (see Walk 3). Founders Peter Lord and Dave Sproxton's early work included the Gleebies, created in the 1970s for the BBC's *Vision On*, the innovative children's programme that was partly filmed in Bristol.

Other broadcasters in Bristol include Ujima Radio 98FM, a Community Interest Company supplying listeners with news, discussion and music with a particular focus on celebrating African and Caribbean cultures ([www.ujimaradio.com](http://www.ujimaradio.com)). Production companies include Tigress, specialising in wildlife, adventure, science, features and documentary projects.

### *Keeping to this side of the road, walk down to the Royal West of England Academy (RWA) (2).*

The Bristol Society of Artists held its first public exhibition at the Bristol Institution for the Advancement of Science, Literature and the Arts on Park Street in 1832 (the building is now home to the Freemasons). In 1844 the society was incorporated into the newly-founded Bristol Academy for the Promotion of Fine Arts. The local artist Ellen Sharples was an enthusiastic academy member and gave it a substantial financial gift in 1845, with additional funding coming on her death in 1849. This money was put towards the building of a permanent home for the academy, which opened in 1858. The gallery's patrons included Isambard Kingdom Brunel (see Walk 3). In 1913 a major extension to the front of the building was completed and King George V granted the academy its royal title. It is one of only five royal academies of art in the country. The RWA School of Architecture was officially opened in 1921 by HRH Prince of Wales. It was taken over by the University of Bristol in 1963 and closed in 1983.



Royal visit for the opening of the School of Architecture, 1921 (from the RWA Permanent Collection).



**Royal West of England Academy:** Normal opening hours: Tue-Sat 10am-6pm; Sun 11am-5pm. Also open Bank Holiday Mondays. There is an admission charge for most exhibitions. [www.rwa.org.uk](http://www.rwa.org.uk) 0117 973 5129

**Use the pedestrian crossing outside the RWA to cross to the University of Bristol Victoria Rooms (3).**

This building was designed by Charles Dyer and completed in 1842. It was paid for by a group of wealthy Conservatives who considered the Assembly Rooms at Clifton (see Walk 5), their previous haunt, insufficiently exclusive. It became a place for music, readings and political meetings – among those known to have performed here in the early years were Jenny Lind (the Swedish Nightingale) and Charles Dickens – but it never really succeeded as a public venue. In 1920 it was purchased by Sir George Alfred Wills (of the tobacco company that was then one of the city's biggest employers) and presented to the University of Bristol for use as the Students Union. The main hall was destroyed by fire in 1934 and little of the original interior remains. From 1964 to 1996 the building was used as a conference and exhibition centre before becoming home to the university's Department of Music. It includes a 700-seat auditorium, a recital room and two recording studios.

The pediment sculpture above the entrance by Jabez Tyley depicts Athena, the Goddess of Wisdom, in her chariot, accompanied by the Graces. The statue of Edward VII which stands outside marks his death in 1910. It was designed by Henry Poole, who worked with Edwin Rickards in creating the extravagant, neo-Baroque fountain that forms part of the memorial and symbolises Bristol's relationship with the sea.

**Cross back to the RWA and turn right down Queen's Road. On the corner of Queen's Avenue you will pass Beacon House, which was opened by the University of Bristol in 2016 and provides quiet study space for students and a public café. Cross University Road and stop at Browns Restaurant (4).**

This building was built to house an amalgamation of the privately-financed Library Society (see Walk 2) and the Bristol Literary and Philosophical Institution. Its design by John Foster and Archibald Ponton was partly inspired by the Doge's Palace in Venice and is similar to Colston Hall, which you will see later on this walk. It opened on 1 April 1872. In June 1893 ownership was transferred to Bristol Corporation when it became the Bristol Museum and Reference Library. The books were removed to the new Central Library in 1906 (see Walk 2), increasing the available space for the museum collection. Much of the interior was destroyed by bombing during the Bristol Blitz and the surviving collection was moved to the adjacent art gallery. Rebuilt after the war, the building was used by the University of Bristol as the Senior Common Room and later as a refectory.

**Continue to Bristol Museum and Art Gallery (5).**

Funding for this building came from Sir William Henry Wills, later Lord Winterstoke. The lead architect was Sir Frank Wills, who designed many of the buildings used by the family business. Among these was what is now called the Tobacco Factor in Bedminster, South Bristol, a model of urban regeneration that houses a café, living and work space, and one of the country's most respected theatre venues. The first section of the art gallery was opened on 20 February 1905. In 1925, when it became obvious that more space was required, Sir George Alfred Wills (William's nephew) paid for a substantial extension to be built at the back, with the design again handled by the family's architectural firm. It was completed in 1930.

One of the main permanent galleries is devoted to the Bristol School of Artists, an informal group that was active in the early nineteenth century and held its first group exhibition at the Bristol Institution in 1824. It includes paintings by Edward Bird, Samuel Colman, Francis Danby, Samuel Jackson, Rolinda Sharples (daughter of Ellen) and Edward Villiers Rippingille. Bristol is now famous for its street art. Its best-known – and most elusive – practitioner is the multi-talented Banksy who began as a graffiti artist with the Bristol DryBreadZ Crew in the early 1990s. He increasingly used stencils, which allowed him to work more quickly, and some of these have become familiar Bristol landmarks, including the naked man on Park Street (see Walk 1). In 2009 over 300,000 people visited the free exhibition *Banksy vs The Bristol Museum*. One Banksy sculpture was left behind: the Angel Bust – or the paint-pot angel – which is currently on display.

**Bristol Museum and Art Gallery:** Normal opening hours: Mon-Fri 10am-5pm; Sat, Sun and Bank Holiday Mondays 10am-6pm. General admittance is free; special temporary exhibitions are sometimes charged for. [www.bristolmuseums.org.uk/bristol-museum-and-art-gallery](http://www.bristolmuseums.org.uk/bristol-museum-and-art-gallery) 0117 922 3571

**Continue to the University of Bristol Wills Memorial Building (6).**

This city landmark was built in honour of Sir Henry Overton Wills III, and paid for by his sons. It was designed by George Gatlif. Construction began in 1914, but was soon interrupted by the First World War and was not completed until 1925. Among those who worked on the project was a plumber called Harry Patch, who became the longest lived British survivor of the horrific fighting that had taken place on the Western Front during the war. He was awarded an honorary degree from Bristol University in 2005 and died in 2009.

If you get the opportunity, take a look inside to see the carved stone vaulted ceiling and the double stone staircase that leads to the oak-panelled Great Hall, which is used for graduation ceremonies and a range of public events. Former students of the university associated with the arts and culture include Julia Donaldson, Sarah Kane, Matt Lucas, Chris Morris, Simon Pegg, Tim Pigott-Smith, Mark Ravenhill, David Walliams and Emily Watson.



**University of Bristol Theatre Collection:** Normal opening hours: Mon 12pm-4.45 pm; Tue-Fri 9.30am to 4.45pm. No admission charge, but donations welcome. [www.bristol.ac.uk/theatre-collection](http://www.bristol.ac.uk/theatre-collection) 0117 331 5045

1946 was also the year in which the Bristol Old Vic Theatre School was opened by Laurence Olivier as a training school for the Bristol Old Vic Company. In 1954 Dorothy Reynolds and Julian Slade wrote the hit musical *Salad Days* for the school. With the money made from this production, the school could afford to move to bigger premises on Downside Road in Clifton. These were officially opened in 1956 by Dame Sybil Thornlike. Among those who trained at the school are Stephanie Cole, Jeremy Irons, Daniel Day-Lewis, Pete Postlethwaite, Miranda Richardson, Patrick Stewart and Mark Strong.

***Continue to the pedestrian crossing that will take you across the road to The Red Lodge Museum (9).***

Campaigners for educational reform to come from Bristol include Mary Carpenter, who opened a series of schools for girls and the poor in the city. Her pioneering Reformatory School for Girls was housed in one of two late-sixteenth century lodges built in the grounds of the Great House, a mansion belonging to Sir John Young (now the site of Colston Hall). The reformatory was closed by 1919. In 1920 the building became an annex for the city art gallery, with the support of Sir George Alfred Wills and the Bristol Savages, an artists' club formed in 1904 and still active today.

**The Red Lodge Museum:** Normal opening hours: Mon, Tue, Sat and Sun 11am-4pm. Entry is free. [www.bristolmuseums.org.uk/red-lodge-museum](http://www.bristolmuseums.org.uk/red-lodge-museum) 0117 921 1360

***Turn right and go down Lodge Street (a steep hill). Cross Trenchard Street and turn right to the rear entrance of Colston Hall (10) ([www.colstonhall.org](http://www.colstonhall.org)). If it is open, you can reach the front entrance on Colston Street by going through the building (there are lifts inside to take those unable to manage steps down to the lower floor). If it is closed then continue to the corner and go down Pipe Lane then turn left.***

The Elizabethan Great House was purchased by the Colston Hall Company in 1861 and demolished, making room for the new concert hall which opened in 1867. It was designed by local architects John Foster (whose work you saw earlier in the walk) and Joseph Wood in a style called Bristol Byzantine (you'll see another example of this later). The interior was seriously damaged by fire in 1898 and again in 1945. Colston Hall was purchased by Bristol Corporation in 1919 and has been managed by Bristol Music Trust since 2011. It is currently the largest concert hall in the city.

As part of a major redevelopment scheme, Colston Hall's new foyer was completed in 2009. Performers at the concert held to mark the re-opening included Bristol drum 'n' bass star Roni Size and his band Reprezent (winners of the 1997 Mercury prize for their debut album *New Forms*), and the award-winning, Bristol-based jazz musician Andy Sheppard and his 100-strong Saxophone Massive Choir.

Colston Hall's name is controversial. By 1710 Edward Colston had established Colston's School in the Great House. Colston was a Bristol-born merchant and MP who usually lived in Surrey but maintained close ties to his home city. In 1680 he became an official of the Royal African Company. At that time the company held the British monopoly on slave trading. The monopoly was broken in 1698 following intensive lobbying by Bristol's Merchant Venturers. From then until the slave trade was abolished in 1807, up to ten percent of Bristol's trading voyages were slaving trips. The transatlantic slave trade was a systemised and brutal form of slavery on a scale not seen before or since and was based upon a new form of racist ideology that championed white supremacy. Colston was a major benefactor to the city through his donations to good causes, but the source of his wealth means that some performers refuse to appear at the concert hall that still bears his name. (Find out more about the slave trade in Walk 3.)

Next to Colston Hall was Lesser Colston Hall, which opened as the Little Theatre in 1923. It was the home of the Rapier Players from 1935 to 1963, and was then used by the Bristol Old Vic. The building was converted into Colston Hall's bar in 1987.

***With Colston Hall on your right, go down Colston Street to St Augustine's Parade where you turn right. Stop at Bristol Hippodrome (11) ([www.atgtickets.com/venues/bristol-hippodrome](http://www.atgtickets.com/venues/bristol-hippodrome)).***

West End shows that have been premiered here include *Gyps and Dolls* (1953) with Sam Levene and Stubby Kaye, *The Music Man* (1961) with Van Johnson and the Disney-Cameron Mackintosh production of *Mary Poppins* (2004). The theatre opened in 1912. Its owner was Oswald Stoll and it was designed by Frank Matcham, the most eminent theatre architect of the day. A fire in 1948 engulfed much of the backstage area, but fortunately the damage to the auditorium was mainly limited to that caused by the smoke and water. There was once another Hippodrome in the city. This was the Bedminster Hippodrome, which opened in 1911. It presented music hall acts and other live entertainment, but its owner, Walter de Frece, was repeatedly refused a drama licence. In 1914 he sold the theatre to Stoll who re-opened it in 1915 as a cinema. The People's Palace in Baldwin Street, which had opened in 1892, had been converted from a music hall to a cinema in 1912. Many of Bristol's grand picture palaces of the past have been lost, but in 2016 the Whiteclades Picture House, a Grade-II listed building dating from 1921, re-opened after a 15-year break.





In the Gallery by Alexander J Heaney, c1928 (Bristol Culture Mb408).

**Use the pedestrian crossing to cross to the Centre Parade then turn right to Harbourside. You will pass the Tourist Information Centre on your right where you can book tickets for Bristol Street Art Tours (also online at [www.wherethewall.com](http://www.wherethewall.com)) and other guided walks. Continue to Watershed (12) ([www.watershed.co.uk](http://www.watershed.co.uk)), which is open seven days a week until late in the evening.**

Watershed opened its doors in 1982 and declared itself to be 'Britain's First Media Centre'. It is the leading film culture and digital media centre in the South West. It advances education, skills, appreciation and understanding of the arts with a particular focus on film, media and digital technologies. One of the annual events that takes place here is Encounters Short Film and Animation Festival, which promotes the short film as a way of developing the next generation of film-makers and animators, and is one of the world's best-known and most respected showcases for emerging talent. Watershed is also home to The Pervasive Media Studio, a creative technologies collaboration between Watershed, the University of the West of England and the University of Bristol. It is a multi-disciplinary lab where artists, creative companies, technologists and academics work on commercial and cultural projects.

Another important organisation in Bristol supporting digital technologies is Knowle West Media Centre in South Bristol, which was founded in 1996 and provides a range of ways for people to get involved in community activism, education, employment and local decision-making through the arts.

**Turn right at the side of Watershed (extra care may be needed) then left into Canon's Road, which becomes Anchor Road. The red-brick building with the high curved wall to your left is the Bristol Aquarium. Look at the series of blue plaques commemorating engineering achievements along its length. Continue to At-Bristol Science Centre (13).**

This building was developed from a 1906 railway goods shed and is filled with interactive exhibits and activities. It is a National Lottery Millennium project that opened in 2000 as part of the regeneration of Bristol's Floating Harbour (see Walk 3).

**At-Bristol:** Normal opening hours: Mon-Fri 10am-5pm during term time; weekends, Bank Holidays and Bristol school holidays 10am-6pm. There is an admission charge. [www.at-bristol.org.uk](http://www.at-bristol.org.uk) 0117 915 1000

At-Bristol is one of the venues used by the Bristol Festival of Ideas ([www.ideasfestival.co.uk](http://www.ideasfestival.co.uk)), which was launched in 2005 by Bristol Cultural Development Partnership. The festival aims to stimulate people's minds with an inspiring programme of discussion and debate throughout the year. Speakers include scientists, artists, politicians, journalists, historians, novelists and commentators covering a wide range of topics.

**Continue along Anchor Road. On your left you will pass a sculptural tribute to the Bristol-born physicist Paul Dirac, *Small Worlds* (2000) by Simon Thomas, which was sponsored by the Bristol-based Institute of Physics Publishing. Turn left into Millennium Square. You will pass on your left At-Bristol's planetarium and the solar-powered Energy Tree, which was designed by artist John Packer for Bristol-based Demand Energy Equality as part of the Bristol 2015 European Green Capital programme. Stop at the statue of Cary Grant (14) by the Millennium Square community garden. It was unveiled in 2001 and is by Graham Ibbeson. Other statues nearby include one of the boy poet Thomas Chatterton (see Walk 2) by Lawrence Holofcener (2000).**

Cary Grant, the epitome of old-style Hollywood charm and sophistication, was born Archibald Leach in Horfield, Bristol in 1904. While still at school he became an assistant at the Bristol Hippodrome and at the age of 14 he joined Bob Pender's Knockabout Comedians as an acrobat. He travelled with the troupe to America in 1920 and decided to stay. He appeared in vaudeville and Broadway plays and musicals, and was signed by Paramount Pictures in 1931. When he was ten, his father told him that his mother had gone away on holiday and had died. In fact she had been put into a mental institution, something he did not discover until he was in his 30s, after which he made regular trips back to Bristol to visit her. Rubble from buildings destroyed during the Bristol Blitz was used as ballast in American cargo ships during the Second World War. It was later incorporated into the foundations of

East River Drive in Manhattan; Grant unveiled a plaque in New York's Bristol Basin commemorating this in 1974. The first Cary Grant Comes Home Festival was held in Bristol in 2014 ([www.carycomeshome.co.uk](http://www.carycomeshome.co.uk)).

***From Cary Grant, walk straight across the square, past the big screen on the side of At-Bristol and through the Aquarena (2000), a water sculpture by William Pye. Continue across Anchor Square. Cross Perot's Bridge (see Walk 3) and turn right to the Architecture Centre (15) (again, extra care may be needed because of the uneven surface along Narrow Quay).***

The Architecture Centre is an independent, not-for-profit organisation that champions better buildings and places for everyone. It seeks to inform and inspire people about the possibilities of good design, and encourage everyone to get involved. It was opened in 1996 and was the first purpose-built architecture centre in the country.

**The Architecture Centre:** Normal opening hours: Wed-Fri 11am-5pm; Sat-Sun noon-5pm. Admission to the gallery is free.  
[www.architecturecentre.co.uk](http://www.architecturecentre.co.uk) 0117 922 1540

#### ***Continue to Arnolfini (16).***

Arnolfini was founded in 1961 and moved to its current location – a former tea warehouse dating from the 1830s – in 1975. It is one of Europe's most important centres for the contemporary arts. Arnolfini's resources and facilities are shared with the University of the West of England, which also collaborates on programming and education workshops, seminars and events, as well as academic research.

**Arnolfini:** Normal opening hours: Tue-Sun and Bank Holiday Mondays 11am-6pm. Entrance to the galleries and building is free.  
[www.arnolfini.org.uk](http://www.arnolfini.org.uk) 0117 917 2300

Bristol Dance Centre was founded in 1976 and is the longest-running dance-dedicated community organisation in the UK. It was originally based at Arnolfini, but is now housed in a former Victorian swimming pool on Jacobs Wells Road, where it moved in 1979. In the early 1990s the award-winning British choreographer Matthew Bourne was a regular artist-in-residence at Arnolfini with his ground-breaking company Adventures in Motion Pictures. He developed and premiered several dance performances here including *Highland Fling*, an alcohol-soaked update of *La Sylphide*, which premiered in the spring of 1994. Bourne later choreographed the famous all-male version of *Swan Lake*.

***Continue to the end of St Augustine's Reach to view the statue of John Cabot by Stephen Joyce (1985). Turn left and left again and then use the pedestrian crossing to cross into The Grove (another street where the pavements may be uneven in places). Go past Mud Dock and cross at the pedestrian crossing into Grove Avenue. Continue to the centre of Queen Square to view the statue of William III (17).***

This Grade-I listed statue by the immigrant Flemish sculptor John Michael Rysbrach dates from 1736 and is considered an outstanding example of the artist's work. The king is depicted on horseback as a triumphant Roman emperor. During the Second World War it was moved to Queen Mary's temporary home at Badminton for safe-keeping.

Queen Square is regularly used for events. In 2003 Massive Attack – who refuse to appear at Colston Hall – played a concert to an audience of 20,000 here. Among the support acts were Goldfrapp, featuring Bristol-born musician and composer Will Gregory. Massive Attack was formed by Robert Del Naja, Grantley Marshall and Andrew Vowles in the late 1980s. They had all been members of The Wild Bunch, a group of Bristol DJs, musicians and sound engineers based in St Paul's.

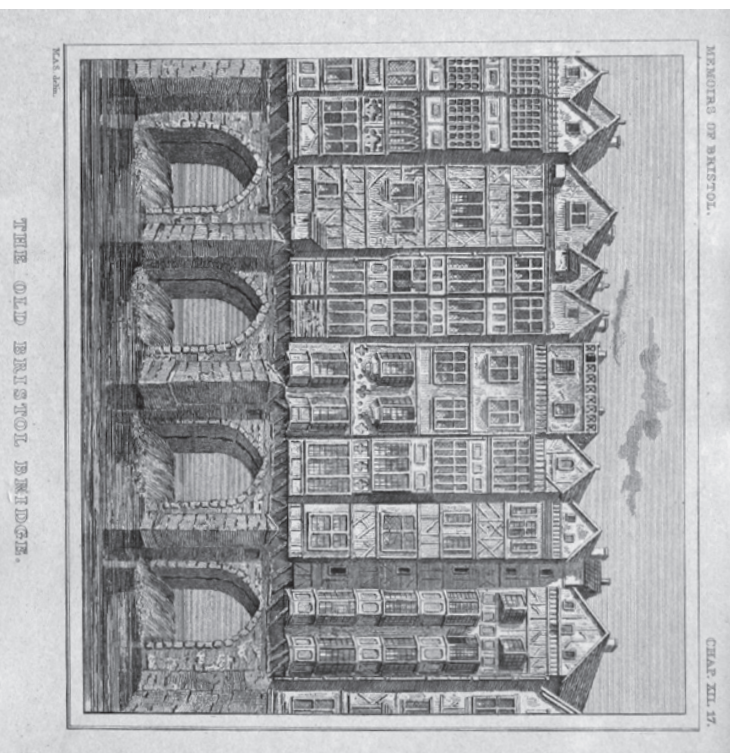
Other outdoor venues for concerts and large-scale entertainments in the city include Ashton Court Estate, which is used for the annual Bristol International Balloon Fiesta. A 20,000 capacity arena is currently being developed near Bristol Temple Meads station.

***Take the path to your right and exit the square via Mill Avenue to Welsh Back. Turn left and continue to The Granary (18) on the corner of Little King Street, which is currently a Loch Fyne restaurant downstairs with apartments above.***

The style of architecture sometimes described as Bristol Byzantine emerged in the 1850s and was mainly used for industrial buildings such as warehouses and factories. This is considered the best surviving example. It was built in 1869 to the designs of the local architectural firm Ponton and Gough for the company Wait, James and Co (the dynamic Wait became Mayor of Bristol that same year). The machine-made red and buff bricks came from the Catybroke brickworks in Almondsbury. It is a beautiful building, but also works with machine efficiency: the open brick-grilles were required to dry the grain stored here, while the multiple arches transferred the load from the floors above into the piers positioned between them. The port-holes on the ground floor were originally needed for the chutes that brought the sacks of grain down to the transport wagons. It is a reminder that this area was once a busy working dockside.

***Continue along Welsh Back. When you cross the end of King Street take a look up to see The Old Duke, a locally famous jazz club, on the right. Opposite is The Llandoger Trow, long rumoured to be the inspiration for the Admiral Benbow tavern in Robert Louis Stevenson's Treasure Island***





The old Bristol bridge (Bristol Culture K4785).

*(a novel which includes scenes set in Bristol, though there is no record of Stevenson ever visiting the city) and also where Daniel Defoe met the marooned sailor Alexander Selkirk, the inspiration for Robinson Crusoe. Continue past the Merchant Navy Memorial (on your right) to Baldwin Street. Turn right then right again so you are on Bristol Bridge (19).*

At one time the bridge that crossed the River Avon at this point was an impressive structure lined with shops and houses that fetched some of the highest rents in the town. It was constructed in 1248 and dismantled in 1761.

*Cross the bridge then use the pedestrian crossing to cross to the other side of the road and turn right. Notice the curved building on the corner of Bath Street, the former Talbot Hotel (c1873), which has an attractive arched entrance and multi-coloured brickwork. Cross Counterslip and continue down Victoria Street. Turn left into Church Lane to Temple Gardens and Temple Church (20) (also known as Holy Cross Church).*

The area of Temple was given to the Knights Templar in 1145 by the Earl of Gloucester (see Walk 1) and is considered to be Bristol's first suburb. The Knights were soldier-monks who guarded pilgrims travelling to the Holy Land. Their order was abolished in 1307 and Temple was awarded to the Knights of St John. It was the site of one of Bristol's great fairs (another was St James, see Walk 1). Alongside the traders, entertainers of all kinds – jugglers, minstrels, tumblers, bear-keepers, strolling players – would flock to the fair to play to the vast crowds that gathered there. It was a lively occasion for business and pleasure.

Temple was once the centre of Bristol's weaving trade and the guild had its chapel in Temple Church. The church was severely damaged during the Bristol Blitz and its bombed-out shell is now a listed monument, owned by English Heritage. The tower is not leaning because of the bombing: it had already started to tilt as the result of subsidence when it was being rebuilt by the Knights of St John in the fourteenth century. In 2015 it provided the setting for Sanctum, one of six Arts Council England Exceptional Fund projects that formed part of the programme when Bristol was European Green Capital. Bristol-based art producers Situations invited Theaster Gates, one of the most sought-after American artists of his generation, to produce his first UK public project in the city. He chose the ruined Temple Church for the creation of an innovative temporary performance space. Performances ran here continuously for 552 hours and around 1,000 artists (many of them local) took part. The schedule was developed by MAYK, who produce MayFest, Bristol's unique annual festival of contemporary theatre.



Banksy on Park Street, viewed on Walk 1 (Visit England).